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in English*

**MORAL VALUE IN LEWIS' *THE CHRONICLES OF NARNIA THE
LION THE WITCH AND THE WARDROBE***

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**ENGLISH DEPARTMENT
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THESIS

MORAL VALUE IN LEWIS' *THE CHRONICLES OF NARNIA THE LION THE
WITCH AND THE WARDROBE*

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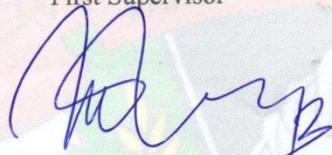
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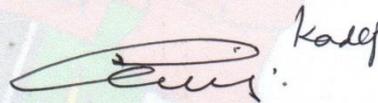
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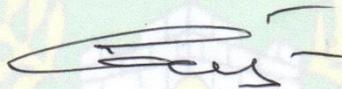


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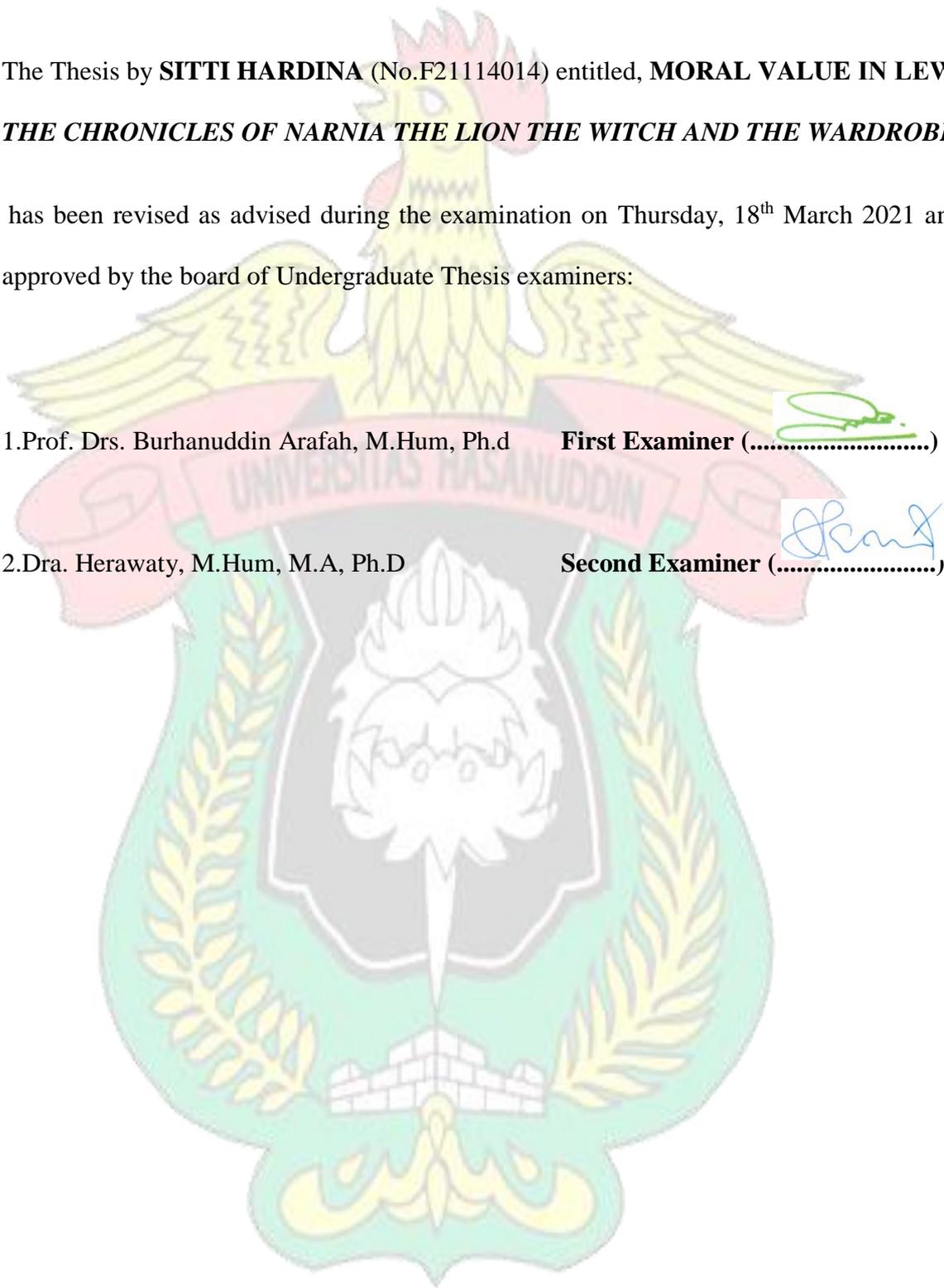
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Yang menyatakan

