



**THE FIGURE OF WOMEN IN THE LIFE OF D.H LAWRENCE
MANIFESTED IN *SONS AND LOVERS***

THESIS

Written by:

Hanik Holidiya

NIM 080110191009

**ENGLISH DEPARTMENT
FACULTY OF LETTERS
UNIVERSITY OF JEMBER**

2015



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THESIS

A thesis presented to the English Department, Faculty of Letters, Jember University as one of requirement to get The Award of Sarjana Sastra Degree in English Studies

Written by:

Hanik Holidiya

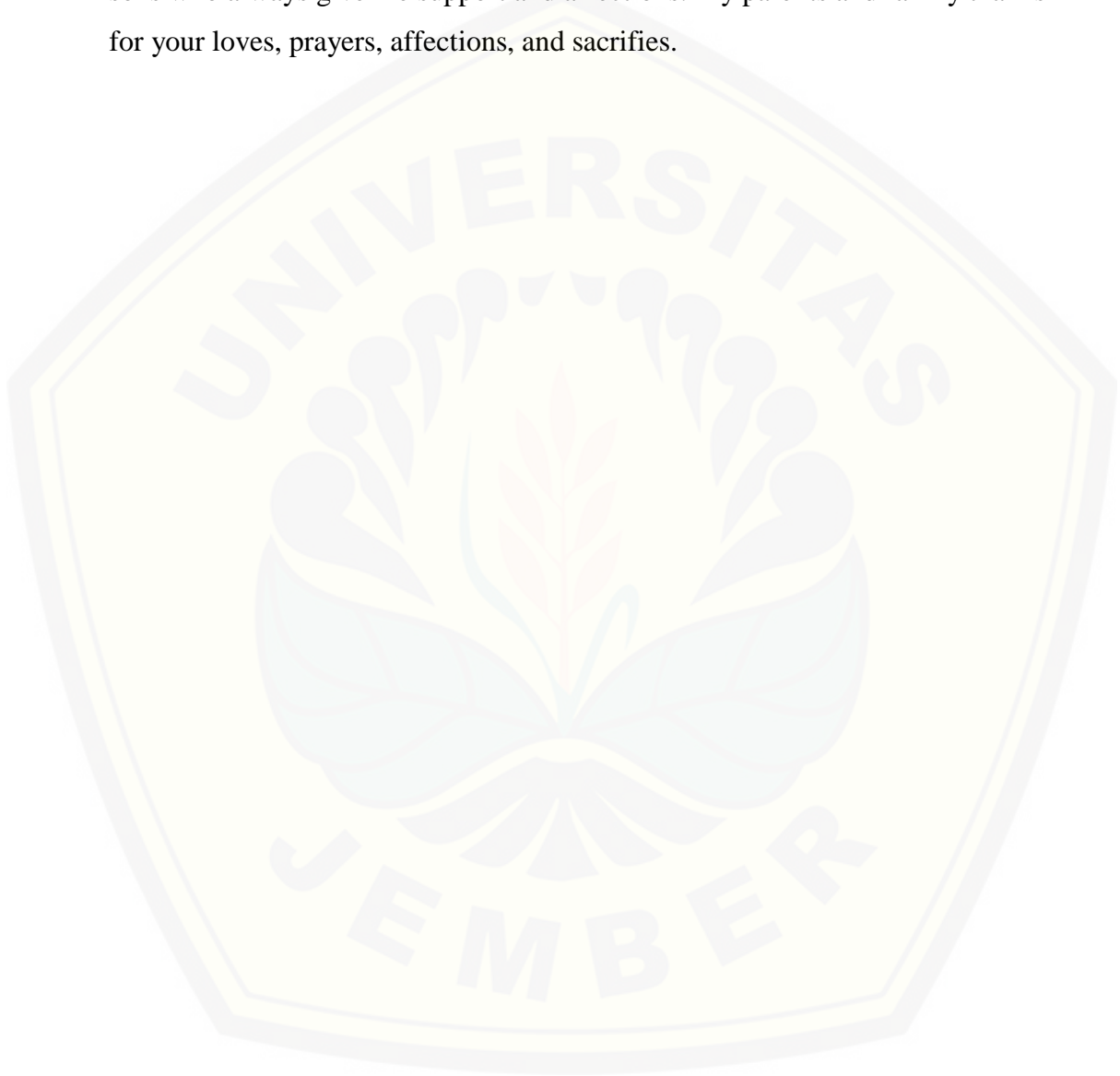
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DEDICATION

This thesis is gratefully dedicated to my beloved husband Hady Subroto and my sons who always give me support and affections. My parents and family thanks for your loves, prayers, affections, and sacrifices.



