CHAPTER I
INTRODUCTION

A. Background of the Study

Literature is word performance that holds our complete attention. It also presents a special kind of delight and some sort of truth in various factual proportions (Barnet, 1963:8). There is a need of high consideration in comprehending the work of literature since to some extent, all literary works are symbolic.

In the beginning of the twentieth century, English literature has modernism as a tremendous change. Modernism has been described as one of the most profound changes and upheavals ever to have occurred in the history of literature. Of course, it is not limited to English literature nor the twentieth century, but reflects a shift in knowledge, understanding, sensibility, and expression of the society. It can be expressed through D. H. Lawrence’s poem ‘A Struggle of Becoming’ which implicitly states that modernism is seen to have encompassed the changes which overtook society’s expression of its concerns in the first half of the twentieth century, a time when values, systems, religion, and ethics which had been more or less stable for a century become questioned and, in many cases, overthrown (Carter and McRae, 1997:400). It is a search to explain mankind’s place in the modern world where the working of the unconscious mind become an important subject and all traditional forms begin to lose their place.
Carter and McRae also states that modernism in literature is considered as the new age of critical writing where there is a rising amounts of commentary, allusion, and criticism from the creative writers (1997:400). The work of literature is created with a sense of dilution, which is manifested in the cynicism of the war, and a sense of human’s effort in transcending the difficulties of the modern age. The critical expressions, mostly, are hidden in the symbolic form of literary works.

Symbolism as the new wave in English literature, especially in the novel, is influenced by symbolism in poets. In 1889, Arthur Symons as one of the poetic ‘aesthés’ of the 1890s published his study ‘The Symbolist Movement in Poetry’, which would have great influence on modern poets like W. B Yeats and T. S Elliot. He brought home to British poets the significance of French experimental symbolists like Rimbaud, Verlaine, Laforgue, and Mallarme, and observed that with them literature ‘becomes itself a kind of religion, with all the duties and responsibilities of the sacred ritual’ (Carter and McRae, 1997:351).

The achievement of the novel in the twentieth century is marked by a refinement of technique achieved by authors who are fully conscious of the esthetic of the novel which deliberately explorative and experimental. Eastman (in Rohrberger, 1968:328) indicates that modern fictional technique is mainly the development of the conviction, which leads to the disappearance of the conspicuous and commenting author. There was an establishment of some indirect devices such as the limited point of view, the stream-of-
consciousness technique, the manipulation of various time orders, and the increasing use of images and symbols in to a direct meaning.

David Herbert Lawrence as one of the creative English writer recognizes the situation. He realizes that modernism that is indirectly affected by the First World War (1914-1918) brings materialism and commercialism that ruins the harmonious and the creativity of modern society (Samekto, 1998:114). Lawrence is also aware of the new wave, symbolism, in English literature which is reflected in his literary works, as a form in presenting his idea dealing with the condition of English society.

Lawrence was born in the mining village of Eastwood, Nottinghamshire, England, as the youngest of three sons in a family of five. It was through his mother’s influence that Lawrence’s own interest in literature was developed. As a beneficiary of the 1870 Education Act and grammar-school scholarship boy, Lawrence was to become the first working class novelist to see his work established with any lasting significance within the big influence of bourgeois world of literary culture (Wallace in Lawrence, 1999: viii).

The move toward modernism is equally discernible in Lawrence’s own fictional development. His main concern of literary work deals with human relationship, the genuine human contact, a high intellectualism, and some mechanizing forces of modern civilization (Abrams, 1962:583). D. H. Lawrence wrote a great many novels, stories, and poems. Among his literary works, Lawrence wrote five major novels, they are *The White Peacock* (1911),
Sons and Lovers (1913), the Rainbow (1915), Women in Love (1921), and Lady Chaterley’s Lover (1928).

Women in Love, the sequel of The Rainbow, is first outgrew and then grew out for a single novel. Written in 1917, Lawrence was right to believe that Women in Love was his most mature and profound work of fiction, inspite of all the difficulties he experiences in having it published until 1921. In it Lawrence abandoned regular narrative linearity and shaped his fiction instead around certain charged and symbolic incidents (Sanders, 1996:522).

Abrams (1962: 1582) believes that Women in Love shows Lawrence develops a radically new kind of novel, in which he explores kinds of human relationship with combination of uncanny psychological precision and intense poetic feeling. The high poetic symbolism is reflected in the total pattern of action, incident and objects within it.

Women in Love shows its four central characters attempting to carve out for themselves a more authentic, private world of feeling and relationship. Therefore, the novel has been seen as the signal of loss belief on the part of a novelist such as Lawrence, a retreat away from the possibility of meaningful community and towards personal fulfillment in relationship and sexuality only. Undoubtedly, Women in Love could be seen to dramatize a number of extremely pessimistic positions, pivoting on the failure of the ‘human’ and the inexcusable reality of the death-process (Wallace in Lawrence, 1999:xi).
Women in Love describes the two sisters, and grammar-school teachers, Ursula and Gudrun Brangwen’s love story. Ursula builds relationship with Rupert Birkin, a school inspector, while Gudrun strikes up relationship to Gerald Crich, a wealthy and influential mine owner, in the East Midlands colliery area of Beldover. Ursula and Gudrun, live in modern age, are transitional figures, attaining through education and culture the relatively unprecedented class mobility, which allows them to build relationship with men such as Birkin and Gerald, the upper class.