Sitti Hardina

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Makassar, 22nd February 2021

The writer

SITTI HARDINA

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ABSTRAK

Sitti Hardina. 2021. Moral Value in Lewis' The Chronicles of Narnia The Lion The Witch and The Wardrobe (Supervised by M Syafri Badaruddin and Raden SM. Assagaf)

Penelitian ini bertujuan untuk menganalisis secara detail tentang simbol dan pesan-pesan penting untuk membangun karakter anak-anak dalam novel *The Chronicles Of Narnia The Lion, The Witch, dan The Wardrobe*.

Penelitian ini menggunakan metode kualitatif deskriptif. Pengumpulan data dalam penelitian ini dilakukan dengan cara meringkas data dengan membaca novel untuk memahami simbol dan pesan-pesan yang tersimpan.

Penulis menunjukkan hasil bahwa Lewis menggunakan aspek simbolisme dalam novelnya seperti tokoh dan latar. Ada beberapa poin yang penulis garis bawahi dari makna simbolisme dalam novel tersebut, seperti, pengorbanan Yesus, simbol setan, pengkhianat, bentuk religius yang tegas dan nilai-nilai moral.

Kata Kunci: Teori Simbolisme dan Pesan Moral

ABSTRACT

Sitti Hardina. 2020. Moral Value in Lewis' The Chronicles of Narnia The Lion The Witch and The Wardrobe (Supervised by M Syafri Badaruddin and Raden SM. Assagaf)

This research aims to analyze in details about the symbolism and significant messages to build children's character in *The Chronicles Of Narnia The Lion, The Witch, And The Wardrobe* novel.

This research applied a descriptive qualitative method. Collecting the data of this research was carried out by summarizing the data using by reading the novel to understands the Christianity symbolism.

The writer shows the result that Lewis uses the symbolism aspects in his novel such as the characters and setting. There are some points that the writer underscores the symbolism meaning in the novel, such as, Jesus' sacrifices, symbol of satan, traitorous, strictly religious form, and moral values.

Keywords: Symbolism Theory and Moral Value

CHAPTER I

INTRODUCTION

A. Background

Symbol is a representation of an object in someone's thinking. Symbol can also be a medium for a person to represent an object that is abstract, for example a pigeon is a symbol of peace. Symbol is a sign that appear because of a context that has been agreed or already has an agreement between the interpretant and the sign. Symbolism appears when the artists begin to refuse the real objects in real life, and start searching for objects in imaginary life or in the world of dreams. Artists begin to refuse the visual world and disposes to express things through the spiritual world, and speak by using the elements of symbols or signs. Symbolism comes out as a literary theory that examines the meaning of these symbols. Symbol not only exists in a painting, but also in other literary works, such as novel. Symbol comes in the novel in the form of a sentence or word that refers to a different meaning of what is written. Usually the meaning of the symbol refers to a moral value of a religion or culture of a people. In literary works, symbol comes by a word whose meaning refers to another meaning. Symbol appears because the author tries to convey his thoughts, feelings and writes with their own language.

One of the literary works that has the symbol of his writing is the novel by C.S Lewis, *the Chronicles of Narnia* that contains seven fantasy novels for children it is considered a classic of children's literature. The books are rich with Christianity ideas which are easy to understand even by young readers. The Chronicles of Narnia present the adventures of children who play central roles in the fictional realm of

Narnia, a place where animals talk, magic is common, and good side battle with bad side. The Chronicles of Narnia also contains many strong significant messages to building children's character.

