

SEMIOTICS AND SOCIO-HISTORICAL CONTEXT OF THE MODERN NOVEL: A MODERNIST CRITIQUE OF D.H. LAWRENCE'S THE RAINBOW

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ABSTRACT

The advent of the modern novel has witnessed an array of significant changes in the matters of the content and the form; narration and structure as well as themes and narratology, and it has struck a note of marked difference from the traditional novel in terms of its emphasis upon the psychological depiction of the characters unlike the external representation of characters' life by the majority of the traditional novelists. One of the important characteristics of the modern novel has been the interface between the text and the context. As semiotics is the study of the signs, words, objects, and images that are assumed to stand for a variety of ideas. The text, in the semiotic theory, therefore, may be taken as a signifier and the context as signified. The text which is a collection of blocks of sentences is a sign system, a signification, and an assortment of symbols containing within itself in exhaustive verbal energy that can be obtained and interpreted in several ways. The occurrence and actualization of these semiotic symbols, therefore, rely upon the total environment in which they are unfolded and occasioned. Within this theoretical framework i.e., semiotic mode of analysis, the present work seeks to read and interpret the imaginative portrayal of the existential dilemma and traumatic malaise faced by the modern male and female subjects of the 20th-century English society as portrayed by one of the top-notch modern novelist and poet, D.H. Lawrence in his masterpiece, The Rainbow. The detailed argument of the study is premised upon the assumption that the text as a verbal or semiotic sign bears upon the socio-political as well cultural chaos that defines the modern existential experience. The analysis, therefore, inevitably moves within an eclectic theoretical framework combining the linguistically informed semiotic and socio-historical critical approaches.

Key-words: Semiotics, narratology, interface, text, context, signification, existential.

Introduction

While the modern novelists, the article assumes, are the creators of linguistic signs, the verbal icons that signify the crisis and chaotic condition of the society as well as the fragmented and alienated sense of the individual. The critics and the readers are the interpreters of these semiotic stories. What follows from this linguistic-semiotic framework of interpretation is to explore the underlying meaning from the text in the form of words, images, objects, characters, situations, settings, etc. These are the semiotic properties that are, in semiotic parlance, the signifiers, the interpretable indicators of the socio-cultural transformation of the societal ideas. The modern novel, therefore, it is recognized, reflects the transition from the liberal and optimistic pre-war ideology to the brooding presence of the sense of alienation, fractured morality, and irredeemable existential malaise prevalent in the modern era. Reading of the novel wearing semiotics' lens, therefore, helps interpret the aesthetic and symbolic signs of the text as the manifestation of the world undergoing yawning socio-political changes and thus forging a link between the text and the context: signifier and the signified, verbal signs and the socio-historical context.

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Formalistically speaking, the structural and aesthetic devices used by the novelist, D.H Lawrence to portray an array of the thematic concerns also synchronizes with the general mood of the modern age: cynicism, skepticism, hedonism, alienation, fragmentation, and disquieting existence. The modern novel, *The Rainbow* is one of the ambassadors of this change, faithfully depicts the socio-cultural ethos of the time and is, therefore, considered the statement of the social change marked in the alienation, fragmentation, poverty, intellectual stalemate, corrosive violence, distrust and general depression of the society. In the light of the socio-historical changes that were leaving a deep impact upon the overall patterns and behaviors of the society changing it from a religiously placid, scientifically optimistic, and culturally unified society to a fragmented and alienated one that brought pessimism and disillusionment for the individual as he lost faith in the progression of humanity in the wake of world wars especially, the present study reads *The Rainbow* as a semiotic representation of the deep-seated despair and gloom of the modern man's life punctuated with occasional moments of joy and glowing happiness. The study focuses on the technique of symbolism also employed by the modernist novelists and poets alike-Lawrence being no exception to the tradition of symbolism-to depict and criticize obliquely and aesthetically the structures of imperfect social values inhibiting the freedom of the individual dragging him/her in the mire of existential melancholy. Lawrence's novels, particularly, *The Rainbow*, denounces the social and cultural forces that inhibit essential human freedom and progress. Finally, the study of *The Rainbow* from a semiotic perspective is hoped to illustrate through the analysis of the thematic as well as formalistic concerns of the modernist social milieu and its impact upon the ideological assumptions of the society.

