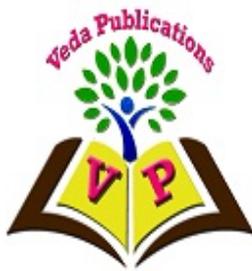




RESEARCH ARTICLE

**SYMBOLISM IN THE TALES OF D.H. LAWRENCE**

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The word *symbol* is derived from the verb *sumballien* which means *to put together* and the related noun, *symbolon* taken or sign bringing two parties together. This term in literary usage refers most specifically to a manner of representation in which that is Shown by means, virtue of association something more and something else, normally referring to some-thing immaterial. Thus an idea which would be difficult, flat, lengthy or unmoving which expressed prosaically and by itself may be made intelligible, vivid, economical and emotionally effective by the use of symbols.

Lawrence has used abundance of symbols and images throughout his fiction with interlacing patter of complex episodes to explain indirectly that his characters are and do. A literary symbol unites an image (analogy) and an idea or conception (the subject) which that image suggests or evokes. The symbol puts the analogy in place of subject and what is meant is understood by inferring by virtue of association. W.B. Yeats asserted, "a symbol gives *dumb things, voices and bodiless things, bodies*".² The view very much goes with Lawrence's use of symbolic words in the tales. D.H. Lawrence has evolved a set of symbols that enriched the theme of his short stories. His symbols relate to one another. His sense of reality in Eastwood and experiences of other places together developed his ideas about the nature of man and his connections with all the various non-human forms of life. He used various symbols for experiencing the same feeling in different stories and felt that man could identify himself with the primitive industrialization.

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“Things are so split up now these may not be another Shakespeare” – D.H. Lawrence

Symbol has been defined in many ways and it would be better say that ideogram is a power emblem charged with sense that is not easy to describe in simple words. It can also be defined as follows :

“Images suggesting further meaning and associations in ways that go beyond the fairly identification of metaphor and simile are often called symbols”

Before I discuss symbols and symbolism in the tales of D.H. Lawrence, I would like to say something about Lawrence’s concern with symbols and emblems. Symbolism is his deepest predilection. He was attached in his adolescence by the symbolic implication of Balzac’s *La Peau de Chargin*. Among the works of Ibsen he prefers the later poetic plays with their undercurrent of symbolism. Like Poe reading Dickens, he invests the most ordinary incidents with unexpected significances.

Lawrence has brought in use a plethora of emblems and resemblances in his writings with intertwining pattern of composite occurrences to interpret concomitantly that his protagonist are and do. An erudite emblem joins an analogy and an opinion or the subject which that emblem suggests or conjure up. W.B. Yeats asserted, “a symbols gives dumb things voices and bodiless things bodies”. The view very much goes with Lawrence’s use of symbolic words in the tales D.H. Lawrence has developed a bunch of resemblances that make richer the theme of his tales. His resemblances relate to one another. His grounding in Eastwood and involvement in other places together grew his ideas about the sum and substance of life. He used numerous resemblances

for grounding the same emotion in varied tales and realized the man could spot himself with primordial industrialization.

For Lawrence the term ‘emblem’ no longer is confined to ocular canvas but it now comprise the fancy of an intuition made upon the five senses, hearing, taste, touch, smell and sight. Emblem often has upshot of the incompatible of what was deliberated. The use of emblem can be for numerous purposes and Lawrence never lost his stands on the emblem used to suggest his themes. The simplicity of emblem startles the readers which he used with simple providence and force which adds to the impact on the whole.

Emblems are not only allusive but also implied and emotional ones. In insertion the meaning fetched, they imply reader’s mind that has a lot of consortiums with emotional importance. Lawrence had that power to mix fictional and real world which was sublime. Through the use of ordinary words; concepts which by their nature are ineffable are devolved through emblems. In this way an emblem can fetch original furore, Edmund Wilson defines symbolism as a means of intricate connections of ideas instituted by parables – to express unique personal warmth and use of emblems – words for the purpose.

Lawrence’s novel and tales are said to be emblematic works. He is unconsciously a product of nineteenth century and Shelley was his supreme influence. Romanticism reaches its extreme in him and imagination is an active organizing agent. Whitman influenced Lawrence by his faith of carnal and from Neitzche he adopted the idea of becoming



rather than being. Hence both the completeness and the perfection in art, he believes, can be brought about through figuration of the senses. So Lawrence permitted his fascination a free curb formulated the whole natural world as a vehement parable of human longing, human contentment.