The writer chooses the second series of Narnia, *The Lion, The Witch and The Wardrobe* to be analyze because it has symbolic in its story. So the writer chooses *Moral values in Lewis' The Chronicles Of Narnia The Lion, The Witch And The Wardrobe* as the title of this study.

B. Identification of the problems

After reading the C.S Lewis' Novel *The Chronicles Of Narnia The Lion The Witch And The wardrobe*, the writer finds and identifies some problems below:

1. The symbol in the novel.
2. The significant message

C. Research question

Based on identification of problems, the writer formulates the statement of problem as follows:

1. How does the meaning of the symbol in the novel?
2. What is the significant message revealed through the characters?

D. Objective of the problems

According to the statement of the problems, the writer determines the objectives of research, as follows:

1. To identify how the characters and the objects in the novel function as symbol.
2. To reveal the significant message revealed through the characters.

E. Scope of the problems

From the identification of problem in this research, the writer only focuses on symbolism theory. The Writer limited her writing to analyze how the main characters and the objects function as symbol to revealed significant message in *The Chronicles of Narnia The lion, The witch and The wardrobe* novel.

F. Signification of the writing

1. Practically

- a. It can be used as reference in further research on symbolism
- b. It can give more understanding for the readers about significant message in *The Lion the Witch and the Wardrobe* novel
- c. It gives more information about Structuralism approach and the theory of symbolism

2. Theoretically

a. For English Department

The writer hopes that the readers, especially those who want to deepen their understanding about symbolism theory, can analyze more about symbolism.

b. For academic reference

Hopefully, this thesis can also be used as the reference to the research who wants to discuss the same object in the future.

c. For the writer

This study gives the writer more understanding about the Structuralism approach and symbolism theory, and gives more knowledge about the significant messages to building character.

G. Sequence of the writing

This research contains five chapters. Chapter one is an introduction, this chapter covers the outlook of the whole writing that includes: background, identification of problem, the statement of problem, the objective of problem, the signification of the writing and the sequence of writing. Chapter two explains the literature review that consists of previous study and the Structuralism approach, symbolism theory. Chapter three consists of method of the research. It contains methodological design, method of collecting data, method of analysis data and procedure of collection data. Chapter four is an analysis and research result, it contains the structural aspects of the novel, the Christianity symbol of the story, significant messages of the story. Chapter five contains conclusion and suggestion.

CHAPTER II

LITERATURE REVIEW

A. Previous Study

Previous study is one of references which are used by writer to support this thesis. The writer found some previous studies in Faculty Of Cultural Science Hasanuddin University which raised the topic of symbolism, they were Kim Goan(1997), Andik Sugianto (2003), and Rudiansyah(2017)

Kim Goan(1997) in *Symbolism in Edward Albee's "The Sandbox"* concerns with symbolism in drama *The Sandbox* by Edward Albee. He used semantic approach and symbolism theory to analyze his research. From the analysis about the symbols, it proved that there was a reciprocal relationship between absurd drama in 60's and social culture condition in that time.

Andik Sugianto(2003) in *symbolism in "The Cherry Orchard" By Anton Chekhov*. This research used structural approach to analyze the parts that use symbols and genetic structural approach to study the biography of the author that had influential in the author's work. The writer describes about Anton Chekhov in his drama always use symbols. And according to the symbols, he explain that the Cherry Orchard is tell about how the slavery end in Russia after liberalism appear.

Rudiansyah(2017) in *Symbolism in Mabbisu Ritual Speech in Wajo Regency (A Semiotic Analysis)*. His study aims to analyze the meaning of the text or incantation of the *mabbisuritual* and the symbolic meaning contained in the *mabbisu* ritual speech in Wajo regency. This study used semiotic approach according to Saussure and used symbolism theory to analyze. The result of this study indicate that

the *Mabbissu* ritual is a ceremony to give thanks and beg for the protection of god. *Mabbissu* also symbolic meaning and moral values that a very close relation with human life.

