

**THE INFLUENCE OF LADY CHATTERLEY'S SEXUAL EXPERIENCE  
ON THE DEVELOPMENT OF HER VIEW ABOUT SEXUAL NEEDS  
IN D. H. LAWRENCE'S *LADY CHATTERLEY'S LOVER***



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## MOTTO

^There is no power but with God^

\*(Q.S. Al Kahfi:39)\*

*And they carry your loads to a land that you could not reach except with great trouble to yourself. Truly, your Lord is full of Kindness, Most Merciful.*

\*(Q.S. An Nahl: 7)\*

And if you would count the favours of Alloh, never could you be able to count them. Truly! Alloh is Oft-Forgiving, Most Merciful.

\*(Q.S. An Nahl: 18)\*

Hope is one of God's greatest gifts to you, because it's the magic that inspires you to keep trying, learning, loving and living.

\*(Bobette Bryan)\*

*You can be great, in your desire to overcome any obstacle in order to make something out of your life.*

\*(**Bobette Bryan**)\*

**Kesabaran itu, tidak terbatas**

## DEDICATION

*I wholeheartedly dedicated this thesis to:*

***\*Bapak and Ibu “my everything”***

- **Mas Eko “my best brother”**
- **Mbak Upi “my kindness sister”**
- **Fikri “my cute little hero nephew”**
- **Aisyah “my pretty little angel niece”**
- **The big family of Gunung Kidul’s “my spirit”**
- **Sampang’s family “my support”**
- **All best friends “my love and my life”**

**\*The great goals of my life ”future expectation”**

**Just keep me drowning in your love**

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Surakarta, 29 October 2003

Anjar Dwi Astuti

## ABSTRACT

This thesis discusses the influence of Lady Chatterley's sexual experience on the development on her view about sexual needs in D.H. Lawrence's *Lady Chatterley's Lover*. The problem statement is *what is the influence of Lady Chatterley's sexual experience on the development on her view about sexual needs?*

This research is a library research with descriptive qualitative method. The data are divided into two kinds, the primary and secondary data. The main data of this research is taken from *Lady Chatterley's Lover* by D.H. Lawrence, published in 1957 by Groove Press Inc. NY. It included the words, dialogue, phrases, sentences occurring in the novel related to the subject matter. Meanwhile the secondary data were taken from articles, essay, author's biography and internet that had connection to the subject matter.

The purpose of this research is to find out the influence of Lady Chatterley's sexual experience on the development of her view about sexual needs.

In order to achieve the purpose of this research, this research employed psychological approach, especially woman psychology and sex, supported by structural approach.

Analysis on the data shows that Lady Chatterley has experienced a complex psychological phenomenon inside her as a result of other characters' influences, especially Michaelis, Clifford Chatterley and Oliver Mellors. She is involved into a complex conflict soon after she realizes her father's warning that there is a danger in living an intellectual life and devoid of sensuality. Based on joys of sex, the way she gets sexual satisfaction develops from sexual excitement to sexual desire and finally, sex in love that connected with her maturity as a woman. Her mad restlessness and depression occur because of her sexual unfulfillement and her immaturity.

The conclusion that can be drawn from the analysis is that her sexual experience causes her to regard sex, firstly, as the solution to avoid a danger in living intellectual life—her sexual experience with Clifford and Michaelis—then develops into a need—her sexual experience with Mellors—because sexual activity is not just physical but it has symbolic consequences, and along with the development of her view about sexual needs, her maturity also improves. Through her struggle, she knows what she should do to get happiness and she believes that she can bring it into reality with Mellors beside her and the support from her father and her sister.

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## **CHAPTER I**

### **INTRODUCTION**

#### **A. BACKGROUND**

Sex is a more complex motive than hunger or thirst. Clearly, sexual intercourse is necessary for animals or humans if the species are to survive. On the individual level, sexual activity is not necessary for survival. There is no good evidence that abstinence from sexual activity is detrimental to a person's health. (Katchadourian and Lunde in *Zimbardo and Ruch, 1975, p. 235*). But sexual motivation is less closely related to physiological needs in humans.

In humans, psychological and social motives play a large role in regulating sexual behaviour. Sex may be engaged as an expression of love or even as an economic transaction. Some people engage in sexual behaviour to calm their nerves and other use it as a form of self-expression. Moreover, the motives that encourage sex, as well as the forces that inhibit it, take different forms in different culture. (*Zimbardo and Ruch, 1975, p. 235*)

Sex as one of human motives is important for the continuity of human life. In Darwinian terms, an individual's or species' success and failure are defined in reproductive terms. Those members of a species who are better able to compete successfully for limited resources will survive and reproduce, thereby increasing the chance that their characteristics will survive in future generations.

(*Psychology, 5<sup>th</sup> Edition*, 1999, p.123). Almost by definition, the motivation to reproduce must be powerful.

In actual relationship, the link between love and sex is likely dependent in large measure on the sexual values of the people involved. Whereas many men and women in dating couples believe that their sexual relationship helps to strengthen their love and commitment, many others believe that their love will remain just as strong or stronger without sex. (*Essential of Psychology and Life, 9<sup>th</sup> Edition*, 1975, p. 604)

According to Zimbardo and Ruch, the links between love and sex within opposite sex suggested by Sigmund Freud, is that sex can diminish love. Love, for Freud, was “aim-inhibited sex”. It means a channelling of sexual impulses into the less overt form of tender and affectionate feelings. As a result, when lovers express their sexual needs directly, their love for each other is likely to become less intense. Most other observers of psychology would take exception to this idea; however, maintaining that sexual communication between two people can often heighten their love for each other (Zimbardo and Ruch, 1975, p. 245).

Falling in love is often, but by no means always, tied up with sexual excitement. In more chaste and cautious epochs, such excitement had to be entirely anticipatory. The actual sexual experience might be completely unknown, even dreaded or feared, so that its very possibility was overwhelming. Today, by contrast, sexual experience is so familiar, so devoid of that mystery that accompanies wholesale ignorance, so much the right of every man and woman that the sexual basis for love is rarely just anticipatory, whether or not a couple

decides to wait until later in the relationship or even marriage before “going all the way” (Solomon, 1988, p. 112).

Stanley and Kowalski conclude that there is something seriously lacking in love if strong sexual desire and adequate performance are not readily available and that obsessive sexual desire and perfect performance together are virtually tantamount to love. What has changed is that, whereas sexual intercourse used to be considered the “consummation” of love and came rather late in the emotional process. It is now frequently the foundation and the starting point of love (Stanley and Kowalski in Solomon, 1988, p. 114).

David Herbert Lawrence was destined to become a “controversial author”, because he sought to deal directly and candidly with human sexual relationships. Like Ibsen and Hardy before him, he was accused by self-appointed spokesmen for the public of trafficking in filth and obscenity. And like them he was installed for a time as the object of a cult. Some of them were very remote in sentiment and outlook from what the writer really cared for, who felt that in acclaiming him they were showing their enlightened superiority to the vulgar hero of journalist who pandered to it. And, like his predecessors, he was in the end to be established as a famous author and academics literary figure for a younger generation who found it difficult to understand what all the fuss had been about. (Henry, 1954, p. 65).

David Herbert Lawrence was born at Eastwood, England, on September 11, 1885, the fourth child of a collier father and a genteel mother. He was educated at Nottingham High School and University College of Nottingham.

From the age of seventeen to twenty one, he taught miners' children in elementary school in Croydon. In 1909, his poems were submitted and accepted by an important literary magazine, the *English Review*. Lawrence then was launched into the literary world during the twenties. He was recognized almost at once as a young writer of great force and originality.