MOTTO

“In every living thing there is the desire for love”

(D.H Lawrence)



DECLARATION

I hereby state that the thesis entitled “ The Figure Of Women In the Life Of D.H Lawrence Manifested In Son and Lovers“ is an original piece of writing. I certify that the analysis and the research descibed in this thesis have never been submitted for any degree or any publications.

I certify to the best of my knowledge that all source used and any help received in the preparation of this thesis have been acknowledged.

Jember, 17 November 2015

The Candidate,

Hanik Holidiya

080110191009

APPROVAL SHEET

Approved and received by the Examination Committee of English
Department, Faculty of Letters, Jember University

Name : Hanik Holidiya
Student Number : 080110191009
Title : The Figure of Women in the Life of D.H Lawrence
Manifested In *Son and Lovers*
Day/Date :
Place : Faculty of Letters, Jember University

The Examination Committee

Chairman,

Secretary,

Dra. Meilia Adiana, M.Pd.
NIP. 195105211981032002

Dra. Supiastutik, M.Pd.
NIP. 196605141998032001

The Members:

1. Dr. Ikhwan Setiawan, S.S., M.A (.....)
NIP. 197806262002121002
2. Dr. Eko Suwargono, M.Hum (.....)
NIP. 196511061993031001

Approved by,
The Dean

Dr. Hairus Salikin, M.Ed.
NIP. 196310151989021001

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5. All my friends in English Department, Faculty of Letters, academic year of 2008, for supporting and accompanying me along this moment.

I do realize that no one is perfect. The mistakes in this thesis belong to my being common creature. Finally, I hope this thesis will be useful especially for the progress of English Literature.

SUMMARY

THE FIGURE OF WOMEN IN THE LIFE OF D.H LAWRENCE MANIFESTED IN *SONS AND LOVERS*; Hanik Holidiya, 080110191009; 2015;50 pages; English Department, Faculty of Letters Jember University.

Lawrence allegedly narrates his *Sons and Lovers* departed from the experiences he runs. He appears some figures of women like Lady Beardsal, Louis Burrow and Jessie Chambers to inspire Paul Morel's mother, Miriam and Clara within the novel. Departed from this finding, I search the relation between his work and women surround him. However, women have unintentionally formed his paradigm toward the world that becomes the space of battlefield in the beginning of 20th century. Lawrence construe the possibility to achieve a balancing point demanded for a better life. He starts asking the imbalance condition focused between men and women.

Aristotle's mimetic theory is applied to see how the figure of women in Lawrence's real life manifested in his novel and how *Sons and Lovers* becomes an alternative form to disclose Lawrence's individual feeling. Aristotle once states that all human actions are mimetic and that men learn through imitation (Aristotle, 1902:18).

This study is conducted in several phases. At the first, I compile, classify, and verify the data from *Flame into Being. The Life and Work of D. H. Lawrence* and *D. H. Lawrence: A Personal Record* to see the real life of D.H Lawrence related to women surround him. The first step results information about the position of women in his real life and his novel. However, it is not absolute manifestation that means there is Lawrence's imagination to construe his reality. Therefore, there is always some moments that look different from his social life. Meanwhile, the thesis does not research the sameness and the difference between D.H Lawrence's social life and his novel. It goes further by analyzing Lawrence's