After reading the studies above, the previous studies similarly discuss about representation some things used symbolism theory. This study is different from previous research because in this research uses *The Chronicles Of Narnia The Lion, The Witch, and The Wardrobe* novel by C.S Lewis as object of the study. Two of the writers in previous study used drama and theatre as object of their study and the other one used traditional ritual, so the result of this research will be different. Study about Christianity symbols has not been done in *The Chronicles of Narnia The Lion, The Witch, and The Wardrobe* before. The writer tries to analyze the Christianity symbols of the main character and plot in novel *The Chronicles Of Narnia The Lion, The Witch, and The Wardrobe* by C.S Lewis.

B. Structural Approach

In literary research, an analysis or objective approach to the intrinsic element is the initial stage for researching literary works before entering further research (Damono, 1978: 2). In other words, to start something research literary work the first step that needs to be understood is to recognize deeply the aspects of literary works. There some kind of approaches in analyzing a literary work. In this writing, the writer uses structural approach. Structural approach is the intrinsic approach, which discusses the work on the elements that construct of the literary work as an autonomous and independent of everything that exists outside of literature. The concept of structuralism assumes that within a literary work is an autonomous structure conceived as a whole. From that assumption, literature is composed of

various elements that are interrelated and structured, so that every element is functional in the whole story.

Novel is one particular kind of literary work which is most used by author to creating their feeling and their experience of life. Novel is used as a pouring the author's creativity include to criticize the social phenomenon in their society. In reading novel, the readers have to analyze it more to understand it.

Regarding the structure, Wellek and Warren (1992:56) gives the constraint that the sense of structure putting into content and form, as far as both are intended to achieve aesthetic purpose. Therefore, the structure of literary works is composed by form and content. The form is the way of writer writes, while the content is the idea that a writer expression writing. Jan van Luxemburg (1984:38) stated that the structure is intended implies a reciprocal relationship between the parts and the whole thing.

The structure is a literary work can be interpreted as formation, affirmation and an overview of materials and component parts into interesting form. The elements which contained in a literary work is something that can be used as study materials in an identifying, assessing and describing the functions and relation between elements in the novel which is concerned. It is the center of focusing literary work or literary text itself.

Structural analysis is not only done by lists the specific elements of a work, such as plot, characters, theme and the others. The important thing is how to show the relationship between one element with others.

1. Character

Character is one of the most important elements that can be found in a literary novel or short story form. The problem of characterization is one thing that

presence in a very important and necessary fiction, because is not probably there is a literary work without the moving figures and eventually making a plot. Every character has a different characterizations and it can caused a conflict. Character is the quality of the mind and soul that distinguishing one character to another. According to Abrams (in Nurgiyantoro, 2000: 1650, character is a person who is displayed in narrative work, or drama which the reader interprets has certain moral qualities and tendencies as expressed in words and what is done in action.

Character is the human element in the story, the appeal to our curiosity and our sympathy (Langhlin, 1989: 375). Description of the character and performance of the characters in the story of a literary work is some experience mixing and creation process. Readers can know of many characters in a novel through the dialogue between the character with other characters. Character can be known by his response to another characters, although it is not always described it correctly, so a character in a novel is a person who make, declare, have an attitude that can be assessed either another characters or the readers.

Abrams (1981: 20) said that character is a person presented in dramatics of narrative work who are interpreted by reader as being endowed with moral and dispositional qualities that are expressed in what they say and what they do in action. Therefore, it can be said that the relation between character and its personal quality depends on the readers' acception. The readers can get personality of a character through its utterances (verbal) and actions (nonverbal).

Character is a vital and necessary element, without character there would be no plot and no story. For most readers of fiction, the primary attraction lies in the character, in the end, a less fascinating collection of man and woman whose experiences and adventures in life from. It can be sympathized with some of these

characters in their open enjoyment life, in their doubt and sorrows, in their loneliness and endless search for value and meaning. Other characters like are hatred and desired to revenge, or their ability to manipulate other coldly for selfish ends.

According to James, Miller, Walter in How to Write Book Report (1960: 26-29), Character can be classified into major character and minor character.

a. Major Character

Major character is substantial porting of the book, which is involved in the main plot. A major character is important and the readers usually observe him in order to graphs what the writer wants to clarify. A major character usually has particular trait, the primary character of the person, for example whether the character is emotional, subborn. The writer of fiction usually discusses the major character in detail and the readers consider his action.

b. Minor Character

Minor character is the character role in the story. Minor character is less important to total significance of the word. A minor character is varies is number, enter, and departs from and in action with considerable frequency. In fiction, a minor character appear s connector between major character and although they are not very important, they are extremely functional functional in term of the developing the plot.