There were times in Lawrence's career when the whole beautiful line of it, as it was finally drawn, threatened to blow up completely. After the purely autobiographical novel, *Sons and Lovers*, Lawrence wrote his two most complex works, *The Rainbow* and *Women in Love*. These were novels that attempted to seize directly on the psychic realities. They end with regenerate heroes who have experienced visions of human felicity for which they can find no place either in this world or in the realistic convention of the novel. And yet, in this period, where Lawrence tries to bring his characters into vital social relationships, we are at the centre of the most fascinating and alarming element in Lawrence, the artist. (Schorer, 1959, p. 11-12)

In addition to his many novels, Lawrence wrote articles, short stories and letters. *His letters of D.H.Lawrence (1932)* is considered a masterpiece in literature. Lawrence also wrote three plays, *the Widowing of Mrs. Holroyd (1914)*, *Touch and Go (1920)*, and *David (1926)*.

The novels of D.H. Lawrence are not shocking today; it is difficult to appreciate the violent controversy they caused on their original publication in the twenties. Lawrence's novels are much concerned with the relationship between man and woman, and he seems to regard this relationship as the great source of

vitality and integration. He did write a really new thing for his era, about the human flesh and its function on human life in a very radical way. More than any other single author, Lawrence has served to bring the subject of sexual relations into the open and admit it as a fit subject of conversation.

Lawrence is sometimes considered to be the novelist of Freudianism. It is true he shares many of Freud's concepts, especially the idea of the libido as a source of creative energy. To Lawrence, however, sexual satisfaction is only a part of wider struggle toward self-realization. The goal of human life should come into an understanding of one's personality and energies. Lawrence laboured, in his own words, "to make the sex relation valid and precious, instead of shameful" (Stanton, 1965, p. 34). He did not, however, consider himself primarily an author of sexual problems. Lawrence has been both pilloried as a pornographer and as the prophet of a new freedom. He was a conscientious reformer who deplored the Victorian hypocrisy about sex. (Ibid. p. 35)

Lawrence became a powerful influence in literature during the 1920's. During the last year of his life, there was great controversy regarding the merit of his writings, and even after his death, there was a literary "war" of the reviewers, in praise and abuse of Lawrence.

*Lady Chatterley's Lover* (1928), is one of his novels that caused controversy upon its publication. The main reason for the censorship of the novel in England was the unprecedented, unrestrained and explicit language used to describe the Mellors's affair. *Lady Chatterley's Lover* underwent various printings due to its sexual content. It was published privately in Florence in 1928,

in a bowdlerized version in London in 1932 and finally unexpurgated by Penguin books in 1959. It was also Lawrence's last novel.

*Lady Chatterley's Lover* is Lawrence's most famous novel and perhaps his best. It tells about Connie Constance Reid, a young girl with conventional romantic and intellectualised ideas of love, marries Sir Clifford Chatterley, an elegant young man who is paralysed from the waist down by a war injury. After the war, the couple live on Clifford's Midland Estate. Although their life lacks sexual passion, they imagine themselves happy at first. Soon, however, Connie becomes dissatisfied. She attempts a tentative affair with Michaelis, an Irish writer. But, Connie's affair with Michaelis is artificial and unsatisfactory. In her disappointment, she becomes friendly with Oliver Mellors, a declassed farmer, and former army officer and at present, the gamekeeper on the Chatterley estate. Mellors is a perfectly natural man. He belongs to no class, devoid of conventional artificiality and sexually uninhibited. He does not over emphasize the role of love as Michaelis does. Eventually Connie gets pregnant. However, their affair is endangered by the return of Mellors' estranged wife, who finds evidence of her husband "transgression" and succeeds in getting him dismissed from his position. Connie confesses all to Clifford and asks him for a divorce, but he, objecting to the social degradation of her relations with a gamekeeper, then angrily refuses. The novel ends with a sense of fulfilment for both, Lady Chatterley and Mellors, although the situation is never fully resolved.

The story and its sentiments suggest that the sexual relationship is the most profound of all and that it may be debased either by treating it lightly or by

viewing it with shame. Based on such consideration, the researcher chooses D.H. Lawrence's *Lady Chatterley's Lover* to be analysed. By analysing the intrinsic elements of the novel such as plot, characters, setting and theme, the researcher wants to find out the influence of Lady Chatterley's sexual experience on the development of her view about sexual needs. The women psychology and sex are applied as tools of the research to examine the influence of sexual experience on the development of a view about sexual needs.

## **B. SCOPE OF STUDY**

To limit the study and to avoid deviation in this thesis, the researcher focuses this research on the influence of Lady Chatterley's sexual experience, especially which is influence the development of her view about sexual needs, and includes the improvement of her maturity as a woman.

## **C. PROBLEM STATEMENT**

The researcher formulates problem as follows:

“What is the influence of Lady Chatterley's sexual experience on the development of her view about sexual needs in D.H. Lawrence's *Lady Chatterley's Lover*?”

#### **D. OBJECTIVE**

Based on the problem statement above, the purpose of this research is to find out the influence of Lady Chatterley's sexual experience on the development of her view about sexual needs in D.H. Lawrence's *Lady Chatterley's Lover*.

#### **E. BENEFIT**

The benefits expected from the research are:

1. To explain in term of psychology about Lady Chatterley's sexual experience and its development.
2. To give contribution to readers in apprehending *Lady Chatterley's Lover* viewed from psychological aspect.
3. To give further information to other researchers who are going to carry out researches on D.H. Lawrence's novel.

## **F. RESEARCH METHODOLOGY**

### **1. The form of research**

It is a library research in the form of descriptive qualitative one. It is descriptive as the researcher describes and interprets the data, for instance the attitudes, views, and situation experienced by the characters (Surakhmad, 1970, p.131). And the research is also qualitative one because it employs relevant words, phrases, and sentences in the work to be analysed as defined by Danandjaya, “Metode kualitatif yaitu penggunaan kata – kata atau kalimat dalam suatu struktur yang logik, untuk menjelaskan konsep – konsep dalam hubungan satu sama lainnya” (Danandjaya, 1990, p. 50). The researcher uses books and other writings, which support the subject matter of the research as materials.

### **2. Theory and Approach**

In order to analyse the novel, the researcher applies psychological and structural approach as tools. Both psychological and structural approaches are used on the basis of some considerations as clarified below.

The research concerns with psychological problem, namely the problem of the development of Lady Chatterley's view about sexual needs that influenced by her sexual experience, so the approach that is appropriate to use is psychological approach. Psychological approach belongs to the extrinsic approach. It is an approach, which emphasizes on the psychological aspects of a work. Theories of psychology are used to analyse the characters for example to their personalities, their developments, and so on. The application of theories of psychology to literature analysis according to Wellek and Warren (1956) covers: "By 'psychology of literature', we may mean the psychological study of the writer, as a type and as an individual, or the study of the creative process, or the study of the psychological types and laws present within work of literature, or, finally, the effects of literature upon its readers (audience psychology)" (Wellek and Warren, 1956, p. 81).

Psychology can be used as the eye for exploring and explaining phenomena of human life showed in works of literature. In this research, the researcher emphasizes on the aspect of the psychological content of work, especially through the character. In this case, it is intended to describe the influence of Lady Chatterley's sexual experience on the development of her view about sexual needs in *Lady Chatterley's Lover*.

According to Goldmann, a study of literary work must begin from the analysis of its internal structures (Goldmann in Burns, 1973, p. 110). Based on this opinion, the researcher finds out the relevance of using structure of the novel to be analysed. Wellek and Warren defined structure as "a concept including both

content and form so far as they organized for aesthetic purposes. The work of art is, then, considered as a whole system of signs, or structure of signs, serving a specific aesthetic purpose “(Wellek and Warren, 1956, p. 141). In order to analyse the structure of the novel, structuralism is considered as the most appropriate approach to be used. The structures of the work support each other and cannot be separated. They shape the wholeness of the work itself and give a meaning to the work of art as its aesthetic aspect. Teeuw insisted that: “Pada prinsipnya analisis struktural bertujuan untuk membongkar dan memaparkan secermatnya, setelitinya, dan mendalam keterkaitan dan keterjalinan semua unsur dan aspek karya sastra yang sama – sama menghasilkan makna menyeluruh” (Teeuw, 1985, p. 135).

