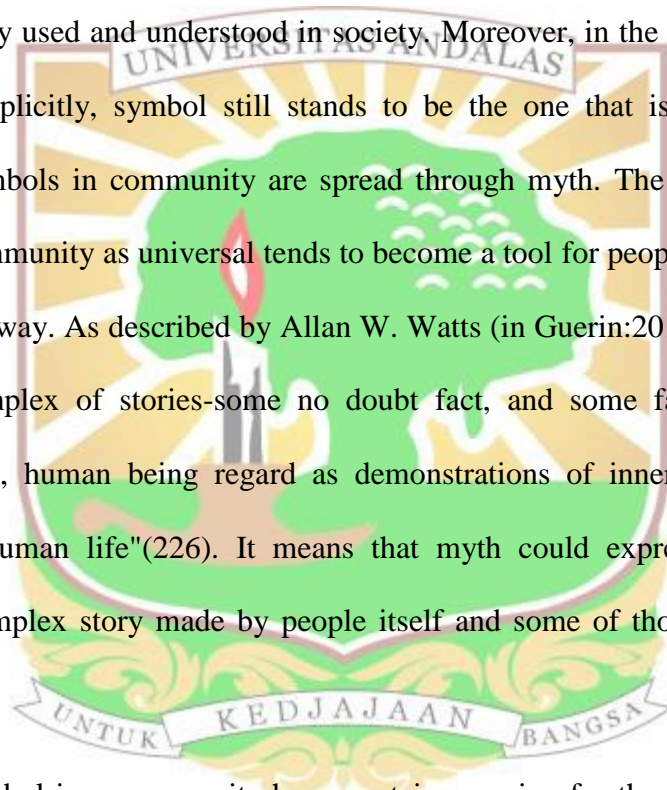


## CHAPTER I

### INTRODUCTION

#### 1.1. Background of The Research

The existing of symbol until now is precisely believed to be an inheritance that is hereditary used and understood in society. Moreover, in the present era where all is stated explicitly, symbol still stands to be the one that is used to express something. Symbols in community are spread through myth. The representation of myth in the community as universal tends to become a tool for people to express their idea in another way. As described by Allan W. Watts (in Guerin:2010) "myth is to be defined as complex of stories-some no doubt fact, and some fantasy-which, for various reasons, human being regard as demonstrations of inner meaning in the universe and human life"(226). It means that myth could express a human life through the complex story made by people itself and some of those myths include fantasy.



The symbol in a community has a certain meaning for the community itself. Actually what we call symbol is a term, a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning (Jung, 1964:20). Certain symbols such as the earth mother, light, blood and others recur again and again in a culture so far from

one another in space and time that there is no likelihood of any historical influence and causal connection among them.

Symbol in literature is previously introduced by the expert Carl Jung as archetype. Archetypes contain a latent meaning of vision, dream, fantasy and myth. Jung uses the word archetype as something that refers to universal symbols. Jung (in Cirlot, J.E, *A Dictionary of Symbols*, 2001:36) defines the nature of archetypes as the ready-made systems of both images and emotions. These images call from within us through certain responses and associations that appeal to us in emotional ways quite apart from our intellect. Archetypes are universal in their symbolism and certain images seem to have universal appeal. Symbols in archetypes act as transformers. Jung argues "it was manifestly not a question of inherited ideas, but of an inborn disposition to produce parallel images or rather of identical psychic structures common to all men, which I later called the archetypes of the collective unconscious." (*Symbols of Transformation*, 1956: 31). Jung explains that symbol is the original nature to produce parallel images which are occurred psychically in all men. He believes archetype as something which explained the world by reference to the man.

On the other hand, the Archetypal symbol is used commonly by many authors to express what they want to share in their work. One of the most popular Samuel Beckett's quote 'No symbols where none intended' (Watt: 1953) has explained how special symbol in literature. The way the authors expressed their ideas indirectly

through symbols then make a work has a beautiful sense for the reader. The existing of symbol makes an effect to explore the deeper meaning of a work. Zhang Haibing ("Symbolic Meanings of Colors in The Great Gatsby", 2015) proves it through his analysis of symbols and proves that their existing in a story have their own role. Another research was conducted by Gregory M.Vogt ("Archetypal Images of Apocalypse in Miguel Mendez's "Tata Casehua" ", 1986). He has done the similar research on short fiction where all kind of archetypal images was analyzed. Both of them sum up that the research of symbols is important to explore the meaning of a work deeply.