Significance of Study

The study is significant because it establishes a relationship between the text and context from a modern perspective. The study is an attempt to show that the modern text, *The Rainbow*, serves as a site reflecting the socio-political, cultural, and historical ethos of the modern era. The study signifies that the modern novel portrays, in form of semiotic categories, the issues of the modern age.

Aims and Objectives of Study

1. The primary object of the study is to interpret the modern novel within the framework of semiotics and the socio-historical context of the modern novel.
2. The study aims to establish that it is possible to interpret the process of the text by using semiotics as an analytical method.
3. The study also aims to explore the relationship between modern text and context.

Research Questions

1. How does the semiotic study of the novel, *The Rainbow*, help to understand the essential relationship between text and the context?
2. How does D.H. Lawrence, through the deployment of semiotic elements, reveal the socio-historical context of *The Rainbow*?
3. How can decoding the semiotic properties of *The Rainbow* lead to understanding the socio-political context that interfaces with the text?

Literature Review

First was Saussure who worked out the sign system of language. Saussure (1959, 16) believes that semiology is an umbrella term that contains phonetic investigations in itself. Additionally, the information and rules obtained by semiology can be implementable to semantics. Etymology inspects the signs–langue system—which has a place with regular language. In any case, the need to concentrate on different sorts of signs that occur in various frameworks arises. Therefore, Saussure brings up semiology—the investigation of signs—to propose an answer for the substance of a more complete and expansive disciplines that can examine the signs that have a place with different frameworks instead of the arrangement of language. He makes a differentiation between langue and language while he is characterizing signs utilized by a human for correspondence. Langage is a wide idea that covers a wide range of correspondence instruments including language. Now, think that the logical field of concentrating on langue is semantics, while the science that reviews language is semiology—semiotics. By thusly, in the feeling of evoking the importance of signs that have a place with the world, humankind, and social orders, semiotics is a logical task to examine a wide range of useful signs and images in the shared life. Semiotics is a logical discipline that is keen on a wide range of signs. Eco (1976, p. 7) affirms that "semiotics is worried about all that can be taken as a sign". These signs can be from everyday to abstract language, from non-verbal communication to visual marvels, from sound to each sort of item. The discipline is keen on the relationship of the signs with the truth (Chandler 2007, p. 2). Indeed, even sentiments and articulations and different provisions of all living and non-living things and animals can likewise be contemplated as a sign inside the casing of semiotics. Saussure established current semiotics in the mid 20th century. The point of Saussure, who "considered semantics to be a part of semiology" (Chandler 2007, 7), is to uncover the capacity of etymological frameworks as well as non-phonetic frameworks by means of semiology. In this unique circumstance, he clarifies the ideas of the meaning system as; signifier connoted, and sign. As indicated by him, there is no reconciliation of a communicated sign and its item; in actuality, the sign incorporates the psychological idea (connoted) and sound-picture (signifier) (Saussure 1959, p. 66). For example, the sign instructor (word) can be created by the collaboration of two parts as the signifier t-e-a-c-h-e-r (sound picture) and the implied educator (mental idea) inside the creation cycle. Because of the close connection of these parts, the sign is A Literary Semiotics Approach to the Semantic Universe of George Orwell's Nineteen Eighty-Four. The collaboration cycle between the signifier and the meant is called as implication which addresses the actual interaction. The connection between the signifier and the connoted in a language is discretionary (Saussure 1959, p. 67). Because of the discretionary relationship, it is accepted that there is no physical and sensible connection among signifiers and connoted albeit the two sides of the sign are the indistinguishable pieces of the implication interaction. As needs are, it tends to be derived that signs have a cozy relationship with one another in Saussure. This relationship frames the essential worry of semiology, which centers around the capacity and connection of signs with one another, and the commitment of this association with the meaning system. Since the 1960s, semiotics has been grown hypothetically by Saussure's devotees like Roman Jakobson, Vladimir Propp, Louis Hjelmslev, Algirdas Julien Greimas, Tahsin Yücel, and the others. The discipline has acquired another shape and way of life as a multidisciplinary approach because of the huge, concrete, and reliable investigations from that point forward. Because of its pertinent qualities in various fields, semiotics has been separated into sub-branches in many teaches like humanities, sociology, innate sciences, formal sciences, and applied sciences to concentrate on the significance.