Based on the character appearance the character can be divided in to protagonist and antagonist. Protagonist is the character that was assumed to be a hero and usually is admired by the reader, because he/she always do ideal roles and follows the rules and values in society. Protagonist with all the good things

inside the character make the readers often identify themselves in this character emotionally.

Antagonist is the character that his/her appearance opponent to the protagonist, directly or indirectly. This character assumes as the bad person in the readers opinion and causes disaster, accident, and make a bad effect in the environment, society, social rules, moral value and authority. But sometimes the character gives sympathy to the reader.

From the description above, it concludes that the character is the actor who carries the events in the novel so that the event is able to forge a story.

2. Plot

Plot is one of the intrinsic elements in literary work. It is series of incident in a story arranged chronologically. The plot is used to regulate how actions in the story must be related to one and another. In other words, plot is the series and stages of how the story can be told by the author. Perrine (1988: 41-44) stated that the plot is the storyline when events occur in a novel, to find out the essence of a novel, it can be analyzed through a plot.

Plot is the storyline in the novel. Plot can be defined as a series of events or incidents in the story in a caused-effect. The series of stories is an arrangement that forms a coherent whole. Plot is the basic framework is very important in the story. Plot control how action should be related to each other, how the incident had a relationship with another, how characters should be represented and participate in those actions and how the situations and feeling of characters involve in acts that are bound in a unity of time (Keraf, 1989:148)

Stanton (2007: 26) was stated that plot is a series of the events in a story. How certain event affecting another event that cannot be ignored, since the event will

be affecting for all the story. Plot is very close to the existence of the character. If the story only has a little in character, there will be closer and simpler to plot, in contrast a novel that has many characters in the story, the plot will be more complicated. Plot also helps the readers in understanding the story of the novel. The clarity of the plot makes the readers easier in understanding the story. Stanton (2007: 29) also stated that the character is affecting the plot, if the story only has a few in character, there will be closer and simpler story. If the readers do not know the plot of the story, it will be hard to understand what the story tells about.

The essence of understanding about the plot is located on cause-effect, but the most important elements is one of the conflict and the climax, which come from the internal and external conflict. The emphasis in analyze of plot is how the formation, not how it is. Freytag (1990: 115) considered five essential parts of plot. These parts are exposition, rising action, climax, falling action and denouement.

a. Exposition

Exposition or introduction is known as the beginning of the story, where characters and setting are established. The conflict or main problem is introduced as well. The background information that is needed to understand the story is provided, such as the main character, the setting, the basic conflict, and so forth. The exposition ends with the inciting moment, which is the one incident in the story without which there would be no story. The inciting moment sets the rest of the story in motion.

b. Rising Action

Rising action occurs when a series of events build up to the conflict. The main characters are established by the time the rising action of a plot occurs

and at the same time, events begin to get complicated. It is during this part of a story that excitement, tension or crisis is encountered.

c. Climax

Climax or the main point of the plot, this is the turning point the story and it is meant to be the moment of highest interest and emotion. The readers wonder what is going to happen to the next in the story. Things will have gone badly for the main character up to this point; now, things will begin to go well for the main character. However, if the story is tragedy, the opposite will happen after the climax; things that have been going good for the main character begin to go bad.

d. Falling Action

Falling action is the literary device in process to show the result of the climax, where the story begins slowing down. Falling action follows the climax and it is the exact inverse of rising action. The falling action is the connective tissue between the climax and the resolution, showing how events and complications begin to resolve and the result of actions of the main characters are put forward.

e. Resolution

Resolution is the final outcome or untangling of events in the story. The resolution makes way for the catharsis-an event or events allowing the tension or anxiety to loosen. The resolution section is the final explanation of what happened. It is the moment where the characters express their emotions about what happened, including event during the resolution and their reaction to how they have changed during the course of the novel. It is the end of the story and ends with either a happy or tragic ending.