In many works, poetry is a kind of work which is commonly used symbol. The use of symbol in work is known well as symbolism. Symbolism in poetry transforms a phenomenon into idea, then from the idea into an image, and in such a way that the idea remains always infinitely active and unapproachable in the image, and even if expressed in all language, still would remain inexpressible (Goethe in Abrams, M.H, A Glossary of Literary Terms, 1999: 313). The symbols in poetry which is categorized as the archetype, symbol of color is one commonly used. This is relevant that color is the best way to use in communicating nonverbally which can bring a certain emotional impact. This is then made the writer interested in analyzing the color symbols in poetry using archetypal approach to knowing what is tried to expose by the poet through the symbols and how the symbols show their own role in the poem.

In this research, the writer analyzes Juvenilia (in The Collected Poems: 1981). Actually the collected poems of Sylvia Plath contains work from all her major collections and it is arranged chronologically by Ted Hughes (her husband) in order of period from 1956 to 1963. In collecting and defining the fifty earlier poems as 'Juvenilia', Hughes has been accused of marginalising anything that Plath wrote in the years before meeting him, in other words, of dating her maturity as an artist to coincide with his involvement in her life and work (Gill, Jo, Cambridge introduction Sylvia Plath, 2008: 29). In other words. Sylvia Plath' Juvenilia was the first starter of Plath's carrier of writing her own poem. The Juvenilia provide evidence of Plath's long and intense apprenticeship and offer insights into the early seeds of some of her later concerns (30). The Juvenilia is Plath's early mature writing. As Susan Bassnett (Sylvia Plath, 2005: 96) explained that this Juvenilia refers as 'head poems' rather than ones written from the heart. therefore, the writer is interested in catching up symbols of color that appear in this collected poems. Thus, in this research, the writer finds what is exactly trying to share by Plath through the color symbol in her poems.

## 1.2. Identification of The Problem

This research identifies the archetypal symbol of color and their symbolism in Sylvia Plath's earlier poems. The symbol which is categorized as archetypal image has been commonly used by many authors in work through their own symbolic style. Related to the author's symbolic style, the symbols of color are found commonly in

Plath's earlier poem, Juvenilia. This is later made the writer suspicious on the color symbols such as having a significant role in her earlier poems.

Actually, not all of symbols include into the archetypal image. Thus, it depends on the context. The writer then identified the symbols of color which are found in fifty poems of Juvenilia and more than fifty percents of the poems contains the symbols of color. Therefore based on the problems above the selected poems of Juvenilia are analyzed based on these following questions:

1. What archetypal symbol of color occurs in those poems? What are the meanings of archetypal symbols of color found in the selected six poems?
2. How the symbols of color show the function of symbols in the poem?

### 1.3.Scope of the Research

In this research the writer will have discussions based on the following scope, they are:

1. The archetypal meaning of five symbols of color (Green, Pink, Blue, White, and Black) found in Juvenilia the selected six poems.
2. The symbolism of five symbols of color (Green, Pink, Blue, White, and Black) Juvenilia the selected six poems.

### 1.4.Objective of the Research

The purpose of this research is to analyze the archetypal symbol of color in six selected poems of Sylvia Plath's Juvenilia, they are "April Aubade", "Midsummer



Mobile”, Black Pine Tree in An Orange Light”, Love is a Parallax”, “Aerialist”, and “Morning in the Hospital Solarium”. The aims of this research are:

1. To explain the symbols of color occur in Juvenilia the selected six poems.
2. To explain the meaning of those color symbols found in Juvenilia the selected six poems.
3. To explain the way symbols of color role in Juvenilia the selected six poems.

### 1.5. Review of Previous Studies

The research shows that the archetype is derived from myth and creates a kind of pattern. Madran (2004) proves that the use of myth through archetype is aimed in communicating the author's vision. In the research, he attempted to explore Foster's use of myth, recurrent mythical image and archetypal patterns. He concludes that Forster employed nature and earth archetypes, character archetypes and universal archetypes consecutively throughout his fiction. At the end of his research, he points out that the archetypes are the keys to the universal order, therefore he hopes to trust their power.