Structure in a literary work, in this case a novel, constitutes a unity of elements contained within it. Some elements may be emphasized more than other, but all are potentially present in any given work (Griffith, Jr., 1986, p. 43). In a broad line, the elements of fiction are plot, characters, setting and theme. Related to the subject matter, this research will emphasize on plot, character, setting and theme analysis.

### **3. Data and Data Source**

The data in this research are classified into two groups. The first is primary data and the second is secondary data.

- a. The source of primary data is the novel *Lady Chatterley's Lover* written by D.H. Lawrence published in 1957 by Groove Press. Inc, New York.  
Meanwhile, the primary data includes all the words, dialogues, phrases, and sentences occurring in the novel related to the problem.
- b. The source of secondary data includes all sources supporting the main data. The secondary data are some words, phrases, and sentences taken from articles, essays, author's biography, internet and so forth that support the research.

#### **4. Data Collecting and Processing Technique**

In collecting and processing the data, the researcher makes it into several steps:

- a. The researcher collects the data by reading the source of primary and secondary data carefully and repeatedly.
- b. The researcher classifying the data in relation to the problem.
- c. The classified data are analysed based on the theory used in the research.
- d. The researcher draws conclusion from the analysis.

## **G. THESIS ORGANIZATION**

This thesis is presented in four chapters. They are:

Chapter I presents Introduction. It consists of background, the scope of study, problem statement, objective, benefit, research methodology and thesis organization.

Chapter II presents Literature Review. It consists of structure of the novel, psychology and literature, women psychology, sex and review of related study.

Chapter III presents Analysis. It consists of analysis through plot, analysis through character, analysis through setting and analysis through theme.

Chapter IV presents Conclusion and Recommendation.

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. STRUCTURE OF THE NOVEL**

Understanding a literary text is quite different from understanding any other text, because although literary text and scientific text are using the same language as a media, the reader should be aware of the meaning behind the literary text and use his imagination to comprehend the idea of the text. As Schorer said “Literary artefact is, first of all, an artful arrangement of the artist to make the reader actually experience the nature of imagination “ (Schorer in Guerin, 1979, p. 19). Therefore, to have a better understanding of a literary work, in this case novel, one should find the elements of the novel and analyse them bit-by-bit so he may see more fully how it is put together and what the author had in mind. And that is why the researcher finds the relevance of employing structure of the novel in Literature Review.

Structure in a novel refers to the total organization of elements contained within it. Ordinarily the unity is called intrinsic aspects in the novel. Essentially, there are several elements in a novel, which play the important role in developing a novel as the totality form. Some elements may be emphasized more than other, but all are potentially present in any given work (Griffith, Jr., 1986, p. 43). In a broad line, the elements of fiction are plot, character, setting and theme.

## 1. Plot

Writers of fiction arrange events into patterns, which differentiate the fictional events from real life events. Events, in real life, are not necessarily related by cause and effect. We do not know which events are important, which are less. But creators of fiction can give order to events a special form, which is able to establish causal relationship between events and conflicts. That is what we call *plot*. Furthermore, Griffith, Jr. gives a clear definition that plot is a pattern of carefully selected, causally related events that contains conflict (Griffith, Jr., 1986, p. 44). Plot tells us that events are not merely as elements in temporal series but also as a pattern of cause and effect. The happenings that reveal cause and effect relationship are not merely physical happenings such as speech and action, but also the changing of attitude and way of thinking of the characters. The plot itself is arranged in exposition, complication, climax, falling action and denouement (Tennyson, 1976, p. 20). The arrangement is clarified below:

- a. The exposition is the explaining about the nature of the conflict. It provides the readers with a certain amount of information. Through the exposition the readers are introduced to the characters, the setting and historical background. Exposition is a primary function of the beginning of any story, which must have a certain open, which will lead to some sort of development (Griffith, Jr., 1986, p. 43-44).
- b. Complication or sometimes called “rising action” is the part in which the forces creating conflict are delineated, enlarged, and prepared for some disaster by the appearance of a series of incidents (Rahardja, 1994, p. 15).

- c. Climax is the most intense of all the incidents. It is the highest intensity in which the various causes, forces and counter forces have met and determined the flowing of action (Tennyson, 1976, p. 22). In climax, there is “crucial shift” in the main character’s life, whether he will get success or suffer (Tarigan, 1991, p. 128).
- d. Falling action follows the climax and usually presents the ways in which the author begins to perform the resolution of conflicts, as Forster insisted that “after the climax the solution must follow” (Forster, 1927, p. 31).
- e. Denouement is the outcome of the conflict or the resolution. It refers to the answer given the question raised in the exposition (Rahardja, 1994, p. 19).

## **2. Character**

Character can be defined as a person who shows human’s life experience in the story of the novel. M. H Abrams said that “the characters are the persons presented in dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say – the dialogue, and what they do – the action.” (Abrams, 1981, p. 20). E.M Forster in his *Aspect of the Novel* divided the characters of fiction into “flat” and “round” characters. A flat character is built around a single idea or quality and is presented without much in detail, and usually can be described in one sentence or two. A round character is more complex in temperament and motivation (Forster, 1927 : 26). He is obviously more lifelike than the simple

character, because in life people are not simply embodiments of single attitude (Kenney, 1966, p. 29).

### **3. Setting**

According to Kenney, the term setting refers to the point in time and space at which the events of the plot occur (Kenney, 1966, p. 38). Everything happens somewhere and sometime which reveals the “where” and “when” of events. Consequently, there are two major categories of setting: setting of time and setting of place. The first one is the period in which the action occurs in many works of fiction on its highest importance that can be seen clearly especially in historical fiction. The second one refers to where the action takes place in the works of fiction.

Sometimes, the author’s principal concern is plot or character; therefore he has no real interest in his setting. He sketches in only enough of setting which have relationship to the action. However, setting never exists by itself; it is always part of a unified artistic whole. Therefore, we must regard setting on what it contributes to the complex whole of fictional work.

### **4. Theme**

Theme can be simply said as the centre idea of a fiction. Therefore, theme deals with the meaning the story releases and the necessary implications of the

whole story (Kenney, 1966, p. 91). The theme of a story is not identical with the subject of the story. The subject is what the work is about, while the theme is the idea that one work makes on the human condition. By theme we mean the necessary implications of the whole story, not a separable part of a story. Theme, then, is the total meaning discovered by the writer in the process of writing and by the reader in the process of reading (Kenney, 1966, p. 94).

Theme – as the reflection in fiction of the human desire to make sense of experience- is entirely incarnated in the concrete experience of fiction. By giving form to experience in fiction the writer clarifies the meaning of experience for himself. The writer then makes a climax of a story, when he considers that such incident is important (Kenney, 1966, p. 99). Through the pressure of theme the author shapes plot and bring character into being.

## **B. PSYCHOLOGY AND LITERATURE**

Literature, as a work of art, is a complex one since it communicates through many levels of meaning and by many methods. Consequently, literature presents intellectual challenges that do need thought, as it can be perceived variously. Giffith, Jr. in *Writing Essays About Literature* states an opinion as follows: “A single work may exist as a system of sound, of symbols, of ideas, of images, of analogies, of actions, of psychological portrayals, of moods, of grammatical structure – all of which are separate entities, yet all of which

interrelate” (Griffith, Jr., 1986, p. 2). The statement above shows that literary work can be perceived as having a psychological perception, which means to attempt the applying of certain psychological theories to authors and their works.

Psychology and literature can be connected to one another. Psychology can be used as the eye for exploring and explaining phenomena of human life showed in works of literature. Likewise, works of literature could give examples for the theory of psychology.