The tale *England My England* cope with the cultural erosion. The bygone England is typified by a seemingly unvarying countryside.

In *The Blind Man* Maurice rejuvenates from his natural settings and enjoys the company of the horses which are vivifying emblems. His amnesia has emerged in a coinage of being it has guided him in a spin to closed union with primeval intensity. But, at times he too feels a little troubled – “But at times the flow would be checked and thrown back. Then it would beat inside him like a tangled sea and he was tortured in the shattered chaos of his own blood. He grew to dread this arrest, this throwback, this chaos inside himself, when he seemed merely at the mercy of his own powerful and conflicting elements”. How to obtain a little steps of mastery or undoubtedly this was the interrogation. And at the time the interrogation exasperating in him, he would clutch his first as though he would impel the aggregate cosmos to capitulate him. But it was useless. He could not even impel himself. It is a cerebral truth that in a position of disappointment the sensual archway multiply and the storyteller has caught it with highest compactness in *The White Stocking*. The White Stockings are emblems of erudition. But husband and wife are young and very much in love and attracted to each other physically. At his junction Lawrence employs a white stocking which comes as a Valentine gift to Elsie from Sam Adams. The White

Stocking becomes an emblem of burning and vehement passion which draws out different kind of emotion and feelings in every character in the tale.

The mauling of the blue peacock by two dogs is the emblem which Lawrence turns into account in describing the frenzy of jealousy in husband wife relationship. Early in the story *The White Stocking*, Lawrence has dramatized the theme of jealousy in husband wife relationship, how he intrudes into emblematic mode.

The story *The Fox* is the ascendancy of the excellent use of the emblem of fox. Lawrence has victoriously made use of the emblem of fox to disclose March's varied levels of sentience. F.R. Leavis truly writes :

“The Whole fox-motive in all its development is remarkable for its inevitability of truth and the economy and the precision of art.”

The Wider symbolism in Sun is to be found in one of Lawrence's essay *Aristocracy* “A man's supreme moment of active life is when he looks up and in with the sun as a woman is with child. The actual yellow sun of morning. This makes man a lord, an aristocrat of life”. He uses various emblems to experience this feeling in varied tales and realized that man identifies himself with preliterate societies which are comparatively unpolluted by industry. The reference could be well seen in his tale – *The Woman Who Rode Away* where he reaches among the people of India and Mexico. The exertion is expressed as to emblems and point of view with the mentality of one or more central figures. He also resorts to stream of consciousness to report on the subjective or psyche state of people.



In *the Horse Dealer's daughter* the expression "transfiguration or delivered form self" in highly emblematic. In the story from the experience of before and rescue of Maybel Pervin brings turning point in the lives of both the characters.

The tale entitled *You Touched Me* where simple human contact transforms lives that had gone dead is highly emblematic. Touch is used emblematically by Lawrence for a kind of physical contact that evokes that lies beneath everybody consciousness. No doubt, he is aware of the particular problems which a writer faces if he wished to convey certain issues in an artistic manner as he wanted. Lawrence by means of emblems is able to talk about complicated matters in an astonishing cuture.

In *the tale Daughter of The Vicar*, the characters are emblematic. Through the help of his characters Lawrence presents the effect of socioeconomic factors on feeling and personality.

The title *Odour of Chrysanthemum* is, in fact, a connotative symbol. Through Chrysanthemums are beautiful flowers, she does not like to smell them because these are associated with her husband. At a quarter to ten there is an entry of a lady in a black cop and a black woolen stole, his mother. She is about of sixty, wan and azure and her face totally pucker and heartbroken is extremely emblematic and indicates some undesired messages.

In *The House Dealer's Daughter*, emblems are used to complete the pursuit of bliss and adoration. "This love story has many emblems which show hidden meaning. One can fully understand a story if one can point out certain emblems. Emblems create ideas and resemblances for the readers to

acknowledge the tale better". Maybell one out of two main person as in the story is saddened and inconsolable after the death of her mother. She is in the mood for there is nothing to reside for. Her mother was the only cherish and bliss in her animation. Without her she was nothing. She has quitted in her residence which she is exceedingly pleased with, and her brother, which she appear not to bother. She resolves to free herself from problems by submerging herself in a pool. The another chief persona, Dr. Fergusson, notices her and attempts to rescue her. This pool is a powerful emblem with a lot of denotation. It is the beginning of a recently developed encounter and a coinage of two people's animation.

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