The improvements in the field assist semioticians with expanding the extent of semiotic investigations. For instance, semiotics has become perhaps the main part of media theory lately. It very well may be applied to film, TV, and theater. Besides, it is likewise material to the field of medication, engineering, veterinary, correspondence, and information-related regions (Parsa and Parsa 2004, 6). Subsequently, semiotics which is as yet during the time spent improvement has acquired glory as a multi/bury/transdisciplinary approach. Semiotician Jean-Marie Floch (1985, 45) alludes to the three huge wellsprings of contemporary semiotics. These are social human studies, semantics, and epistemology. There are numerous scientists under the heading of these sources that Floch presents inside the structure of current semiotics. For instance, in social humanities, the critical specialists, for example, Marchel Nauss, Vladimir Propp, Georges Dumezil, and Claude Levi Strauss were keen on totally different perspectives to dissect social orders and the elements of their societies made with non-verbal signs with the assistance of semiotics. In semantics, Ferdinand de Saussure, Roman Jakobson, Nikolai Troubetskoy, Louis Hjelmslev, Viggo Brondal, Emile Benveniste, Roland Barthes, and Algirdas Julien Greimas are acknowledged as a portion of the main figures. Rudolf Carnap, the 4 Introduction illustrative of the Vienna School of Logic, and Alfred Tarski, the main figure of the School of Math in Poland are the significant figures in epistemology. In phenomenology, it is feasible to make reference to Edmond Husserl, Maurice Merleau Ponty, Bernard Russel, and Ernest Cassirer who protect that the logical task of semiotics requires thinking on being logical. Floch's semiotic discernment dependent on the different logical areas has the attributes of being meta-science. Hence, present-day semiotics which depends on the ground of social human sciences, semantics, and epistemology, will in general examine and decipher both intra-linguistic and extra-linguistic signs and ideas inside their frameworks.) Semiotics is fundamentally a meta-language that represents a methodology of how signs are utilized, and how they work in all spaces of human scholarly and stylish creation (Danesi 2017, 61. So, it's undeniably true that semiotics can't be secluded from different disciplines as it has a nearby association with them. Semiotics is relevant to any remaining sciences that drive semioticians up to utilize it in various parts of science. Semiotics professes to research the development of implications including semantic and non-phonetic constructions (Martin and Ringham 2006, p. 2). In this way, the hypothesis covers both logical and non-logical connoting frameworks, social practices, and connotation systems. Because of the cozy cooperation between the logical spaces of writing and language, the field of artistic semiotics appears which addresses one of the entomb/trans/multidisciplinary parts of present-day semiotics today. In this specific situation, as the basic role of this review is firmly identified with language and writing, we chiefly assess the logical information-based.

Social semiotics has been broadly embraced as the hypothetical structure for examinations of picture books (Guijarro and Sanz, 2008; Guijorro, 2014; Painter et al., 2013; Tian, 2010; Unsworth, 2015) and funnies (Bateman et al., 2017; Veloso, 2015; Yang and Webster, 2015). Nonetheless, it isn't until as of late that funny variation begins to stand out from semiotic researchers. For example, Yu (2019) investigates Cai's work of Journey toward the West and expounds on the discord in various cycles between the verbal story and funny cartoon. She presumes that the discord bears relevant contemplations of being at the same time dedicated to the first and justifiable to the advanced perusers. Chen and Zhong (impending) break down how Cai adjusted Three Hundred Tang Poems into funnies and infers that different cycle types have been changed complicatedly to show the wonderful world.