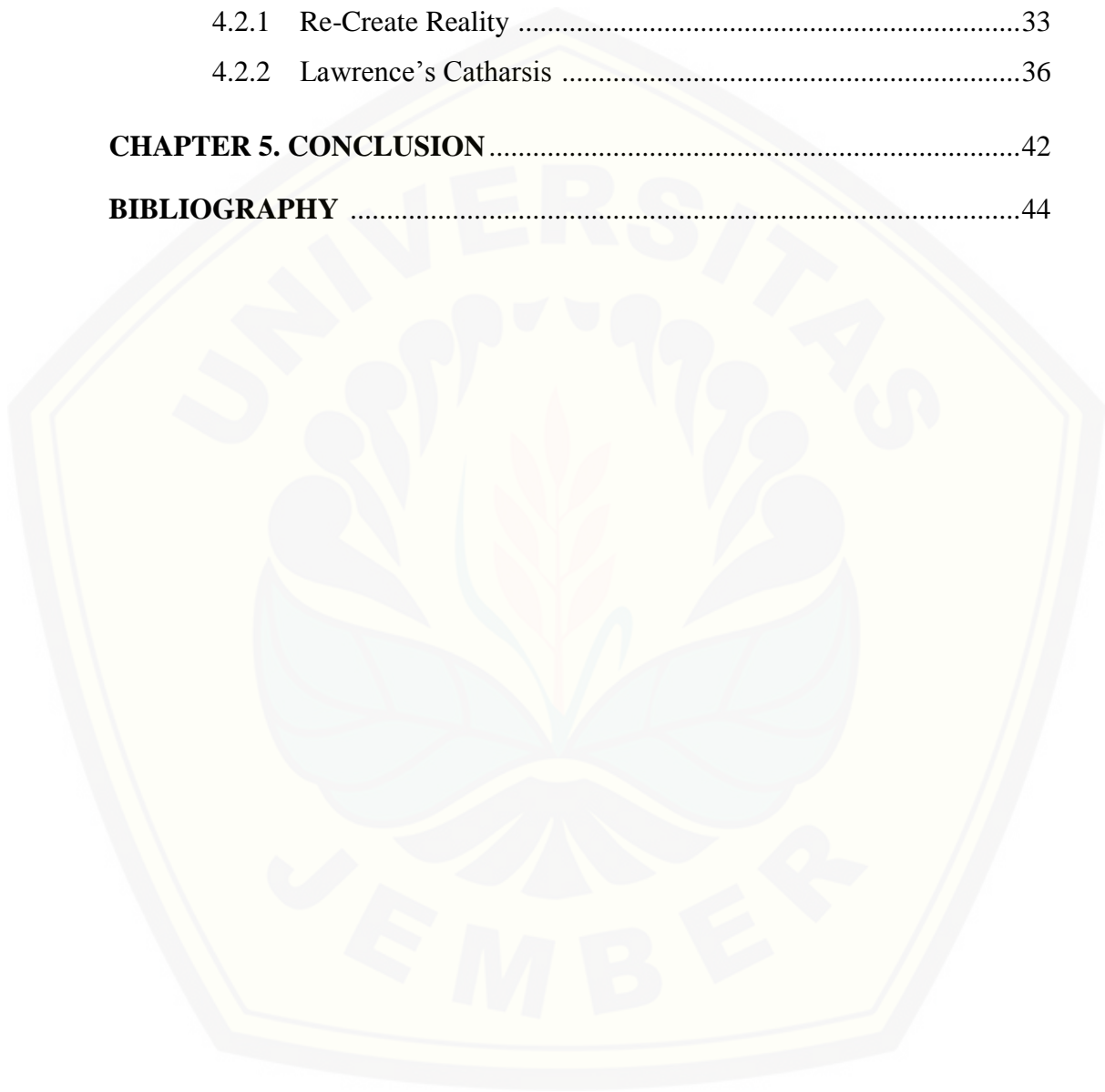
imagination and motive to write his masterpiece as an alternative way to release his feeling resulted in catharsis. Therefore, the second step is gathering information and data from Aristotle's *Poetic* to show D.H Lawrence creative process in re-creating the reality into the world of imagination in the novel. This step results a portrait of his ability to conceive his reality. The novel is the alternative way and the escapism from social burden to treat women he knows in his life.

Sons and Lovers discloses his all ideas about the ideal position for men and women that many people in the beginning of 20th contrastingly always maintain the orthodox values in England. The tragedy happens when the main character, Paul morel, cannot cope with the three women. His feeling becomes hollow. What happens then is a kind of tragedy from immature man who does not find his true love. Lawrence indeed transforms this fear and pity into an aesthetical work.

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CHAPTER 1. INTRODUCTION

In this chapter, an overview of the whole thesis is provided in order to give the readers a clear description about the topic discussed in the research. The topic is about the figure of women in the life of Lawrence manifested in his work. Therefore, the writer provides the background of the study, the problems to discuss and the goals of the study.

