



## Symbolism in Iraqi Novels: A Stylistic Study

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### Abstract

This study aims to shed light on stylistics in one of Tayib Salih 's famous novels "Season of migration to the North". It enables other students and researchers to identify these symbols from a syntactic and communicative point of view. It highlights the history and use of stylistics in literature. It also shows how symbolism is different from other concepts such as a sign, metaphor, and allegory. The data will be analyzed according to the electric model mentioned in the study. Therefore, the syntactic symbolism will be recognized through syntactic stylistic devices (repetition, polysyndeton, ellipsis, parallelism, parenthesis, and sound symbolism. The communicative situation strategy will be realized according to grammatical features.

Keywords: novel, stylistics, figurative language, parallelism

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### 1. Introduction

The most important aspect of every piece of writing is the author's style, which can be quickly determined through the study of stylistics. Stylistics is the study of various styles. When writing, authors use specific style and rhetorical strategies for making a strong impression on readers. This study provides an overview of the terms "style", "stylistics and tries to evaluate figurative language in Iraqi novels. It is hypothesized that parallelism is used highly by the author in his novel to affirm the language stylistically. It has been found that Iraqi novels are stylistically dependent upon figures of speech.

### 2. Style and stylistics concepts

The concepts "style" and "stylistics" were the subject of numerous and diverse definitions from numerous scholars, however this study will focus on presenting some definitions relevant to its objectives. Galperin (1981: 8) notes, for instance, that the terms "style" and "stylistics" appear to be closely related. However, each writer defines it differently, as does its purpose.

Verdonk (2002: 196) notes that the Latin word *stilus*, which originally referred to an early writing instrument composed of metal, wood, or bone, is where the word "style" originates. He makes the case that the definition of "style" has most likely changed from "an instrument for writing" to "a manner of writing," first in the literal sense of a writer's distinctive way of shaping letters and then in the figurative and deeper sense

of a writer's distinctive mode of expression in terms of viability, clarity, beauty, and the like.

Literary criticism frequently makes use of style, particularly in stylistics. Wales (2011:435) concurs that there are many different ways to interpret the term "style," making it challenging to define. However, it might be associated with influencing stylistic elements. He clarifies by saying that fashion refers to a certain spoken or written expression.

In a similar vein, Hapsah (2008: 55) defines the term "style" by emphasizing that it is the style that sets one author apart from another. He notes that writing style is not an afterthought; it is the result of the countless choices the writer took when creating their work that separates one author from another.

### **2.1 Types of stylistics**

As was said above, the stylistic analysis of symbolism (syntactic and pragmatic) is the focus of this study. Next, it should refer to two categories of stylistics:

#### **2.1.1 Formal Stylistics**

According to Thornborrow & Wareing (1998:166), structuralists seek out the structural analysis of the text and take the text's meaning into account as a whole. They aim to examine the text's meaning in other words. With connection to the text's overall structure and individual portions.

#### **2.1.2 Functional stylistics**

Functionalists have reportedly employed strong and well-liked techniques for deciphering and evaluating the meaning of literary texts, according to Thornborrow and Wareing (1998:166). In general, they create a relationship between the text's structural elements and its linguistic functions in a specific situation.

### **3. Symbolism: A General Overview**

Abrams claims that the word "Symbol" is the root of the literary term "Symbolism." In a larger sense, the term "symbol" refers to anything that denotes something; hence, all words can be regarded as symbols (311).

According to D'alviella's definition, a symbol is a depiction of a particular item that differs from the object's outward appearance. It aims to convey the meaning that can be conjured by this thing, and in order to be a representation of that meaning, the symbol must necessarily have some characteristics with the object. For instance, a set of scales can be used to convey the idea of justice (2).

#### **3.1 Symbolism and Figure of speech**

##### **3.1.1 Symbolism Vs. Metaphor**

Metaphor, irony, metonymy, and allegory, according to Aaron (2001:1), are examples of figures of speech that are utilized in a variety of contexts. The literal meaning of these rhetorical tactics cannot be used to interpret or comprehend them. The interpreters must comprehend both the speaker's objective and the entire environment and conditions in which these gadgets are used to be used. These gadgets are therefore characterized by ambiguity and ambiguity in the understanding.

### **3.1 .2 Symbolism Vs. Imagery**

Morris (1993:15) claims that the word "image" is used to clarify the term "symbolism," but not to define it. This clearly posed a major issue for the distinction between symbolism and imagery. In this regard, the picture serves as a symbol for a purpose. It appears that in this case, the idea symbol is used to define the only a symbol. Morris contends that certain visuals lack symbolic meaning indicating that it is no longer regarded because it has lost its symbolic meaning in this instance as an image.

### **3.1.3 Symbolism Vs. Allegory**

According to Eco (1984:142), allegories are believed to be designated directly, whereas symbols are believed to be designated indirectly (see Gothe 1997;1902-12:94). Allegories are transitive, whereas symbols are intransitive, according to Eco (ibid). Symbols speak to perception, whereas allegories speak to intelligence.