Manoy (2009) in his postulation named "Semiotic Analysis in the original Angel and Demons" examined the relevant study. The point of this examination is to discover the code and sorts of semiotic code that are prevailing in Angel and Demon's novel. The researcher utilized the expressive subjective technique. The analyst directed this concentrate by applying semiotics investigation in the Novel "Heavenly messenger and Demons by Dan Brown". This research utilizes the semiotics approach which is Ferdinand De Saussure's hypothesis that semiotic is the investigation of a sign. The scientist discovers five codes in the novel; hermeneutics, semics, emblematic, probiotic and genomic code. The specialist additionally presumes that gronic code is the code with a little appearance in the novel and representative code is the most elevated code that consistently comes in the original Angel and Demons. The closeness of this research with some past explores above are discussing semiotic approach. While the thing that matters is in the object of study. Bahri focused on the Semiotic Analysis on the witch (The accounts of Narnia by C.S Lewis), Rahmat focused on the semiotic examination of the figurative articulation in "Toloq Rumpaqla Bone", Manny focused on the Semiotic Analysis in the original Angel and Demons.

The anthropologist Clifford Geertz (1973, p. 45) talked about images in his book *The Interpretation of Cultures*. Semiotics started to turn into a significant way to deal with social investigations in the last part of the 1960s, halfway because of crafted by Roland Barthes. The interpretation into English of his well-known articles in an assortment entitled *Mythologies* (Barthes 1957: 100). *Folklores* is one of Barthes' generally compelling and broadly read books. Made out of articles composed month to month for the diary *Les Lettres Nouvelles* somewhere in the range of 1954 and 1956, it was distributed as a solitary text in 1957. The English adaptation of the text is accessible in two more modest assortments (Alen, 2003:142). In old Greece, fantasy came to mean fiction.

Research Methodology

This research is qualitative research carried out within the literary and semiotic framework. It is an interpretation of many-sided structural and semiotic arguments made by D.H Lawrence in *The Rainbow*. The structural and semiotic discussion of the novel will be supported by textual evidence. As the research by its very qualitative nature will require intensive study of the text to figure out and collect relevant evidence to support our contention. The research will deeply and analytically study the text and mark the relevant portions. After close readings and intensive study of the text, the relevant textual evidence will be located, marked, and extracted. After the extraction of the data, it will be meticulously sorted out and carefully categorize. Finally, linguistic, structural, and semiotic theories will be applied to analyze the data to address the research questions. Finally, detailed conclusions will be drawn from the critical discussions.

Analysis of the Rainbow

The plot of the narrative covers the lifeline of the three generations of an English family, the Brangwens, who initially appear as farmers. Since central to the progression of the saga is the lives of the farming family. The novel begins with the Marsh farm of the Brangwens. Through the depiction of the middle-class farming family, what Lawrence would have liked to aesthetically demonstrate was the profound and pervasive influence of the industrial revolution on the lives of the people and the following cultural transformation that actuated sea-changes in the lives of the people as a whole. Lawrence's male characters throughout his oeuvre are discovered to remain overshadowed by the vibrant and energetic female characters

whose consuming passions play a decisive role in the making or marring of the male characters' lives, similarly in *The Rainbow* also male characters though impressively drawn as significant specimens of the new era, are in dire need of vivacious females whom they make a ladder for their self-accomplishment, and often don't feel any genuine prick of conscience in deserting them in the crisis if it serves their self-fulfillment. In the absence of the female characters, they fail to grow and assert their presence as fully developed characters. In a typical working-class way, the boys, the four boys of the Brangwen family make ditch efforts to make their fortunes but without much luck: the eldest of the four, unnamed in the story, doesn't return once he runs to the sea; Alfred, the second son also fails to make his mark in the competitive capitalist market despite his efforts and has to contend with the modest progress he makes; Frank, the third son categorically refuses to let education make something of him; and, finally, Tom Brangwin, the fourth of the lot, presented as weakling since childhood, doesn't have anything bright or prospective in life like the elder ones, thus, the bleak everyday life of the Brangwens become, semiotically, a metaphor of the general dreary panorama of the middle class working families in a social milieu that compartmentalized the society into rigid units leaving practically little room for the working classes to have an access to good education, comfortable homes, white-collar jobs and sufficient economy to meet their everyday needs. Worse comes to the worst as the succeeding Brangwens are not different from their predecessors. Lawrence had a clear vision of the man of his times, that is, he conceived of man concerning his physical world, the socio-historical reality he inhabited; therefore, unlike his immediate predecessors-John Galsworthy and Arnold Bennet whose gaze was stuck at the materialism of the age; and his contemporary Aldous Huxley, who penetrated the reality with intellectual analysis. He focused on exploring the interface between man and his physical world. Imbued with penetrating social vision that enabled him to look into the dynamics of the relationship between man and his environment (though not in surrealist fashion), he demonstrated in his fiction, *The Rainbow* being a prime exemplar, the formative role of the societal conventions in structuring the identity and personality of the individual. His sense of the interactive relationship between society and individuals was informed of what we term 'historical materialism.' Therefore, his characters are the product of the socio-historical conditions in which their self was nurtured. It is also true to say that these characters, as speaking semiotic signs, are the cultural emblems reflecting the dominant currents of the contemporary social and cultural reality.