Psychology entered the literary criticism through applying the principles of psychology to the work of literature. Until then, theories of psychology are used to analyse the characters, for example to their personalities, their development, and so on. These applications of theories of psychology to work of literature analysis according to Wellek and Warren (1956) covers: “By “psychology of literature”, we may mean the psychological study of the writer, as a type and as an individual, or the study of the creative process, or the study of the psychological types and laws present within works of literature or finally the effect of literature upon its reader (audience psychology)”. (Wellek and Warren, 1956, p. 81)

Since this research emphasizes on the most popular genre of literature that is fiction, in this case a novel, it is important to know the relationship between elements of fiction and psychology. A new orientation to literary research in the light of psychological approach has led into a better understanding of creative writing: the choice of themes, the elaboration of plots, or the development of characters the authors create in their works. Psychological approach also looks on characters as having motivation, conflicts, desires, and inclinations similar to

those of real people (Griffith, Jr., 1986, p. 117). Those all can be illustrations on how psychological approach works within the elements of fiction. That is why; psychology is said as a new science of human behaviour, which gives a big contribution to the most significant developments in modern literature (Muller, 1937, p. 50). Without doubt, psychology is needed to gain the deepest aspects of a literary work.

### **C. WOMAN PSYCHOLOGY**

Psychology of women then emerged in the nineteenth century as a sub discipline of psychology which tries to discover how women understand themselves and realize their physique and mental in relation to others, and also how those matters, contribute certain values in their lives facing the opposite milieu, men's world.

Besides, the biological or sexual differences between men and women do not range so far. Forisha-Kovach put forward," Research has found, for example, no support for the contentions that women are biologically weak and less intelligent than men. There is also no evidence that women are more passive and dependent than men, or that they have sexual lower achievement drives. Finally women are not asexual but have sexual capacities that match or surpass those of men." (Corsini, ed., 1994, p. 581)

Further studies, however, have explained that for most women, the attention for interpersonal relationship outweighs individual achievement. The studies by Bernard (1972) and Gove (1972) for example, show that even in modern marriage women are inevitably disappointed and suffer depression or physical illness because of lack of interpersonal relationship in it (Corsini, ed., 1994, p. 604).

Marriage is a valuable aspect for most women. It is a place where they could grow and cultivate an interpersonal relationship. To analyse the sexual experience and sexual needs of women in marriage and before marriage, which affects the satisfaction in interpersonal relationship, and might cause a divorce, it is important to explore the maturity of a woman and her nature that have great shares in her behaving toward her marriage.

### **1. Women in Adulthood**

One of the phases of experience in human life is adulthood. The adulthood development or maturity in one's life cannot be determined by age. Otherwise, the maturity develops by the experiences in overcoming or facing many obstacles of life because from those experiences women might take valuable lessons that could enrich one's mental capability (Kartini Kartono, 1977, p. 170).

Kartini Kartono clarifies that maturity is "satu pertanggung jawaban penuh terhadap diri sendiri dan atas pembentukan diri sendiri" (Kartini Kartono, 1977, p.

175). Therein, it means a mature woman should have known exactly what to do in her life so that she would not abandon her life and herself. In other words, she must have had principles or a pattern of life.

Understanding her own condition, a mature woman would know what to be improved, maintained or achieved and avoided. In consequence, she must strive toward a certain ideal built from such condition.

The important keys in maturity are regularity, will and conscience (Kartini Kartono, 1977, p. 176). Regularity would take a woman systematically only to the destination that has been decided or under adopted ideal. This is what makes a woman take steps earnestly and bravely face any possible risk. Will has a share in driving and piloting every effort and inclination of action toward certain values required for realizing the ideal. Meanwhile, conscience takes control in mind and actions under some adhered norms (ibid. p. 177).

Such development in maturity construct a readiness for a mature woman to a marriage because by such development she knows very well about herself, what she wants in a marriage, and how to get such marriage, and how to prepare for any risk in the marriage. Marriage is not simple matter that every people must be mature and plan it securely.

## **2. The Nature of Woman**

It is believed that the nature of woman uniquely differs from man's because of some different functions in their body and because of the assignment

charged by laws of culture to each sex specifying masculine and feminine behaviours. Accordingly, women have their own unique view and ways for coping with the tasks in their lives such as love and marriage. Some features in women's nature in accordance with this research are:

- Women are outward-minded, oriented to other subject, they always try to collect other's attention especially men.
- Women are social creatures. They care about other's life and endurance and are likely to open themselves to others.
- They are emotional. This state makes them easily become uneasy, discouraged, perplexed, annoyed, frightened and anxious as well.
- However, whenever peril and distress threaten their beloved persons they could become tough and resolute women.
- Women are likely to protect and to secure, to look after and to preserve, with their sense of motherhood and tenderness.
- They often considered men as their children who need their guidance along with their maternal drive; they could give up their lives totally.
- Women are so spontaneous that they turn out to be more enthusiastic to defend their standpoints. (Kartini Kartono, 1977, p. 180)

Women do not open themselves only to care others, but they also open themselves to flow out the self, the personality, for others's acknowledge and for gaining their attentions. In addition, women are social for they need to interact with others. These facts explain the scheme of their searching for satisfying interpersonal relationship.

More to the point, women seem weak and dependent, but they are willing to sacrifice and could make themselves determined when their beloved or close-related persons are in troubles. Thus, in a marriage, a woman often neglects herself and her need for others' interest and the positive is that it can be the key to keeping a marriage intact.

## **D. SEX**

### **1. The Sexual Drive**

The sexual drive is second only to the hunger drive in its implications for social living. While our society as a whole does not place many elaborate restrictions upon the food taking behaviour of its members, sexual expression is very closely governed both by law and by firmly rooted social conventions. Because the social structure limits an individual's sexual behaviour, awareness of the sex urge is more persistent and more insistent than that of other drives which are not so likely to go unsatisfied. This conflict between the sexual drive and the cultural restriction on its expression makes sex one of the powerful forces influencing human behaviour. Although sexual activity is necessary to the survival of the race, it is not essential to keeping an individual alive. Satisfactory sexual adjustment, however, is important to mental health and effective living (Ruch, 1963, p. 156).

The most common cause of sexual maladjustment seems to be inadequate –or inaccurate- sex education. Girls especially are taught prudish attitudes toward sex and often come to feel that they should always deny any sexual feelings. Because their prejudice against sex has become so ingrained, many women find it difficult to participate freely in sexual relations after marriage and so appear to their husbands as frigid and uninterested. This situation is often aggravated by lack of understanding or lack of consideration on the part of their husband, who may approach the sexual act in an abrupt manner that is frightening or distasteful to his partner. Either unpleasant sexual experience or fear of sex can make a woman psychologically frigid, even though she is perfectly healthy biologically (Ibid. p. 157).

To analyse the sexual experience that influence the development of her view about sexual needs, it is necessary to understand sex as a need based on human biological drives.

## **2. The Joys of Sex**

Sexuality is something of a Rorschach test in that the same activity can be viewed in so many different ways, and each perspective dictates its own mode of expression (Solomon, 1988, p. 178). Sex does not only provide a medium for intimacy, it also breeds intimacy, for the echo of that tightly shared self remains and, unless it is blocked, encourages the exchange of ideas and images just as readily as the bodies encouraged the exchange of sensations and pleasure. Sex

itself may be momentary, but it is a deep philosophical mistake to think that therefore the significance of sexual intercourse is momentary too. In even the most transient sexual social encounter, two selves become more than physically intertwined and it is always a wrenching act to pull them apart. The reason sex is so satisfying in love is not because the sex itself is necessarily any better but because its symbolic consequences are so welcome. Good sex makes love last, but more important; it is love that gives good sex its significance (ibid. p. 180).