The love stories of each pair are tracked in a brief period though the four characters are always involved in a dynamic relationship. Ursula and Birkin struggle into a relationship of some fulfillment, and finally get married. Gerald with his domination and Gudrun are trying to figure out the form and the aim of their relationship.

The story leads into a tragic conclusion. The four characters are taking holiday in Tyrol, Austria. Gerald was jealous of Gudrun’s intimacy with a German artist, Loerke. Gerald felt desperate and wandered off to fall death in glacier.

By the title, Women in Love, the readers have been led to expect romance. What they find is indeed a kind of love story, complete with its symbolic character, setting, action, object, plot, and style. Thus, Lawrence as historical novelist creates characters, such as Ursula, Gudrun, Birkin, and Gerald with their own differences as they symbolize something. The symbolic settings in Beldover, Shortlands, London, Breadalby and Tyrol bring their own
significances in the story. The naked wrestling between Birkin and Gerald, the mare and the train, the death of Gerald, and the recurring word of “darkness” in the story do not simply mean literally, but those story structures represent something else as Lawrence’s intention.

Based on the phenomena in *Women in Love*, the researcher will analyze D. H. Lawrence’s novel in the study of symbolism. Lawrence brings his chief originality that lies in his use of symbols, especially in *Women in Love*. Therefore, the analysis of symbols is the suitable way to reveal the aesthetic value from the novel. Moreover, the study on symbolism in *Women in Love* will give a broader view of Lawrence’s intention as reflected in his novel.

**B. Limitation of the Study**

In conducting this research paper, the writer limits the symbolic analysis by revealing the meaning of symbol based on the types of symbolism in literature and Perrine’s limitation. Thus, the enlargement of symbol interpretation in finding the meaning of symbol in D. H. Lawrence’s *Women in Love* can be avoided.

**C. Literature Review**

There are some researchers who have conducted different studies of D. H. Lawrence’s *Women in Love* for their research or thesis. One of them is Haryono who has conducted a study of *Women in Love* in his thesis.
“Pengaruh Cinta Pada Kecemasan Gerald Grich Tokoh Utama Dalam Novel Women in Love, Psychological Approach”. It focuses on Gerald’s anxiety from the influence of love as the major character. Different with previous study, Tribuana Sari conducts another study of Women in Love in her thesis, entitled “The Development of Lawrence’s View on the Individual Freedom as Reflected in His Novel Women in Love”. It focuses on D. H. Lawrence’s view on the individual freedom as reflected through Rupert Birkin’s character in the novel.

However, the study of symbolism in D. H. Lawrence’s novel Women in Love has never been studied, as far as, the writer is concerned, at least among university students in Surakarta. That is why the writer in this occasion wants to analyze Symbolism in D. H. Lawrence’s novel Women in Love.

D. Problem of the Study

Considering the idea, which has been presented in the background above, the writer presents a question as follow: “what are the meaning of symbols employed by D. H. Lawrence in Women in Love?”

E. Objectives of the Study

In this research paper, the writer has objectives to analyze symbolism in D. H. Lawrence’s novel Women in Love as follows:

1. To analyze the novel in terms of its structural elements
2. To reveal the meanings of the symbols in the novel
F. Benefit of the Study

In studying the research paper, the writer hopes that the study will have benefits as follows:

1. Theoretical Benefit

It gives contribution to the larger body in knowledge particularly literary studies on D. H. Lawrence.

2. Practical Benefit

To get the Bachelor Degree of Education in English Department in Muhammadiyah University of Surakarta.

G. Research Method

In analyzing symbols in D. H. Lawrence’s novel, *Women in Love*, the writer uses qualitative method. There are four points that should be uttered in research method.

1. Object of the study

The writer took D. H. Lawrence’s novel *Women in Love* as the object of her study.

2. Data source

This study uses library data which are categorized into two, namely primary and secondary data. Primary data is taken from the novel *Women in Love*, which is written by D. H. Lawrence and is published by William Heinemann Ltd., London in 1921. It includes events, attitude, and way of thinking and dialogues in the novel.
Secondary data is data that support the primary data including author’s biography, theory of literature, socio-logical information and many other pieces of relevant information to the analysis of this research.

3. Method of Data Collection

In collection the data, the present writer follows such steps as following:

a. Reading the novel carefully and repeatedly in order to get the best comprehension of its structure element.

b. Reading some related books to get the theory, data and information to support her study.

c. Taking notes of the important part to support her analysis

d. Writing the data on certain papers

e. Classifying the data into groups according to categories of elements literary study.

4. Technique of data analysis

The researcher uses two kinds of techniques; the first is hermeneutic analysis which the writer makes some interpretation of the text of the novel. Meanwhile, the second is descriptive analysis where the writer digs some information stated implicitly with both primary and secondary data.
H. Paper Organization

The study will be arranged in five chapters. The first is introduction which covers the background of the study, limitation of the study, literature review, problem statement, objective of the study, benefit of the study, research method and paper organization. In Chapter Two, the writer presents underlying theory. While Chapter Three consists of structural analysis and Chapter Four comprises the symbolism analysis of *Women in Love*. Finally, the writer presents conclusion and suggestion in Chapter Five.