Lawrence, like many modernists like Henrik Ibsen, had an acute sense of the social side of the individual and he considered it the responsibility of the modern novelist to present the predicament of the individual vis a vis society highlighting the crucial problems so he considered the novel a vehicle of debating the various issues of the 20th-century society. Since England was going through a rapid transition in various spheres of life and great changes were taking place in the attitude of the people towards education, morality, science, culture, and religion, Lawrence's characters are seen embodying these transformations in their actions and ideologies. Not only does he represent the current thought patterns, and ideological assumptions of the society, he scrutinizes, criticizes, and condemns whatever he feels is detrimental to the freedom and well-being of the individual. He is nothing if not uncritical, though his critique never becomes cynical rather displays humanitarian concern.

He portrays his characters, male and female, major and minor, with complete knowledge of their psychological make-ups, their idiosyncrasies, minutely observing the emotional, sexual, intellectual, spiritual, and social dimensions of their being, therefore, his focus is on depicting the process how the characters understand or fail to understand their deepest human drives,

springs of their desires, and the consequent clash with the institutionalized morality of the society. In so doing, Lawrence shares with modernist novelists like James Joyce an overriding interest in exploring the deep currents of the human mind and psyche and developing a corresponding technique that could facilitate the process of translating the uniqueness of human mental processes. (Goonetilke, 1997). From modern novelists' concern with the representation of the inner life of the man, as Lawrence's *The Rainbow* also

illustrates, it is concluded that the essence of human life is determined by the uniqueness and beauty of the human mind and the appearance, social status, class, and wealth ought not to be the criterion of one's worth.

The Rainbow published in 1915, a time when the world was witnessing the ravages of world war 1, is a searching analysis of the passion of love experienced by the generations of Brangwens and traces the history of a Midland farming family in times of social upheaval. Through the succession of three generations of the Brangwens, Lawrence shows in modern times the death of love, the love that can be a regenerative force in the lives of the people. This demise of love, held by many the consequence of the change in outside forces, is, according to Lawrence, the effect of inherent forces within the characters, and without affecting change in the internal life of the individual it is impossible to eradicate the plague of existential malaise enveloping the psyche of the modern age. While crippling consciousness of the lack of enabling engagement with the positive activities in life caused the individuals to lose self-confidence as the Brangwen men can be seen desperately failing to rise into prominence socially, the fact that keeps them embittered and fragmented, deprived of feeling complete beings, the path to achieving the self-fulfillment, therefore, runs through the gardens of love because it is the comprehensive passion of love alone that can lend a sense of balance, beauty, satisfaction, and commitment to life. The need for achieving equilibrium becomes acute in the face of mounting frustration resulting from the difference of opinions in the matters of sex, gender roles, etc, therefore, Lawrence explores sexual polarities, unconventional sexual orientations, which are the fruit of the cultural transformations. The focus of *The Rainbow* is the preparation for reconciliation of the differences, bridging the gap between conflicting ideologies of life without denouncing this and favoring that. This eclectic humanitarian approach aimed at resolving the opposite ways of looking at life became in the postmodern and postcolonial approaches the keyword for defining the hybrid cultures. Lawrence emphasized in *The Rainbow* obliteration of the dualities as a way to look forward to the new times in which singularity of opinions and monolithic approach to life will be a myth. Instead, the plurality of social, cultural, and religious life will become the norm, and today, in the 21st century, many European societies inclusive England are multicultural societies. Therefore, what Lawrence proposed, that is, transcendence from dualities or pluralities to eclecticism or what a Marxist critic would say a synthesis of the opposites has come to be seen as an authentic way of promoting co-existence among the nations and nationals of different ethnicities? The Marxist proposition of the unification of the antithetical forces into a synthesis is at the base of the construction of the novel: it demonstrates a dialectical tension between male-female principles of life and the subsequent reciprocal relationship between the two. This insufficiency and contingency of the opposing male-female dualities are artistically woven into the plot and worked out as palpable themes through constantly changing, the kaleidoscopic interplay between male-female, Love-passion problematic.