Dealing with archetypes as well as symbol, there are actually some researchers have tried to raise it. Research has shown that archetype is used by authors to lead the reader impression on the story through the symbols they served in a work. Vogt (1986) in his research has shown that in a work, the author can use archetype through the symbols to raise the story. He proves by mentioned and

analyzed all kinds of archetypal symbol found in Miguel Mendez's *Tata Casehua*. On the other hands, Haibing (2015) focuses on the symbolic color in a work. In his research Haibing assures that the symbolism he found in Scott Fitzgerald's *Great Gatsby* is used to bless the novel with representativeness and to reach the important significance in order to make a great extent.

Character indeed could be defined as archetype when it can be defined universally as archetypal approach has discussed. Archetypes have been chosen to be the main approach to identify any kind of universal symbol of image put into the story by the author. The image itself can be seen on the character of the story; such has been proven by Grouppele et al (2006). He analyzed the unconscious and conscious of the archetypal image of the female character in *Cinderella* and *Sleeping Beauty* seen from the movie also in the TV-commercial. Antonio (2014) who also have analyzed on female character, chooses the main female characters from the short stories and a novel sourced from some Philippine fictions (*Kerima Polotan-Tuvera's The Virgin* (1952), *Austregelina Espina-Moore's Mila's Mother* (1970), *Edilberto Tiempo's The Witch* (1970) and *Leoncio Deriada's The Dog Eaters* (1986)) which later personified into the archetypes of women *Virgin*, *Mother*, *Witch* and *Queen*. Otherwise, Sörensen (2013) in her research chooses to analyze the use of archetypes on character generally. She examines the character in J.K Rowling's *Harry potter* on masculine and feminine character which was considered as the archetypal hero and its relation with the stereotypes.

Related to the works of Sylvia Plath, the writer has found a research by Vicha Faradika (2015), who has explored the poems of Plath by seeing the death theme that emerge in Plath's poems. She attempt to exposed the death theme in Plath's poems as the representation of suicidal issued which are dominantly appeared in American society in that time. Actually these suicidal issues has widely analyzed especially related to Sylvia Plath's works. Therefore, in this research, the writer tried to explore the other side of Plath's work behind the suicidal issue that live among her.

Judging from some reviews of the research above, the writer has not found any research applied the archetypal theory on the poems, particularly Plath's poems as the object. So this research will be definitely different. However, the writer will use some journals above as the supporting sources in analyzing the data. Those researchers above are beneficial for this research in part of the way the writer applied the theory on the work Juvenilia.

### **1.6 Theoretical Framework**

This research lies in the field of archetypal analysis. The archetypal theory is proposed by C.G Jung who has studied myth and religion. According to Carl Gustav Jung, the word of archetype itself, 'arche' means "root" and "origin" while typos means "pattern" or "model". Jung sees the individual personality as the product and container of its ancestral history. So the archetype is the first original model upon which all other similar people, object or concept are derived, copied, patterned or emulated. The archetype, therefore, is actually "inherited forms".



A word or image is symbolic when it implies something more than it is obvious and immediate (Jung, Carl, Man and His Symbol, 1964: 20). A lot of symbolism in literary work actually has been realized by Jung. He considers that the use of archetypal symbols such as their own power in producing interpretation through author's style, "the archetypes thus have their own initiative and their own specific energy. These powers enable them both to produce a meaningful interpretation (in their own symbolic style) and to interfere in a given situation with their own impulse and their own thought formations". (Jung, 1964:79)

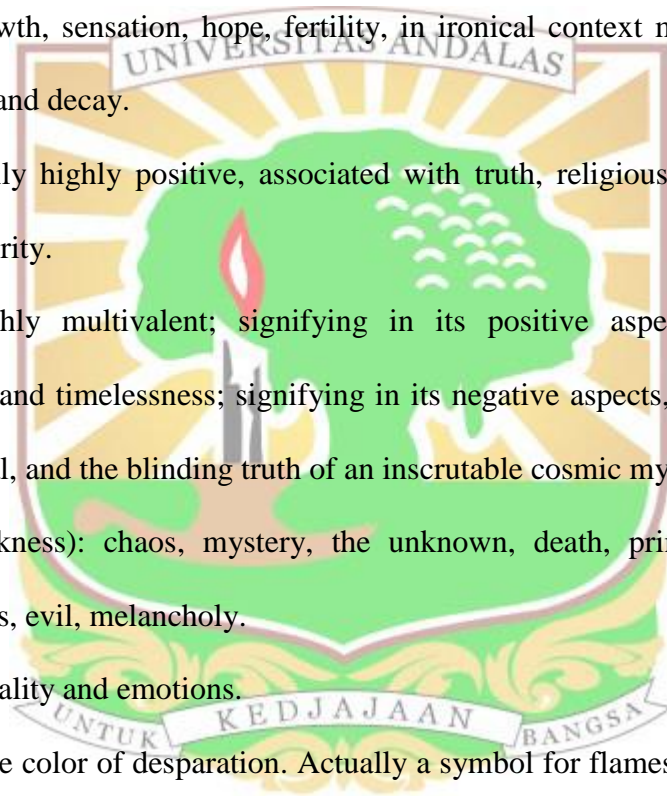
In archetypal analysis, Jung (in Cirlot, J.E, A Dictionary of Symbols: 2001) believes in two interpretations they are objective and subjective. When objective interpretation shows what the symbol represents in itself, Subjective interpretation precisely shows what is signified as a projection or as an individualized case. Jung argues that the subjective interpretation is the true interpretation because it takes the widest and most profound meaning of a symbol in any one given moment and applies it to certain given examples.