According to Solomon, there are three ways to get sexual satisfaction in joys of sex that will be explained later. It will be used to analyse the development of the view about sexual needs that are influenced by sexual experience.

#### **a. Sexual excitement**

Sexual excitement is in itself exhilarating, inspiring, and engendering a keen sense of one's embodiment and our essential interconnectedness, especially in love. The sex is compensation for communication that is otherwise lacking, or the sensuous grasping for connections that are otherwise not there. Sex maybe the only situation where two such people have anything to "say" to one another, and it is then usually not a message of love that gets expressed. The excitement of sex maybe a function of the distance and not the intimacy between two people, like the exhilaration one enjoys while flying at great speed over enormous distance. It maybe the product of the novelty or the difficulty of two people who otherwise do not know one another getting together in what can be the most intimate of all

circumstances. Thus the thrill and anxiety of first sexual encounters and the addictiveness of sex for two people who never get close.

Sex and friendship, by way of contrast, mix with tenderness and quiet joy, not explosiveness. The fact that sex can be so comfortable does not preclude its also being exciting and exhilarating, even an ecstatic religious experience, but it never leaves the solidity of love and does not provide that reckless, thoroughly intoxicating experience of being “swept away”. The excitement of some sexual relationship maybe more a product of anxiety and the fear of being abandoned than affection and what is “missing” in some established love affairs may be nothing more than that sense of danger (Solomon, 1988, p. 114).

#### **b. Sexual Desire**

It is obvious that there can be sexual attraction and satiation without love and that there can be love without the possibility of sexual fulfilment. But, on a much deeper level, love can not be just sexual desire because what Aristophanes called the “infinite yearning” of love is never satisfied by sex, no matter how passionate or satisfying or often repeated (Aristophanes in Solomon, 1988, p. 115). To understand falling in love is to understand the powerfully dynamic of a set of underlying ideas, particularly those ideas concerning the desirability of a “fusion” of identities, the reformulation of one’s personal self-identity so that it is indistinguishable, what in one’s own eyes and in the eyes of the world, from the identity of that special other person. Sexual desire, so understood, need not

diminish in substance or intensity but only in novelty, which in the eyes of “infinite yearning” is no great loss.

Experiencing love most deeply, sex just is not enough. Aristophanes predicted, people have “infinite longing” that can be satisfied by anything less than a total and permanent union (Aristophanes in Solomon, 1988, p. 115). But nevertheless, people experience sex as the closest that they can come to that union, at least for a while.

It is a powerful desire that expresses a total and permanent union, through love and as love, not only in the desire for sexual intercourse, but in the many small desires to touch, to care, to gently kiss or stroke a cheek. It would be wrong to say that romantic love is sex, and it would be dishonest to insist that love requires sex, but nevertheless the tie between love and sex is powerful and undeniable. It is not just that sex expresses love, but that sexual desire is what fuels as well as defines romantic love. Sexual desire in love is bound up with the entire body, a delight in the other person rather than an impulse to do anything in particular.

### **c. Sex in Love**

Sex in love is about contact not a biological achievement, and that contact can be just well (or better) expressed through the touch of two fingertips or the protracted exchange of a look or a glance. Sex in love carries with it the expectation of continuity and trust. Sex in love has something delightful to

express –namely love – while sex outside of love is often an expression of much less delightful passions and impulses-conquest, vanity, revenge, fear or hatred of the opposite sex, domination or submission, proving oneself or overcoming timidity or insecurity.

Sex in love is very special sex, whether or not one wants to insist that it is the only proper or desirable context for sex. Sex in love is not only the desire for, and the enjoyment of another person's body; it is the reflection of and acceptance of one's own body, of oneself as a body. One of the most delightful virtues of love is the sexual expression and fulfilment of the self. But, most of all, what makes sex meaningful is the sense that it ties into one's essential self as a bodily shared self, that it is not just for the moment but looks far into the future. Falling in love is so sexually exciting not because sex itself is somehow more exciting but because it is pregnant with promises and possibilities. Falling in love is exhilaration about the future. Sex in love is ecstasy of the moment made possible by the promise of unending ecstasy to come (Solomon, 1988, p. 116).

## **E. REVIEW OF RELATED STUDY**

In this sub chapter, the researcher includes some related studies on D.H. Lawrence's work. By this, the researcher considers them as counterpart's resource of insight to this research. Those related studies are as follows:

1. Anna Yanti, 1993. "Maternal Drives" Pada Diri Tokoh Lady Chatterley dalam Novel *Lady Chatterley's Lover* Karya D.H. Lawrence.

The main problem of this research is the existence of Lady Chatterley's "Maternal Drives". The purposes of this research are to analyse Lady Chatterley's "Maternal Drives" and its effect to her life. The researcher uses Psychological approach especially about "Maternal Drives".

The researcher concludes that Lady Chatterley has "Maternal Drives", namely: softness, will to have children, service and giving love to children, including its substitute. Her ideal for being real women that can born a child, comes true, although she gets it with sacrifices of her physique and mental.

2. Mercurian Hermawati, 1991. Sikap dan Pandangan Connie, Tokoh Utama dalam Novel *Lady Chatterley's Lover* Karya D. H. Lawrence, Terhadap Masalah Seks.

The aim of this research is to depict the main character's attitude and point of views about sex and also the factors connected with it. For analysing the main character, previous researcher used the Freud's psychoanalysis theory. The researcher analyse the id, ego and superego of the main character.

In this research, it is proved that the main character, Lady Chatterley, represent the critic from the author to the society at that time. They gave priority to the rasio and forgot the instinct as the significant factor in human life. Connie, the main character, firstly adore the rasio, but then she realize the significant of her instinct. The balance between rasio and instinct will perform better personality and can be satisfy her environment.

## CHAPTER III

### ANALYSIS

#### **THE INFLUENCE OF LADY CHATTERLEY'S SEXUAL EXPERIENCE ON THE DEVELOPMENT OF HER VIEW ABOUT SEXUAL NEEDS**

According to Griffith, Jr. an analysis means, breaking something down into its components and discovering the relationship among them that give unity and coherence to the whole (Griffith, Jr., 1986, p. 30). As has been provided in the previous chapter, in a broad line, the elements that make a novel up are plot, character, setting, and theme. Through those elements therefore *Lady Chatterley's Lover* will be analysed.

This research employs psychological approach. Since psychology is a science of human mind and behaviour, of course, it has a great deal with the characters. That is why, the analysis through characters will be emphasized. But, of course, other elements cannot be ignored because they all have a great contribution to the whole story. This is in accordance with Griffith, Jr.'s opinion: An element may be emphasized more than others, but all are potentially present in any given work (Griffith, Jr., 1986, p. 43).

The analysis discusses the influence of Lady Chatterley's sexual experience on the development of her view about sexual needs. Analysis is done through the elements, which make up the structure of the novel: plot, character, setting and theme.

### A. ANALYSIS THROUGH PLOT

Talking about the plot itself, **exposition** comes first. Through the exposition the readers are introduced to the characters, the setting, or historical background. In the novel of *Lady Chatterley's Lover*, the story begins with the marriage of Clifford Chatterley, a young baronet, with Constance Reid. Clifford is the heir to an estate, Wragby, in the English Midlands. Constance Reid—or Connie, as she is usually called in this novel—is a daughter of a Scottish painter, Sir Malcolm. The marriage takes place during the First World War, a shattering experience for England and all of Europe, and quite literally for Clifford, who is badly injured in combat, paralysed from the waist down and rendered impotent.

In her youth, Connie was raised in a socially permissive atmosphere. She and her sister, Hilda, had love affairs in their teenage years, eighteen years old. They live freely among students. In an impassioned interchange of talk that mattered supremely, love is only a minor accompaniment. For them, the beautiful, pure freedom of a woman is infinitely more wonderful than any sexual

love (*Lawrence*, 1957, p. 40). From her sexual experience in her youth, her view about sexual needs will develop, mostly in her marriage with Clifford.