One of the characteristic features of the modern novel has been the achievement of equilibrium or the balance of life that usually comes for the protagonist, mostly male protagonist, through interaction with female characters whose intimacy provides them with what could be called 'epiphany' in Joycean terms. The encountering of the floundering male characters with women happens at many levels: physical, intellectual, emotional, and spiritual whereby the male characters receive an insight into their lives, getting enlightened about how to resolve their present crisis and finding a way to aspired future. This complex and dialectical relationship between the sexes sometimes termed as "Lawrentian battle of sexes" (Joseph Beach, 1932; Allen Walter, 1954), is what was deeply embedded in the matrix of the early 20th century. Lawrence saw marriage between sexes not merely a means of the perpetuation of one's progeny but a way to achieve fulfillment, however, he was fully aware of the mechanical, passionless union between male and female that love could degenerate into, so his depiction of the relationship between husband and wife encompasses both ugly and beautiful sides of the picture: conjugal life is appalling in its combination of intense love and hatred; and beautiful in its need for companionship and meaning.

The novel is a searching analysis of the disruptive, anti-humanitarian elements that thwart the personal and societal urge to develop a conducive, harmonious environment for the peaceful co-existence of the individual and communal impulses, and in pursuit of exploring the viable ground for such coexistence Lawrence suggests the sexes, normative and queer, continuously need to readjust themselves through the more intimate knowledge of one another. Instead of looking for some supernatural aid or transcendental forces to intervene in the affairs of the characters to resolve their issues, the characters resolve their affairs through a renewed understanding of the psychological and environmental factors. Ursula, the central character of the novel, a deeply spiritual girl in her early youth, resolves her psychological issues outside her spiritual paradigm. One frequently discussed theme in his novels as in *The Rainbow* also is the deeply troubled relationship between husband and wife, again something that Lawrence had observed in his home as his father and mother often quarreled over the domestic issues, the major reason being mother's intellectual and emotional detachment from the husband on account of the couple's opposed natures: mother was a woman of fine intellectual and aesthetic sensibilities, while father was a man of coarse and vulgar tastes, a typical prejudiced patriarch who subjected the woman to torture and oppression. Failure of marriage signals the growing devitalization of society. Lawrence's belief in the positivity of women is evident from his treatment of women as not inferior to men in any respect, rather as a catalyst for the regeneration of man through her energizing role. He is an androgynist, a firm believer of the equality of the sexes, so far as their abilities and respective sphere of influence are concerned. The marriage between Tom Brabgwen and Lydia Lensky represents Lawrence's idealism in marriage culminating in the conjugal union of husband and wife, a bond characterized by the spiritual and physical union. The way to achieve spiritual fulfillment is to get married and discover true self through unification with wife. A mere sexual relationship providing sensual gratification is held to cause an individual descent into self-seeking, transitory pleasure. This is an ugly, undesirable, and unfulfilling passion. Men are trapped into it and hence usually fail to rise to the heights of spiritual glorification. Women, too, sometimes succumb to it, as does Anna, however, Ursula rejects it for something greater and nobler than this.

For those who make a quest for self-actualization, like Willie Brangwen, conjugal relation provides means to achieve that as in the case of Willie who tenaciously sticks to the marriage bond. This happens, however, not spontaneously or without any life-changing experience rather happens in the wake of Willie's brief flirting affair with a strange lady on the night of

adventure, and he emerges from it a more loving, understanding, and balanced male able to perform the role of good husband and father. Ursula, because of her superior social background, thinks herself a permanently tempting and loveable creature whom nobody can resist but in reality, the boys jeer at her and try to disrupt her yearnings. Her fling with Strebensky also proves crippling and brings a blanket of darkness all around her. She confronts antagonism in society and even at home when her parents behave antagonistically to her. The novel appears as a piercing account of the inner life of the society in a period of turbulent social changes, the changes which mark the beginning of modernism.