Dealing with this research on archetypal images of symbol, actually Guerin ( A Handbook of Critical Approach in Literature, 2010) has given eleven examples of archetypes and the symbolic meaning, they are water, sun, color, circle, serpent, numbers, the archetypal woman, the wise oldman, garden, tree, and dessert. Since this research focuses on the symbols of color, thus the writer then focuses to the color

symbolism. Colour symbolism is one of the most universal of all types of symbolism, and has been consciously used in the liturgy, in heraldry, alchemy, art and literature.

below the writer served the meaning of color (J.E. Cirlot, A Dictionary of Symbols, 2012: 52-60):

- a) Red: blood, sacrifice, violent passion, disorder.
- b) Green: growth, sensation, hope, fertility, in ironical context may be associated with death and decay.
- c) Blue: usually highly positive, associated with truth, religious feeling, spiritual purity, security.
- d) White, highly multivalent; signifying in its positive aspects light, purity, innocence, and timelessness; signifying in its negative aspects, death, terror, the supernatural, and the blinding truth of an inscrutable cosmic mystery.
- e) Black (darkness): chaos, mystery, the unknown, death, primal wisdom, the unconscious, evil, melancholy.
- f) Pink: sensuality and emotions.
- g) Orange: The color of desparation. Actually a symbol for flames, ferocity, cruelty and egoism.



### 1.7 Method of the Research

The writer has three steps in conducting the research, they are collecting data, analyzing data, and presenting the results of analysis.

### 1.7.1. Collecting Data

The data are taken from collected poems of Sylvia Plath's Juvenilia and library research. The archetypal symbols of color in the six selected poems are the main focused. It consists of two sources, primary and secondary sources. The primary source is taken from Juvenilia the collected poems of Sylvia Plath. Then the secondary source is taken from the literary theory books and articles related to the research and browsing the internet. The data collected examined further on the relationship of symbols with the meanings and its associations to the poem.

### 1.7.2. Analyzing Data

The data analyzed applied archetypal approach. Using the archetypal approach writer analyzes the symbol of color found in the six selected poems. Since the aim of this research is to see the representing of the archetypal symbols of color in the Sylvia Plath's Juvenilia, therefore the writer use this theory to complete the research.

In conducting this research writer first do the selection of fifty poems in Juvenilia that is required the symbol of color. This selection has been done after the writer read those fifty poems then finally selected the poems which contain the most symbol of color. Thus, the writer has found six poems which are appropriate, they are "April Aubade", "Midsummer Mobile", "Black Pine Tree in An Orange Light", "Love is a Parallax", "Aerialist", and "Morning in the Hospital Solarium". In these

selected poems writer has found five symbols of color (green, pink, blue, white, and black) which then analyzed through its own meaning based on the meaning of color which is defined in A Dictionary of Symbols (Cirlot, J.E, 2015), this is to see the relation of the symbols with the poems. Finally, to see the function of those symbols, the writer has adjusted the meaning each symbol through the context in the poem.

### 1.7.3. Presenting The Result of Analysis

In presenting the result of analysis, the descriptive method is applied since the research is a qualitative one. This where the writer decides to divide the discussion of symbols of color based on the five symbols of color which are found in the six selected poems, they are green and pink, blue and white, and black then elaborate and defining the symbols of color to the function of symbols in the selected six poems..