1.1 Rationale

Sons and Lovers is a novel written by D.H Lawrence, an English novelist. In this novel, he develops the story of a post Victorian family in which man's domination is an important characteristic. It is the story of the struggle for dominance in the Morel family against the figure of a father and the closeness of a mother to her sons. The struggle is shown in mother's rejection to the father. Lawrence's description about the struggle of a mother to release from father's dominance helped by her sons commonly is observed by Feminist approach. In this research, I try to apply mimetic approach since the writer finds that the figure of women in Lawrence's novel is the representation of women in his real life. Therefore, I trace the shape of Lawrence's own experience of the world and to explore that the novel is about his own personal problems. Anthony Burgess also states that in order to get a better understanding of Lawrence's work, it needs to know his personal life,

“Lawrence is always in his work and is irremovable: any survey of his writings has to be a survey of his life ... His hero is always himself, just as his heroines are always the women in his life. But when one speaks of the Laurentian self, one never means an easily recognized unity” (1986:9)

Through *Sons and Lovers*, Lawrence speaks with a great deal of credibility because his work is influenced by the real women in his life. He is obviously affected by the women he meets in his life. They are his mother Lydia Beardsall, his friend Jessie Chambers, Louie Burrows, Agnes Holt, Edward Garnet and her sisters. The comments about these women in his letter give interesting clues to his feelings about them (Huxley, 1932:85). It realizes the depth of feelings from the women he portrayed in his novels. It is obvious that his fictional women do not come out of absolute fantasy. They are a composite of his own ideas, the ideas of the times, and the expression of those ideas as lived by the real women that he loves. However, this novel is written in the romantic period where Abraham states that “during the romantic period, the critical procedure ... is based on the assumption that a work of literature is correlated with its author’s personality in order to explain a literary work” (1999:248).

Aristotle once states that all human actions are mimetic and that men learn through imitation (Aristotle, 1902:18). Thus, Art, unlike science, doesn’t abstract universal form but imitates the form of individual things and unites the separate parts presenting what is universal and particular. Lawrence makes his novel on the accordance of his individual experience then his imagination works to re-create and to re-unite his individual experience for aesthetical purpose. The function of a novel is not to portray what has happened but to portray what may have happened in accordance with the principle of probability and necessity (Aristotle, 1902:23). Therefore, Aristotle’s mimetic theory is applied to see how the figure of women in Lawrence’s real life manifested in his novel and how *Sons and Lovers* becomes an alternative form to disclose Lawrence’s individual feeling. The imitation from his experience also brings him to write the novel in a tragedy for evoking his readers’ emotion. In the *Poetics*, Aristotle defines tragedy as:

“An imitation of human action that is serious, complete and of a certain magnitude; in language embellished with every kind of artistic ornament, the various kinds being found in different parts of the play; it represents man in action rather than using narrative,

through pity and fear effecting the proper purgation of these emotion” (Aristotle, 1902:20).

As a form of mimesis, Lawrence’s fictitious characters can be traced back in his personal life. I find the “dreaming woman”, the “dominating female” and other sexual stereotypes in his work. In *Sons and Lovers* the figure of the “unsatisfied woman” because the most important three women in the novel are frustrated and never realize any satisfactions in their lives. It represents the figure of his mother Lydia Beardsall with her miner husband. This novel is the portrait of D. H. Lawrence that was born in a proletarian milieu, as the son of Arthur Lawrence, a miner in Eastwood who had never received an education. His mother, Lydia Beardsall descended from a middle-class background and was more cultivated, speaking Standard English and having taught at a private school. However, Lawrence does not imitate the reality where he is there but brings reality into existence through mimesis. In particular, mimesis is the distinguishing quality of an artist. He recreates and reorganizes already known facts and presents them in a fresh and attractive way. Homer, for instance, depicts Achilles not only as a bad character but also his goodness. Mimesis is thus copying and changing. Therefore, the whole story in Lawrence’s novel is not absolute facts but a story reconstructed by imaginative act of an author.

1.2 The Problems to Discuss

This research applies Aristotle’s theory associated to an author and his work. Therefore, this research shortly examines the problems as follows:

1. How are women in the life of D.H Lawrence manifested in his *Sons and Lovers*?
2. How does the novel become an alternative form to disclose Lawrence’s feeling through the act of mimesis?
3. How does tragedy in *Sons and Lovers* become a catharsis to evoke a deeper understanding about human relation?

1.3 The Goals of the Study

This research is intended to get some significant information about literary research, and is expected to be the reference for other researchers who concern with the same topic. This research is used to know the relation between the author's personal experience with his work.