3. Setting

The setting of a literary work is the place, the time, and the circumstance of the action. Setting is intangible certain times (day, month, and year), weather, or a historical period (Stanton, 2007:35). The setting may also include the environment of the story, which can be made up of the physical location, climate, weather, or social and culture surroundings. Gill (1995: 148) stated that setting can be use to cover ; the places in which characters appear; the social context of characters, such as their families, friends and class; the costumes, beliefs and rules of behavior that give identity to society; the particular locations of events; and the atmosphere, mood and feel that all the above elements create.

Setting helps the reader visualize the action of the work, thus adds credibility and an air of authenticity to the character. Setting in fiction is called to perform a number of desired functions. Scholes (1981:36) stated the setting is a term that, in it is broadest sense, encompasses both the physical local that frame the action and the time of day or year, the climatic conditions, and the historical period during which action take place. Setting may serve (a) to provide background for action; (b) as an antagonist; (c) as a means of creating appropriate atmosphere; (d) as a means of reveling character; and (e) as a means of reinforcing theme. In many works of fiction, setting can and does perform a number of different functions simultaneously.

Setting is divided into two kind, they are physical setting and social setting. Physical setting includes time, places, and the conditions when the story happens. Social setting is also called as abstract setting. Because it is includes the implicit setting of the story such as conditions of the characters when the story happened

and the relations of the culture, psychology, society, and the others implicit setting else.

The overall setting of narrative or dramatic work is general locale, historical time and social circumstance in which is action occurs, the setting of a single episode or scene within such a work is particular physical location in which it take place, Abrams (1999: 285). Setting in literary work is important because it may stir readers' imagination as well as relevan the signification of the action. It can be imagine the reader describing the place, time, and atmosphere of each part of the story's action. Setting also gives a realistic impression to the reader and recreates the atmosphere as if it were happening to the reader.

4. Theme

Theme is the main which is in a story, the main idea of thing to make an article, such as novel, short stories and other of literary works. The theme in a story is its underlying message, or the 'big idea'. In other words, what critical belief about life is the author trying to convey in the writing of a novel, play, short story and poem. It is usually universal in nature. When theme is universal, it touches on human experience, regardless of face or language, it is what the story means. Rarely, a piece of writing will have more than one theme. The presence of the theme in a literary work is one element building a story together with other elements to form a unity. The theme is often also referred to as the basic story. The theme is the notion, idea, or the main thought in both the revealed literature and that has not been revealed. (Sudjiman, 1990:79)

The meaning of the themes particularly in an essay can be seen from two sides. First, from the point of writing that has been completed. The theme is a

message delivered by the writer through his writing. Second, in terms of the formulation process of the topic that will be achieved through the topic

The meaning or main idea of a new story obtained after a deep search of the other elements that construct the story. So the meaning or main idea that has gotten after read the whole story considering the elements which is called with the theme.

According to Menrath (2013:173), theme is message or central idea of literary piece of art. It is found out indirectly by the reader. A number of different motives may move around the central theme of the story. Theme is defined as a main idea or an underlying meaning of a literary work, which may be stated directly or indirectly. A theme must represent the whole part of the story, because theme is a basic development of a whole story. Stanton (2007:7) was stated that theme gives a strong explained about the unity of what happening in the story, and tell about the story of life in common context.

The purpose of theme is to give a shape and effect in our mind, so make the story easy to remember. A good theme has to represent the entire story in the novel. Sometimes the theme shapes in to the fact that comes from the human experience. It is explored by the story and then gives impression for each of event in life. The theme of the novel is more than its subject matter, because an author's technique can play as strong a rule in developing a theme as the action of the characters do. Sometimes because of the length of novel and the various characters, conflict, and scenes, found within them, reader can look at different aspects of the work to uncover different interpretation of the meaning of the story.

5. Point of View

Point of view describes from which grammatical person's perspective of the story is perceived. Point of view is a technique used by an author to narrate the story. Point of view is the angle from which a story is told, the intelligence through whose authority we view the characters and the action. Point of view refers to the way a story is told. It is a method or perspective that is used by an author as a means to present a story in a work of fiction to the reader (Abrams, 1999: 231). Thus, the point of view is essentially a strategy, technique, deliberately chosen by the author to express ideas and stories.