At the war's end, Clifford and Connie live at Wragby, near the grim, soulless coal-mining village of Tevershall. The handicapped Clifford has become totally dependent on Connie, and Connie tends to him diligently and sympathetically. What Connie's done to Clifford, shows her nature as a woman. In her book *Psikologi Wanita: Gadis Remaja dan Wanita Dewasa*, Kartini Kartono said that some features in women's nature are: women are likely to protect, to secure, to look and to preserve, with their sense of motherhood and tenderness, and they often considered men as their children who need their guidance along with their maternal drive, they could give up their lives totally (Kartini Kartono, 1977, p. 180)

Through the exposition, Lady Chatterley's sexual experience in her youth—based on joys of sex—belongs to sexual excitement. Sex maybe the only situation where two such people have anything to “say” to one another and it is then usually not a message of love that gets expressed. The excitement of sex maybe a function of the distance and the intimacy between two people. It maybe the product of the novelty or the difficulty of two people who otherwise do not know one another getting together in what can be the most intimate of all circumstances (Solomon, 1988, p. 113). Connie's sexual experience is just physical experience. Her sexual life is based on intellectual life. She gives the gift of herself to the youth with whom she had the most subtle and intimate

arguments. The arguments, the discussions, were the great things than the lovemaking. Love had gone through them (*Lawrence, 1957, p. 42*)

Lady Chatterley's sexual life in her youth that is based on intellectual life and her marriage with Clifford Chatterley, who is badly injured, paralysed from the waist down and rendered impotent become the opening of exposition and will develop into rising action or complication.

Clifford becomes a successful author, absorbed in writing short stories and Wragby becomes a sort of salon for young intellectuals. Connie is, at least for a while, entranced by this intellectual life, her world structured by literature and ideas. But her father, Sir Malcolm, feels that there is a danger in living as Connie does with Clifford. Here, begins the **rising action**. When Connie begins to realize the truth of her father's warning, to see that her life is filled with empty words and not the vitality of the sensual and her bouts of restlessness coincide with the visit of a young playwright, Michaelis, to Wragby.

She begins an affair with him, which is not fully satisfying. Connie gets sexual satisfaction from him, but only on her own initiative, after he has arrived at orgasm. By the way, her affair with Michaelis makes her terrifically cheerful at Wragby and she uses it to stimulate Clifford, so that he writes his best at this time. Connie's attachment to Clifford does not satisfy her (*Lawrencer, 1957, p. 57*)

Satisfactory sexual adjustment, however, is important to mental health and effective living (Ruch, 1963, p. 156). This happens to Connie, when her mad restlessness changes after her affair with Michaelis.

Clifford concerned with preserving the Chatterley line and the aristocracy as guardians of tradition. He urges Connie to have a child with another man, a child who could be brought up as heir to the Chatterley estate “It would almost be a good thing if you had a child by another man”, he said (*Lawrence, 1957, p. 81*). Connie’s having sex with another man, Clifford believes would not be important, a momentary contact incomparable to the long marriage, the intertwining of lives. For Clifford, the importance of marriage: “Little by little, living together, two people fall into a sort of unison, they vibrate so intricately to one another. That’s the real secret of marriage, not sex; at least not the simple function of sex. You and I are interwoven in a marriage” (*Lawrence, 1957, p. 82*).

Connie doesn’t know if he is right or not with his beliefs about marriage, she feels a sort of wonder and a sort of fear. She loves Michaelis, but her love was somehow only an excursion from her marriage with Clifford, the long, slow habit of intimacy, formed through years of suffering and patience.

Clifford’s emotional vacuum spreads to his wife and Connie begins to fear that her life will slip away into emptiness and indifference. One of the features in women’s nature is, that women are emotional. This state makes them easily become uneasy, discouraged, perplexed, annoyed, frightened and anxious as well (*Kartini Kartono, 1977, p. 180*). Her marriage life with Clifford that lacks of sexual activity and Clifford’s emotional vacuum makes her think that she will become uncomfortably bound into a life long marriage.

In the summer, Michaelis comes to visit again and he offers to marry her if she divorces Clifford, and she, vulnerable, almost agrees. But, that night

Michaelis becomes resentful and angry by their inability to achieve simultaneous orgasms. She is traumatized by his selfish anger, and their relationship falters. She feels that her sexual urge towards all men has been destroyed (*Lawrence*, 1957, p. 94).

In her confusion about love, sex and the relationship between men and women, Connie discusses it with Tommy Dukes, one of the young intellectuals that often comes to Wragby. She laments the fact that men and women seem fundamentally incompatible. Dukes says that physical love and intellectual connection seems never go hand-in-hand, and that men and women have lost their mystery, their attraction, their “glamour” to each other (*Lawrence*, 1957, p. 96). Duke’s statement causes Connie to fall deeper into depression and further away from Clifford. She feels that love and happiness are unavailable to her generation. The only solace she takes is in the possibility of having a child (*Lawrence*, 1957, p. 97).

To improve Connie’s depression, she often walks through the woods. Walking through the woods, Connie has a chance of encountering with the gamekeeper, Mellors. Later, she volunteers to bring a message from Clifford to Mellors and sees him shirtless in his backyard, washing himself. She is struck by his warmth and vitality. When she speaks to him and delivers the message, she is again impressed by the warmth and kindness of his eyes.

Meanwhile, however, her body is fading. At 27, isolated so long from physical passion, Connie has lost the bloom of youth. Her body is slackening and withering. She begins to feel a sense of injustice, as if she has been wronged and

the blame falls on Clifford, with his cold, aristocratic reserve (*Lawrence*, 1957, p. 113). The conflict between her sexual experience and other view about sex itself, makes sex one of the powerful forces influencing her behaviour. This happens to Connie's life through her depression.

Connie's depression continues unabated, and her sister, Hilda, comes to comfort her. They decide that Connie can no longer be shackled to Clifford as his sole caretaker. Instead they hire Mrs. Bolton, a local nurse, as Clifford's caretaker and companion.

Freed from the responsibility of caring for Clifford, Connie's physical and psychological health, begins to improve. Indeed, Connie is developing a deep distaste for Clifford (*Lawrence*, 1957, p. 137). Connie's misery seems all the harsher. She goes more and more to the hut in the woods where Mellors, the gamekeeper, is breeding pheasants to hunt.

One day, in a spasm of hopeless tenderness for the young chicks, she has a breakdown at the hut. Mellors is there to comfort her. As he does so, his physical desire for her grows. She is mute and unresisting as he takes her into the hut and sleeps with her, but she stays separate from him in her mind, receiving no pleasure from the sex. Connie is confused, she knows that she does not love Mellors, but is happy that he has been kind not to her personality, to her mind and intellect, which she is coming to believe are meaningless, but to the female in her: "It really wasn't personal. She was only really a female to him" (*Lawrence*, 1957, p. 169).

Mellors is kind to the female in her, which no man had ever been. Men are very kind to the person she is, but rather cruel to the female, despising her or

ignoring her altogether. Men are awfully kind to Constance Reid or to Lady Chatterley, but not to her womb. And he takes no notice of Constance or of Lady Chatterley. He just softly stroked her loins or her breast.

From that matter, the way she gets sexual satisfaction—based on joys of sex—includes in sexual desire. It is obvious that there can be sexual attraction and satiation without love and that there can be love without the possibility of sexual fulfilment (Solomon, 1988, p. 115). In her confusion after her sexual intercourse with Mellors, she thinks:

“The man lay in a mysterious stillness. What was he feeling? What was he thinking? She did not know. She must only wait, for she did not dare to break his mysterious stillness. He lay there with his arms round her, his body on hers, his wet body touching hers, so close and completely unknown. Yet not unpeaceful. His very silence was peaceful (*Lawrence*, 1957, p. 164).