This research is also used to see some women in Lawrence's life are manifested in his work. Finally, this research is aimed to understand that the work of art is an alternative form to emerge the author's hidden feeling. Therefore, mimesis is used to know the background of the author related to his work for getting involved in his mind. Moreover, Aristotle's theory is also beneficial to see the tragedy in *Sons and lovers* that finally points to the concept of catharsis.



CHAPTER 2. LITERATURE REVIEW

Blaxter (1996:111) says that the main functions of literature review are to discuss relevant research carried out on the same topic or similar object, and to a conceptual and theoretical context in which is suitable. For this reason, the literature review of this thesis is offered, consisting of the prior researches, the explanation concerning with the subject matter and the theory.

The previous research about *Sons and Lovers* is essential to see how the preceding writer analyzed and presented the same data. Devi Mayasari analyzes the novel in her thesis entitled “The portrait of the relationships among English youth and early adulthood in the modern era as reflected in D.H Lawrence’s *Sons and Lovers*: a psychological analysis” and Khairun Nisa researches this novel in her thesis entitled “An analysis of Noun Phrase and Verb Phrase in D.H Lawrence’s *Sons and Lovers*”.

2.1 The Previous Studies about *Sons and Lovers*

Devi’s thesis entitled “The Portrait of the Relationships among English Youth and Early Adulthood in Modern Era as Reflected in D.H Lawrence’s *Sons and Lovers*: A Psychological Analysis” is aimed to describe the relationship among English youth and early adulthood as reflected in *Sons and Lovers*. The problem formulated in her research is answered by describing the youth and early adulthood psychological development and defining moral values beside positive or negative values.

The research uses the psychological approach by Freud’s theory and convergence theory. The finding of this research shows that in the novel there are some aspects reflected as the most important aspect related to the English youth and early adulthood psychological development. The aspects are: job division,

mother's dominance, social prestige, youth movement, the difference of men and girls in "youth cultures". Those aspects are closely tied.

Other researcher, Khairun Nisa, uses Noam Chomsky's transformational generative grammar (TGG) to analyze *Sons and Lovers*. She observes the novel in order to find the type of phrase used by Lawrence, especially the structure of Noun Phrase and Verb Phrase. Her thesis specifies phrase in Chomsky's theory: phrase structure rule. Phrase has function, form and category to be analyzed. The finding of Noun Phrase and Verb phrase will be used to determine the syntactic structure in the novel. This thesis is also used to find transformation generative grammar applied by Lawrence.

The analysis taken in this research is different from Devi and Nisa's thesis. Meanwhile, Devi uses Freud to observe the development of psychology of some youths in the novel and Nisa uses Chomsky's transformation generative grammar. This thesis uses Aristotle mimesis theory to see the relationship between Lawrence's experience in his real life and his work.

2.2 Mimesis

Human actions are mimetic. They learn through imitation. In the theoretical field, at the beginning, mimesis is a form of representation and imitation which exist within dramatic theatre. A development in the history of mimetic theory happens when Plato uses the term, mimesis. In the *Republic* Plato discusses the function of art and poetry and its role in the society. One of his principle arguments is that children will seek to imitate those objects which they encounter every day. Plato recognized that:

“These imitations played an important role in shaping their future. since young people learn essentially through imitation, one of the most important tasks of education is the selection of objects to which they will be exposed”

(Gebauer, 1995:33)

Art and poetry are the mimetic forms. Plato concludes that it can aid and hinder the development of people in becoming better citizens. Good models of art and poetry produce future citizens to benefit society. Plato believes that the duty of the artists, painters, and poets are to create work which represent the best models of behavior for society. He mentions the ability to reproduce the phenomenal form of things (Gebauer, 1995:37). Plato's mimesis therefore expands the idea of mimesis as simply the creation of similarity through copying and emphasized that the reception and recognition of similarity between the original and the imitation is fundamental for the creation of meaning. In the next phase, Aristotle, Plato's student, develops the concept brought by Plato.