## **4.The Model of Analysis**

The analysis of texts in this study is based on Verdonk's (2002) and Tufte's (2006) models. Verdonk (2002) asserts that specific grammatical and lexical traits support communication circumstances. These grammatical and lexical characteristics improve reader interaction with texts. A communication situation typically involves the sender and recipient of The point. Readers can learn a lot about who is speaking and to whom from pronouns. The first-person or third-person narrator of a literary work Limited or omniscient in scope. The situation's time period is made clear by Sentences might be in the past, present, or future. The location of the incident and A few nouns and adjectives are used to convey meaning (p. 22–58).

### **4.1 Syntactic Stylistic Devices**

The use of syntactic stylistic techniques like parallelism and polysyndeton helps to make the writing interesting and improves the reading experience (Harris, 2018, p. 5). According to Tufte, syntactic stylistic devices cause syntactic symbolism. She introduced the Tufte model (2006), and the study explores syntactic stylistic elements based on that model. Symbolism can be identified by repetition, aural symbolism, ellipses, parenthesis, and brief sentences. These literary methods reveal meaning, add continuity, emphasis, rhythm, and balance to the work while also serving as the authors' aesthetic expression.

#### **4.1.1 Illustrative example of analysis:**

Text (1) “ It was, gentlemen, after a long absence — seven years to be exact, during which time I was studying in Europe — that I returned to my people. I learnt much and much passed me by — but that’s another story.” ( Saleh, p:12).

Within the fabric of the narrative, the narrator's voice emerges, addressing the readers with an introspective intimacy that mirrors a soliloquy. The scene encapsulates Mustafa's return to the familial abode, a home he had been estranged from for a span of seven years in exile.

According to the previous extract, the narrator's soci-stylistic presentation reflects a blend of symbolism and various literary techniques. The use of tense, specifically the

past tense, evokes a sense of retrospection and establishes a temporal connection with the events being recounted. The place mentioned, Europe, serves as both a geographical location and a symbol of change and growth.

Here is a grammatically analysis of the previous extract: "It was, gentlemen, after a long absence" – This sentence starts with a passive construction ("It was") and contains no short sentences. "seven years to be exact, during which time I was studying in Europe" – This sentence is passive ("I was studying") and contains no short sentences.

"that I returned to my people" – This sentence is active ("I returned") and contains no short sentences. "I learnt much and much passed me by" – This sentence is active ("I learnt," "passed") and contains no short sentences.

"but that's another story." – This sentence is active ("that's").

Lexical words like "absence," "studying," "return," and "learnt" contribute to the socio-stylistic dimensions. "Absence" and "return" are laden with emotional weight, emphasizing the narrator's separation and reconnection with his people. The repetition of "much" underscores the extent of the narrator's experiences during his time away. Parallelism emerges in the structure "I learnt much and much passed me by," reinforcing the notion of duality — what he gained and what he missed. The use of polysyndeton, or deliberate repetition of conjunctions ("and"), emphasizes the accumulation of experiences.

The parentheses serve as a stylistic technique, containing an aside that encapsulates an idea ("but that's another story"), which adds depth to the narrative by hinting at untold experiences.

The ellipsis in "but that's another story" creates a sense of mystery and alludes to untold events. It used at the end adds a sense of continuation, implying that the narrator's journey of learning and experiencing is ongoing.

Sound symbolism is subtly present; the repetition of the "s" sound in "absence" and "seven years" creates a soft, contemplative cadence.

Tense:

The use of the past tense creates a temporal framework, positioning the narrative in the past and conveying a sense of reflection and retrospection.

Place: The mention of Europe serves not only as a geographical location but also symbolizes transformation and growth. It's the place where the narrator underwent significant changes through his studies.

Lexical Words:

Long absence," "seven years," "studying in Europe," "returned," "learnt much," "much passed me by," "another story" are strategically chosen to convey the narrator's journey, transformation, and the idea that there's more to his experiences.

#### Fuzzy Words:

The use of "gentlemen" establishes a formal tone and addresses the readers in a collective manner.

#### Sentence Complexity:

The passage comprises a complex sentence followed by a shorter one, conveying the narrator's reflections and the anticipation of more to come.

In summary, the use of tense, place, and carefully selected lexical words effectively conveys the narrator's sense of introspection and his transformative journey through years of absence and learning. The passage leaves a sense of intrigue through the ellipsis, implying that there's a deeper story to be told. The narrator's tone, established through the use of "gentlemen," engages the readers and invites them into the narrative. Overall, your analysis provides a comprehensive understanding of the passage's literary nuances. The author employed various soci-stylistic elements to evoke the passage of time, the narrator's personal transformation, and the unspoken complexities of his experiences during his absence.

#### Conclusions

1. Symbolism is an interesting subject to study. Authors use symbolism to interact with their readers and convey their ideas and perspectives. August light is rich in symbolism. The symbolism is related to the novel's themes of racism, identity, and rejection. The use of Syntactic symbolism is widespread in light in august. Repetition, ploysyndeton, and sound symbolism devices are heavily utilized.
2. The communicative context clarifies symbolic meaning. The narrator of Light in August is largely third-person omniscient, with first-person references to the characters. Faulkner combines the past and present to inform readers about the people and their personalities, particularly Joe Christmas. The narrative also depicts the location of the event. The novel endorses all of the communicative situation's methods.

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