Here, the complication ends and the climax is provided. Through the complication the readers are able to see what is the influence of Lady Chatterley's sexual experience on the development of her view about sexual needs. Her sexual experience with Michaelis, at the first time, makes her terrifically cheerful, after her bouts of mad restlessness because of her realization of her father's warning about her marriage life with Clifford. But, then, Michaelis becomes resentful and angry by their inability to achieve simultaneous orgasms, something that Connie tries to accept from the beginning of their affair. She becomes traumatized and feels that her sexual urge towards all men has been destroyed.

It develops when Connie discusses about her confusion with Tommy Dukes—one of the young intellectuals that often comes to Wragby—that makes her fall deeper into depression. And she becomes further away from Clifford because of his statements that allowed Connie to have sex with another man to get a child and about disintegrated life that shows his emotional vacuum, which spreads to her. Connie begins to fear that her life will slip away into emptiness and indifference. Clifford believes that would not be important if Connie has sex with another man, a momentary contact incomparable to the long marriage, the intertwining of lives, that is the real secret of marriage, not sex. Connie agrees, although inwardly she foresees a time when she will become uncomfortably bound into a life long marriage. Then, her sexual experience with Mellors, the gamekeeper, who is a stranger person for her, brings back the female in her. These are in accordance with Kenney's opinion that through the control of complication that the writer gradually increases the intensity of his narrative, thus preparing us to receive the full impact of the climax (Kenney, 1966, p. 18).

The most intense events or the **climax** is reached after Connie's having sex with Mellors on the forest floor and has an orgasm simultaneously with his second orgasms and the impact on her is profound. She feels that her body has awakened him, that she adores him with all of her physical being (Lawrence, 1957, p. 185). It is here that Connie's sexual awakening begins, catalysed by her powerful and revelatory orgasm on the forest floor. It is worth spending some time discussing the nature of her revelation and the way in which this becomes the basis of the relationship between her and Mellors.

In this phase, based on joys of sex, the way she gets sexual satisfaction, belongs to sex in love. Sex in love is very special sex, whether or not, one wants to insist that it is the only proper or desirable context for sex. Sex in love is not only the desire for an enjoyment of another person's body; it is the reflection of and acceptance of one's own body, of oneself as a body (Solomon, 1988, p. 116). Mellors brings Connie to orgasm simultaneously with his orgasm, and the result is the deepest of human connection. She begins to adore Mellors. Her increased passion even seems to guarantee her pregnancy. The physical stimulus of orgasms triggers a reaction of such psychological importance that it, in turns, stimulates her physically to pregnancy. The sex, in the beginning of their relationship develops, from an emotional distance seemed ridiculous, now it seems warm and wonderful.

The story gradually decreases into the **falling action** that begins when Connie plans her final escape from Clifford by leaving Wragby and goes to Venice and Mellors agrees to stay with her and even to love their child. Connie discusses her situation with her father who, despite his happiness for her sexual satisfaction, is outraged that her lover is a commoner. Between Hilda, Connie, Sir Malcolm and Mellors, they develop a plan. Mellors will lay low and pursue his divorce with his wife, Bertha Coutts. Connie will pretend that she is having an affair with Duncan Forbes, who will be named as the father of the child and the co-respondent in the divorce. If Mellors is named as father, his admission of adultery will complicate his own divorce. Clifford is more likely to accept

Connie's having an affair with Duncan, a member of the leisured class, than with Mellors, a gamekeeper. Duncan agrees to pose as the father.

Connie sends a letter, telling him that she loves Duncan and asking for a divorce. Clifford refuses to divorce Connie, demanding that she comes to Wragby. She does come, and in a confrontation is forced to admit that her paramour is not Duncan, but Mellors.

“Because it isn't Duncan that I do love,” she said, looking up at him. “We only said that it was Duncan, to spare your feelings.”

“To spare my feelings?”

“Yes! Because who I really love, and it'll make you hate me, is Mr. Mellors, who was our gamekeeper here” (*Lawrence*, 1957, p. 367).

Clifford is outraged and furious, accuses her of depravity. He continues to refuse to divorce her.

Based on the nature of woman, women seem weak and dependent, but they are willing to sacrifice and could make themselves determined when their beloved or close related persons are in troubles (Kartini Kartono, 1977, p. 180). Because of her love for Mellors she has courage to tell Clifford that Mellors is the man whom she really loves.

Connie decides to leave Wragby and goes with Hilda to Scotland. Mellors, meanwhile, works on a farm, making money and waiting out the six-month divorce proceedings. This becomes the **resolution**, and the novel ends with a letter sent from Mellors to Connie. Mellors comforts himself with thoughts of Connie and the passion that exists between them.

Connie's sexual experience with Mellors makes her realize about sexual needs. His tenderness to her and how he awakened her sexually, brings her to the importance of sex. It is not only physical, but also love, tenderness, understanding and spirit to fight for whom she loves. In the end, her maturity as a woman improves. She sends a note of support to Mellors. She urges him to trust the tenderness between them and to disregard the worldly differences. Their sexual activities makes her open herself to him and when Mellors takes her to simultaneous orgasm with his second orgasm. Connie realizes that what makes sex meaningful is the sense that it ties into one's essential self as a bodily shared self, that it is not just for the moment but looks far into the future.

## **B. ANALYSIS THROUGH CHARACTERS**

It has been stated by Griffith, Jr. that an element may be emphasized more than others, but all are potentially present in any given work (Griffith, Jr., 1986, p. 43). All of the elements of plot, characters, setting, and theme are significant in this analysis, but since psychological approach is employed, the characters have the closest relation to psychological aspects. Durrell in his writing about *Lady Chatterley's Lover* states that, rather than mere sexual radicalism, this novel's chief concern is with what Lawrence understands to be the inability of the modern self to unite the mind and the body (Durrell on website <http://>

[www.sparknotes.com/lit/LC/analysis.html](http://www.sparknotes.com/lit/LC/analysis.html)). Therefore, the characters will be emphasized in this analysis. The influential characters in this novel are Tommy Dukes, Sir Malcolm and Hilda, Mrs. Bolton, Michaelis, Clifford Chatterley, Oliver Mellors and Lady Chatterley.

### 1. Tommy Dukes

In this novel, the young intellectual Tommy Dukes does not exist very long. He really appears in Chapter IV, when he attends discussion in Wragby and they discuss about love that is based on intellectual life. In Chapter VI, he describes more about his view on love, sex and the relationship between men and women that influence Connie.

Tommy Dukes, one of the young intellectuals who often comes to Wragby, can be categorized into a flat character. He is intelligent, funny and engaging. He has a sympathetic character. He had remained in the army and was a Brigadier-General.

He believes strongly in the importance of the sensual, and in sex as a vital means of communication between men and women:

“Sex might be a sort of normal, physical conversation between a man and a woman. You don’t talk to a woman unless you have ideas in common: that is you don’t talk with any interest. And in the same way, unless you had some emotion or sympathy in common with a woman you wouldn’t sleep with her. But if you had...”(Lawrence, 1957, p. 70).

Dukes does not believe in love, but he believes in the importance of the intelligence coexisting with warmth of heart, sexual activity and the courage to speak profanely. But he admits that he himself is incapable of this warmth and this open approach to sex and profanity: “Intellectually, he believes in having a good heart, a chirpy penis, a lively intelligence and the courage to say “shit” in front of a lady” (*Lawrence*, 1957, p. 77).

Dukes is a little inspired by Connie’s presence. Connie likes to hear what the young intellectuals and Clifford discuss, especially when Dukes is there. She agrees with Dukes that the salvation of civilization is in “the resurrection of the body” and “the democracy of touch” (*Lawrence*, 1957, p. 73-74). And this brings Connie to choose Dukes as the person to discuss her confusion. She laments the fact that men and women seem fundamentally incompatible. Dukes says that physical love and intellectual connection seems never go hand in hand, and that men and women have lost their mystery, their attraction, their “glamour” to each other (*Lawrence*, 1957, p. 96). Dukes’s statement causes her to fall deeper into depression and further away from her husband, Clifford.