2.3 Aristotle's Concept of Mimesis

Through *Poetics* Aristotle emphasizes that good tragedy relies on the necessity of fiction. He articulates that the plot (*mythos*) and the words themselves (*logos*) are constructed through reference to reality but are ultimately fictional, and that the playwright's role is to speak not of events which have occurred, but of the kind of events which *could* occur (Halliwell, 1998:40). Aristotle recognizes that mimesis has its roots outside of the creation of art. All types of art are mimetic where each may differ in the manner, means, and object of imitation. Music imitates in sound and rhythm, painting in color and poetry in action and word. It is a natural propensity, from childhood, men engage in mimetic activity which derives from the nature. All men take in mimetic objects.

Aristotle believes that the universal essence of phenomena is not world of ideas like his teacher's view, Plato. Reality is imperfect then art tries to unveil the deeper essence of things. Thus, mimesis transcends a mechanical imitation. Mimesis represents the act of active creativity, entering into the spirit of its subject matter, the active participation in the creation of an event. He changes the word mimesis as re-presentation away from its association with poetic

performances. He is categorizing poetry as a form of art. Tatarkiewicz explains that good art comes from “through talent, skill and exercise, and is subject to rules no less than other arts. Because of this it can be the subject of a scientific study: this study is called “poetics” (1970:145

Aristotle’s Poetics makes poetics the scientific study of poetry. It provides the guidelines and standards of a good work of poetry. He takes “Greek epic and tragedy to be definitive masterpieces and regarded the theories which he based upon them as universally and eternally valid” (Tatarkiewicz, 1970:155). The value of the work of art is judged by its adherence to logical, ethical, and artistic canons. The standard of this judgment is shown by Aristotle in the emergence of poetry:

“For it is an instinct of human beings, from childhood, to engage in mimesis (indeed, this distinguishes them from other animals: man is the most mimetic of all, and it is through mimesis that he develops his earliest understandings) . . . this is why people enjoy looking at images, because through contemplating them it comes about that they understand and infer what each element means . . . For, if one happens not to have seen the subject before, the image will not give pleasure *qua* mimesis, but because of its execution or colour, or for some other such reason. Because mimesis comes naturally to us, as do melody and rhythm . . . in the earliest times those with special natural talents for these things gradually progressed and brought poetry into being from improvisations”

(Aristotle, 1902:38)

It can be seen that human beings are different from all other living creatures in their ability to portray reality. It also represents one of the main forms of human action in addition to being able to create something new. *Mimesis* of an object, person or an event is invaluable in providing one of the most important ways of acquiring meanings. One of the most surprising Aristotle’s ideas can be found in his view that despite its imitative nature, art tells more about the portrayed piece of reality, for instance, an object, person or an event, and in this respect art can be seen as closely resembling the most elevated activity of the mind (Aristotle, 1902:59).

Mimesis is the distinguishing quality of an artist. Aristotle argues that public classifies poets to their capacity to produce an imitation (Aristotle, 1902:18). Mimesis is generally acknowledged that it was important, not only for Aristotle in his work, but historically and culturally (Tatarkiewicz, 1970:142). Mimesis was about how humans “explore their own distinctively human world through hypothetical simulation and enactment of some of its possibilities” (Halliwell, 1998: 88). Mimesis is the human activity of imitation. It is in our human nature to imitate, as children play games, for example, imitating adults, “miming, pretending-imagining. Mimesis is associated with the human desire to know, one of the principle ways of achieving genuine knowledge deeply rooted in our very nature” (Golden, 1992:19). For a poet, he may imitate in one of three styles in poetry; he may use pure narrative. In the dithyrambs, he speaks in his own person without imitation. He also may use mimetic narrative and speaks in the person of his characters, as in comedy and tragedy. In this matter, tragedy differs from comedy in that it makes its characters better rather than worse. Aristotle defines tragedy as:

“as an imitation of human action that is serious, complete and of a certain magnitude; in language embellished with every kind of artistic ornament, the various kinds being found in different parts of the play; it represents man in action rather than using narrative, through pity and fear effecting the proper purgation of these emotion”

(Aristotle, 1902:20)

Aristotle is interested in the form of imitation and goes on to consider plot, character, diction, thought, spectacle and song as constituting elements of a typical tragedy. The action of plot must be complete in a proper beginning, middle and an end. All parts of action must be essential to the whole. Each part of the tragedy is imitation itself. Character in tragedy imitates the action of noble man who has to be a man of some social standing and personal reputation, but he has to be presented to us in terms of his weaknesses because it is his weakness that

will make his fall. Toward tragic work of art, Aristotle says “uncompromising demands on art” (Golden, 1992:105). It includes:

“Psychological necessity and probability as it represents the beginning, middle, and end of a significant human action that this structure serve the needs of the essential telos of art in human experience [to move from the particular to the universal and that this telos be clearly understood as the art of illumination katharsis, “intellectual clarity and universalization that naturally and necessarily arises in the properly constructed work of art”

(Golden, 1992:106)

Moreover, not only art but all area of knowledge also is imitation in the sense that as a human being we all learn through imitation. Aristotle makes a distinction between different kinds of knowledge. For instance, he claims that art and philosophy deal with different kind of truth; philosophy deals with concrete and absolute truth, whereas art deals with aesthetic and universal truth. The difference, for instance, between mimetic poetry and history is stated as a philosopher writes about what has actually happened, while the other deals with what might happen (Aristotle, 1902:21). The epic poems of Homer and the tragedies are poetic art. If it is successful recognizes the universal value. In this way, art generates the pleasure of learning. As cited by Golden, Aristotle writes that:

“Two causes appear to have brought poetry into existence and these are natural causes. For the process of mimesis is natural to mankind from childhood on and it is in this way that human beings differ from other animals, because they are the most imitative of them and achieve their first learning experiences through mimesis, and all human beings receive pleasure through mimesis. A proof of this is what happens in reality; for there are some things which are painful to us when we see them in reality, but we take pleasure in viewing the most precise representations of them, for example, the forms of the most despised wild animals and of corpses. The reason for this is that the act of learning is not

only most pleasant to philosophers but in a similar way, to everyone else, only others share in this pleasure to a more limited degree. For it is on account of this that we take pleasure when we see representations, because it turns out that in our viewing of them we learn and infer what each thing is, for example that this is that”

(Golden, 1992:19)

Since poetry deals with universal truth, history considers only particular facts; poetry is more philosophical and deserves more serious attention. The representation of reality is not technical, factual, philosophical, and historical.

Aristotle also compares aesthetic process or mimesis with the process that takes place in nature. While nature moves through internal principles, art moves through organic principles like plot, action, characters, diction, and there is a unity among them. In a sense, art imitates nature and the deficiencies of nature are supplemented in the process of imitation. Art follows the same method, as nature would have employed.

“if a house were natural product, it would pass through the same stages that in fact it passes through when it is produced by art, they would move along the same lines the natural process actually takes”

(Aristotle, 1902:22)

Poets, like nature, are capable of creating matter and form. The origin of nature is nature itself and the origin of art is the artist and the defining characteristic of the artist is the ability to create, through imitation, as nature does. The artist constructs the plot as an organizing principle. Character constitutes the relation and carries on the action and style gives pleasure, for instance, the plot of tragedy Dionysian rituals display similar organization (Aristotle, 1902:23). The rituals begin with the spring, which is a striking and beautiful time of the year,

and they represent the strength of gods and nature upon primitive society. Tragedy, like the image of spring, has a striking and fascinating beginning and, like ritual, a tragic play pervades the feelings of the audiences. Dionysian ritual is a sacrifice of human being for gods and nature in the hope for a better and peaceful beginning. Similarly, the tragic hero is symbolically sacrificed then there appears a peace. The poet takes tragedy, as a mimetic representation of myth, from the natural course of an event that takes place in nature and reorganizes it. Mimesis designates the imitation and the manner in which creation takes place. Therefore, mimesis is an active aesthetic process. He argues that:

“Imitation is given us by nature and men are endowed with these gifts, gradually develop them and finally create the art of poetry. An artist poet does not imitate reality but brings reality into existence through ‘mimesis’”

(Aristotle, 1902:23)

An artist recreates the reality therefore, though audiences know the story of Sophocles’ Oedipus, they go and watch it. The reality as presented to us through ‘mimesis’ is superior and universal. It is not only because we are pleased to learn through imitation but also because such reality is better. Homer, for instance, depicts Achilles not only as a bad character but also depicts his goodness. Thus mimesis is copying and changing.

People see an artist creates something that seems it previously did not exist and for which there are no available models. An artist needs to fashion it in accordance with his art rising to a higher level than is found in reality. Art is fictitious but the mimetic and aesthetic nature of art pervades the fictitious deviation. A work of art forces the thing to appear as something more beautiful and better than that nature and human being possess in common because it is always the writer’s duty to make world better (Aristotle, 1902:24).