In the book *Understanding Fiction* written by Brook and Warren (1938: 107) point of view is the term loosely used to refer to the author's basic attitudes and ideas; for example, one may speak of detached point of view, a sympathetic point of view, and a Christian point of view. More strictly, the term is used to refer to the teller of the story—the mind through which the material of the story is presented. The story may be told in the first or in the third person and the teller may be the mere observer or much more than that.

Each potential point of view has significant advantages and corresponding limitations. An outside point of view provides greater flexibility and suggests a greater sense of objectivity. An inside point of view provides more intimate, often more involving, narration. There are four types of point of view; those are, Omniscient Point of View, Third-person Limited of view, First-person Point of View, and Objective point of view.

Third-person provides the greatest flexibility to the author and thus is the most commonly used narrative mode in literature. In the third-person narrative mode, each and every character is referred to by the narrator as "he", "she", "it", or

“they”, but never as “I” or “we” (first-person), or “you” (second-person). In third-person narrative, it is the way to tell the story using third person. The narrator appears in the one or two character point of view. The story is being told by an outsider person (someone who is not in the story). Third-person in this point of view is depends on the perceptions of each characters. The outsider can tell or describe about the character feel, see, think or even hear. They could be able to tell the character personalities, behavior or even habits.

C. Theory of Symbolism

A good writer can express his purpose and ideas as much as possible and as briefly as possible through compression. Most successful stories are characterized by this technique. This means that nothing is wasted and each word and detail are selected for maximum effectiveness. The experienced writers achieve compression by exercising a strict selectivity. They select the incidents and events that most contribute to the meaning. Then they remove anything with minimal usefulness and choose the details that multi-value that served a variety of purpose at once. One of the contributory resources that the writer uses in gaining compression is symbol. In literature, symbol is a thing that suggests more than its literal meaning, something that means more than what it is. It is an object, a person, a situation, an action, and some other item that has a literal meaning in the story and suggest of represent other meaning as well. Symbols generally do not stand for any one meaning, not for anything absolutely definite.

The ability to recognize and identify symbols requires perception and tact. The ability to interpret symbols is essential for full understanding of literature. According to Perrine (1983:199), the reader should be alert for symbolic meanings and should observe the following cautions:

- a) Symbols nearly always signal their existence by emphasis, repetition or position. In Hemingway's *Hills like White Elephants*. For instance, the comparison of the hills to the white elephant used for the title of the story and it is mentioned four times within the story, while the opposed sides of the river valley are rather pointedly described in a story that otherwise has very little description in it. Both items are given emphasize, yet neither has any part in the action.
- b) The meaning of the literary symbols must be established and supported by the context of the story. The symbol has its meaning in the story, not outside of it. In *Hills like White Elephants*, the meaning for 'shadow of a cloud' moving over the field of grain, is supported by and dependent on its relation to the other elements in the story, the river, the field of the grain, sitting heat at the station, the brown, dry country on the near side of the valley, and so forth. In another work of literature, in another context, a shadow or a cloud might have an almost opposite meaning, or no symbolical meaning at all. Here, by suggesting the possibility of rain, a spot of shade from the sun, and the existence of breeze, the moving cloud shadow extend the meaning of fertility of which it is a part.
- c) To be called symbol, an item must suggest a meaning different in kind from its literal meaning. A symbol is something more than representative of a class of type. We should not use the phrase as a symbol when we can easily use it. The railroad junction *Hills like White Elephants* is neither an example nor an evidence of a point in time the character's live when a crucial decision must be taken, nor they are opposed sides of the valley examples or evidences of two kinds of future that might be result from their choice. The meanings these

things suggest are different from what they are. The label covered suitcases of the traveling couple, on the other hand, they are an evidence or sign of their past and should not properly be called as symbol of their past.

- d) A symbol may have more than one meaning. It may suggest a cluster of meaning. It does not mean we can interpret anything we want to. The area of possibly meaning is always controlled by the context. We can identify it, in the far side of valley in Hills like White Elephant with fertility, but it also suggest pleasantness, growth, beauty and fulfillment.