Since this phase of history called modernism brought in its wake a new set of values requiring people to readjust their lives in correspondence with the new demands of history, Lawrence's vision as incorporated in *The Rainbow* suggests that it is only through readjustment of relations and roles that men and women can find self-accomplishment and escape atrophy. The novel, in its portrayal of integration and disintegration of society, very realistically captures the spirit of the modern age and embodies it in the experiences of various characters. Each generation of Brangwens, for example, makes a substantial advance, but this advance in knowledge and sexual fulfillment comes at some costs as each generation faces increasing alienation following their gradual descent from the protection and cares of natural order to the careless even hostile disintegrated modern order. Therefore, the portrayal of two generations of Brangwens, one living in the rich, entrenched, Victorian era and, the second disintegrated, alienated Brangwens inhabiting the modern era, demonstrates the socio-cultural transformations that changed the psyche of the individual and the society. The two phases of the history-blissful pre-modern world characterized by social integration and solidarity, and the modern world marked by stress and existential malaise-stand for two historical truths embodied in the setting, events, plot, and characters of *The Rainbow*.

Conclusion

A deep lover of aesthetic and integrated social order, Lawrence feels morose at the decline of aesthetic and humanitarian understanding of nature, society, history, and life as a whole in the early modern era whose disregard of the once cherished social values of integrated communal sense, mutually responsive emotional attachments, aesthetic comprehension of the relations, and broad respect of humanity made it thoroughly capitalistic society after the swell of the industrial revolution. The theme of erosion of the old order in the face of the corrosive commercial order which disrupted the traditional fabric of the society is unmistakably present in the novel. The ushering in of the new unsettling upshot of the industrial sway over the agrarian milieu of the old order frequently finds a way into the novels of Lawrence making him one of the leading modernists. While his distinct handling of language, semiotic properties, and the fine shade of meanings in *The Rainbow* exquisitely captures the panorama of social, psychological, moral, historical, and cultural realities of the modern era, his nostalgic celebration of the old order as well as belief in the enduring struggle of the modern man in the tumultuous modern times juxtaposes two strong social traditions.

A strongly marked impact of the emancipatory promise held for the women by the industrial phase of English history is evident in the quintessential signification process of the novel as it signifies the potential though yet not fully liberated modern women to challenge and subvert the historically validated forms of women's suppression and conversely the precedence of male over women. Hence, agreeing with James Fredric's assertion that text is a "socially symbolic act" (p,1) I conclude that the novel signifies the social metamorphosis from the old

order to new order transcribing the painful, dissonant, and disconcerting experience of modern man.

The study claims, in the light of the research conducted to establish the relationship between the socio-historical context of the text and the semiotic field of the signification of the social reality, that the production and reception of the text are inalienably allied with the socio-historical, intellectual, psychological and cultural climate of the society in which it was created. What we call modernism, the collection of certain discernable notions about society, politics, religion, morality, gender roles, sex, etc. as discussed through the interaction between the characters, and depiction of their wishes, idiosyncrasies, ambitions, fears, and hopes all are embedded in the lived conditions of the age. The conditions prevalent in the society that functioned as the base of the experiential reality can be summed up as dystopian, baffling complexity, crippling fears, and fragmented reality. The conflict between an individual's dreams and desires and the unalterable codes of the society that require the individual to conform to its normative values invariably result in the psychological trauma of the individual and this is exactly what transpires in the form of victimization of the characters of *The Rainbow* in modern English society. But sharing with other modern novelists like James Joyce and Virginia Woolf the tendency of purging modern novel of the cul-de-sac of unrelieved pessimism, Lawrence professes belief in the honorable survival of the modern man despite insuperable odds against him, and he portrays him as a representative of his worldview that is indulgently tolerant, exceptionally optimistic and broadly humanistic, therefore, his characters wage heroic struggle in the face of challenging circumstances to dismantle the social constraints to achieve true liberation.

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