However, artful representations also need to be of noble human actions and good art should guide students in making moral judgments. Poetics explains the way that art functions to develop a good thought. Mimesis is both process and product. It is an imitative process and a product that represents nature. Appreciation of art, as a representation of nature, plus ratio, leads to intellectuality. These progressive levels of intellectuality are mimetically represented in social structures. Tatarkiewicz notes,

“In art, one man is a craftsman, another artist, and a third a connoisseur in relation to expertise of judgment” Aristotle transforms mimesis to a more intellectually purposive art form of human nature, and rationalization of social order”

(Tatarkiewicz, 1970:150)

It can be argued that the concept of imitation in Aristotle is an aesthetic matter. Mimesis is not only origin of art but also a distinguishing quality of man. Since imitation is natural to mankind from childhood, all men find pleasure in imitation (Aristotle, 1902:25). The result of a work of art produces a catharsis. Catharsis is not a moral and psychological matter but a natural end of the aesthetic act.

“Fear and pity are dangerous emotions: painful and troubled feelings arise from the imagination of an imminent evil and cause destruction and pain. Pity, in particular, is a kind of pain upon seeing deadly or painful evil happening to one who does not deserve. However, in the representation of such feelings one feels empathy and gets rid of them. So, a work of art gives a man an opportunity to get rid of painful and troubled feelings arising from the imagination of an imminent evil that may cause destruction and pain on the part of the citizen”

(Aristotle, 1902:26)

Aristotle develops a theory of art upon the concept of imitation. All his arguments upon mimesis have aesthetics quality, since he does not take imitation as social, moral or political phenomena but as an activity of the artist.



CHAPTER 3. RESEARCH METHODOLOGY

3.1 The Type of Research

This thesis uses qualitative method. Qualitative method is effective in identifying indefinable factors, such as social norms, socioeconomic status, gender roles, ethnicity, and religion. Qualitative method also can help the researcher interpret and give a better understanding about the complex reality of a given situation portrayed in some textual data. As Blaxter states “Qualitative research is descriptive” (1996:54).

In this research, the texts are taken from variety of documents related to the topic. The required data in this qualitative research are in the narrations and statements form. Description and interpretation are the way to analyze this qualitative research. In other word the data from *Sons and Lovers* are selected and collected by quotations. Then, those quotations are interpreted by using the writer’s own sentences and explanation. In presenting the result of this analysis, it is described by taking some quotations from the novel and some of related data about mimesis theory to help and support this analysis.

3.2 Data Collection

Data can be collected from documents, interviews, observations, and questionnaires that may be used as part of all research strategies and approach identified (Blaxter, 1996: 63). The main data are collected from library that means that data and other information taken from books.

The primary data are the facts and the information about psychoanalysis which is related to creative writing through selected events and characterizations in *Sons and Lovers* and the life of D.H Lawrence. Meanwhile, secondary data are defined as the data which have already been collected and analyzed by somebody else. Blaxter (1996:151) says that “secondary data maybe existing source which

presents interpretation, conclusion, and additional knowledge". Secondary data show the life of D.H Lawrence in his relation to women. They are gathered from journal and books that help and support this analysis like the historical background of D.H Lawrence. They are *Flame into Being: The Life and Work of D. H. Lawrence* and *D. H. Lawrence: A Personal Record*.

3.3 Data Processing

This research is done primarily by collecting data from book, journal, and any other form that are relevant to the topic of discussion. The data which are relevant gathered to support this analysis. In data processing, this thesis starts to analyze *Sons and Lovers* by reading and understanding the novel.

Then, next step is using a descriptive method to describe the facts followed by analysis activities. This method describes the forms of understanding and explanation that includes issues. The novel is classified and described within social aspects found in the novel itself and the real life of D.H Lawrence. Data classification is an activity of categorization. It means that the collected data will be categorized in several parts depend on the kind of data which are needed by coding and sorting all the data. In this method, I select the information which is needed and can support the analysis to answer the problem of the discussion. The sources should provide the necessary evidences and preferences.

Afterward, the data that have been taken from *Sons and Lovers* are analyzed by using Aristotle's mimesis theory. Therefore, this thesis also needs related information such as the social life of D.H Lawrence which focuses on his relation with women especially in his youth. The data are got from several sources such as the research reports and books about Lawrence's biography written by some experts. The information are compared with the data from *Sons and Lovers*.