Symbolism is a literary device in which a writer uses one thing to represent something more abstract. A strong symbol usually shares a set of key characteristics with whatever it is meant to symbolize, or is related to it in some other way. Characters and events can also be symbolic.

Symbolism can be very subtle, so it isn't always easy to identify or understand. It can sometimes be difficult to say whatever an author intended for something to be symbolic or not. A symbol can be a physical object, a character, or an event. There are some types of symbolism. First is symbolism through physical objects. Most often, physical objects are used to symbolize an idea or concept, as a way of pointing the reader towards some of the basic theme that a work is dealing with. Second is symbolism through characters. Sometimes, characters themselves can serve as symbols-of a particular virtue or vice, or of a political ideology. Third is symbolism through events. Events can also be symbolic. For example, while a character's, wild hair might symbolize a period of youth or innocence, a scene in which the character chops off his or her long hair might symbolize a loss of innocence, or the sacrifices people have to make in the process of becoming a mature adult with responsibilities. While the act of cutting

off the hair is neither an object nor a character, but it would still be an example of symbolism.

David Madden in his article *Novel* which is on Microsoft Encarta 2006 explained that there are a lot of novels that have appeared by having two layers of meaning. The first layer is inside a plot, while the second layer appears in the form of a layer symbolic which contains various images and purposes that represent ideas and feelings that are abstract. By using symbols, then the authors can express themselves unreasonably directly on sensitive and controversial issues. A symbol in literary works is an idea that arises based on the thoughts and experiences of the author, represented by various forms in a story. The use of symbols in a literary work shows the author's mastery of the language used and the breadth of insight and the author's experience. According to the statement of Irmischer (1972: 249) which states that symbolism is "... a way of simplifying the complexities of thought and experience by hitting upon one thing as representative to many. ". In other words, a good writer will be able to decide objects as a symbol of meaning, which is a simplification the complexity of his thoughts and experiences.

Symbols in a literary work can be anything, which can be appropriate with the wishes of the author. The existence of this symbol carries another meaning bigger than just appearing in a story. In determining a symbol, the author must determine whether the object is capable of being a bridge leading to an idea or emotion (Roberts, 1964: 101). After that, the author must make decisions based on his judgment about how important it is symbolism acquired.

There is a study that specifically discusses the problem of the analysis of symbols and symbolism is usually called semiotic. There are two founders of the

semiotic theory, namely Ferdinand de Saussure and Charles Sanders Peirce. The title of Saussure as the "father" of modern linguistics uses the term semiology, meanwhile, Peirce who is a philosopher uses the term semiotic. On progress later, some semiotic experts also emerged from the continental countries Europe such as Roland Barthes from France and Umberto Eco from Italy. Semiotics is a science or analytical method for studying signs (Hoed, 1992:2). The sign itself is something that represents something another can in the form of experiences, thoughts, feelings, ideas, and so on. In this research, the author will examine the analysis of symbolism based on Peirce's theory. Peirce's theory says that something can be called a sign if it is represents something else. A sign that must refer to or represent something he calls an object or reference. So, if a sign represents reference, it is the main function of the sign. Sign representative process the reference occurs when the sign is interpreted in connection with which is represented.

The process of representing a sign against its reference is called semiosis. Semiosis is a process in which a sign functions as a sign, which represents something which he signed (Hoed, 1992: 3). Something will never be a sign if it is not (ever) was interpreted as a sign. Peirce distinguished the relationship between the signs about three types of relationships, namely (1) icon, if it is similarity relationship, (2) index if it is a relationship of proximity to the existence, and (3) a symbol, if it is a relationship that has been formed by convention (Abrams, 1981: 172; van Zoest, 1992: 8-9). Between the sign and the object, in essence, does not have a relationship of similarity or closeness, but is formed because of the deal. Language is the most complete and most important symbol because it has functioned very important as a means of thinking and feeling. In-text in literature,

especially novels, the three types of signs often come together and are difficult to be separated.

Symbolism does not have to be in every essay, and a reader might not be able to find every symbol in an essay. But the reader must anticipate each appearance because symbols can show their existence the message the author wants to convey. Besides, symbols can also help readers in determining the theme of the work.