She is impressed by his honesty and his objectiveness. His statements influence Connie’s view about love, sex and the relationship between men and women. Especially, his last statement to Connie: “Then let’s leave it alone, and just be decent and simple, like proper human beings with one another. Be damned to the artificial sex-compulsion! I refuse it! (*Lawrence*, 1957, p. 97). She feels that love and happiness are unavailable to her generation.

He does not agree that sex is a need, he does not believe in love, he does not love women but hate them who want to have sex with him. His sexual view is based on intellectual life. All of his conversations are without real substance, because they are without practice.

Connected with sex, it is one of human needs. The sexual drive is second only to the hunger drive in its implications for social living. Because the social structure limits an individual's sexual behaviour, awareness of the sex urge is more persistent and more insistent than that of other drives which are not so likely to go unsatisfied (Ruch, 1963, p. 156). For Dukes, sex is just physical activity. It is without any feeling and consequences that should exist in that activity. The way Dukes gets sexual satisfaction, based on joys of sex, belongs to sexual excitement. It means that sex is compensation for communication that is otherwise lacking, or the sensuous grasping for connections that are otherwise, not there. Sex maybe the only situation where two such people have anything to "say" to one another. The excitement of sex maybe a function of the distance and not the intimacy between two people. It maybe the product of the novelty or the difficulty of two people who otherwise do not know one another getting together in what can be the most intimate of all circumstances (Solomon, 1988, p. 113). Sex and friendship from Dukes's view, by way of contrast, mix with tenderness and quiet joy, not explosiveness.

Actually, Connie's discussion with Dukes does not help her to solve her problems, because both of them see it from the same side: that is based on intellectual life, which ignores sex as the crucial element.

## 2. Sir Malcolm and Hilda

Sir Malcolm is Connie's father. He is a painter of the old school: a member of the Royal Academy. He paints traditional, figural Scottish landscapes, in contrast to the non-representational art that dominated avant-garde European painting after the war.

He really concerns with his daughters. When they came home for the summer holidays of 1913, when Hilda was twenty and Connie was eighteen, their father could see plainly that they had had the love experience. But he was a man of experience himself and let life take its course (*Lawrence, 1957, p. 41*). He lets them take the risk that they should take because of what they do in their life. But he still keeps an eye on his daughters.

Sir Malcolm is the first person who warns Connie of the dangers of eschewing the physical:

“In Connie's second winter at Wragby, her father said to her: ‘I hope, you won't let circumstances force you into being a *demi-vierge*'

‘A *demi-vierge*!’ replied Connie vaguely, ‘Why? Why not?’

‘Unless you like it, of course!’ said her father hastily”

(*Lawrence, 1957, p. 52*).

Then, he also warns Clifford about it when the two men are alone. He says that being a *demi-vierge* or a half virgin does not suit her, because she is getting thin, angular and that is not her style. He describes that she is not the pilchard sort of little slip of a girl; she is a bonny Scotch trout (*Lawrence, 1957, p. 52*). Sir

Malcolm gives attention to Connie's marriage. He does not only think about his daughter's happiness but also the success of her marriage with Clifford.

Sir Malcolm is the wild Scotsman in touch with both, his artistic and sensual sides. He believes in love and the importance of sex in marriage as the realization of the vitality of the sensual, although his own marriage is not really successful. Connie's mother is a busy woman who has her own income and rules her own way in her marriage. She only wants her girls to be "free" and to "fulfil themselves", but never accompany them. She blames her husband because of his incapability of getting responsible for household budget. And Sir Malcolm lets his wife rule her own business in household, while he goes his own way. After she died, he gets married again: "He was still handsome and robust, though just a little afraid of the new world that had sprung up around him. He had got a second wife in Scotland, younger than himself and richer. But he had as many holidays away from her as possible: just as with his first wife." (*Lawrence*, 1957, p. 340). This shows that his second marriage is not successful at all.

For Sir Malcolm, Connie is his favourite daughter; he always likes the female in her. Not so much of her mother in her as in Hilda and he always dislikes Clifford. So, when he knows Connie's pregnancy with Mellors, he is pleased and very tender with his daughter, as if the unborn child is his child (*Lawrence*, 1957, p. 340). He does not mind the intrigue; he minds the scandal. He is outraged that her lover is a commoner, despite his happiness for her sexual satisfaction.

Sir Malcolm understands with the condition of his daughter whose body and appearance change, and it makes him worried. It makes him influence Connie easily through his warning. Connie becomes restless, beginning to realize the truth of her father's warning, to see that her life is filled with empty words and not the vitality of the sensual. He is also unabashed proponent of sensual living, urging Connie to have an affair. Indirectly, he supports her for having affair with Michaelis, then with Mellors. Sir Malcolm's warning becomes the key to the development of her view about sexual needs.

Hilda, Connie's sister, and Connie grew up together. Both sisters had the same rather golden, glowing skin, and soft brown hair, and naturally strong, warm physique. But, Hilda is two years older than Connie. Hilda suddenly married a man ten years older than herself, an elder member of the same Cambridge group, a man with a fair amount of money, and a comfortable family job in the government; he also wrote philosophical essays.

Hilda comes to Wragby after the letter from Connie that asks her to come. She sees something which happens to Connie. Hilda is a stubborn woman who is difficult to handle, especially by man, but she loves her sister: "The light of battle glowed in Hilda's face: she was a woman, soft and she still seemed, of the old amazon sort, not made to fit with man" (*Lawrence*, 1957, p. 118). When Connie does not tell her directly about her problem, she feels sure that something happens to Connie. And she is certain, it is the place that makes her sister look thin and earthy looking, then she goes quietly to Clifford.

Her experience with man in her youth that is based on intellectual life, causes her to feel superior to man. Psychologically, because of the nature of woman, women are so spontaneous that they turn out to be more enthusiastic to defend their standpoints (Kartini Kartono, 1977, p. 180). Hilda is more enthusiastic and undependable than Connie to handle Clifford.

Because of her standpoint that is followed by her stubbornness, she is difficult to accept her needs of sex:

“For mercy’s sake, don’t brag about your experiences!” said Hilda. “I’ve never met the man yet who was capable of intimacy with a woman, giving himself up to her. That was what I wanted. I’m not keen on their self-satisfied tenderness, and their sensuality. I’m not content to be any man’s little *petsywetsy*, nor his *chair a plaisir* either. I wanted a complete intimacy, and I didn’t get it. That’s enough for me.” (Lawrence, 1957, p. 318).

She does not open herself completely in having sex with man, because she thinks that sex makes woman become slave under man’s power: “At least I’m not a slave to somebody else’s idea of me: and the somebody else a servant of my husband’s,” (Lawrence, 1957, p. 319). So, she never feels complete intimacy with man.

Kartini Kartono clarifies that maturity is “satu pertanggung jawaban penuh terhadap diri sendiri dan atas pembentukan diri sendiri” (Kartini Kartono, 1977, p. 175). Therein, it means a mature woman should have known exactly what to do

in her life so that she would not abandon her life and herself. In other words, she must have had principles or a pattern of life. Hilda already chosen her life:

“She had the very hell of a will of her own, as her husband had found out. But her husband was now divorcing her. Yes, she even made it easy for him to do that, though she had no lover. For the time being, she was “off” men. She was very well content to be quite her own mistress: and mistress of her two children, whom she was going to bring up “properly”, whatever that may mean” (*Lawrence*, 1957, p. 301).

She gets married but never wants to be under control by man.

Hilda influences Connie to have courage to do anything in her life and to choose her own way to get happiness in her life. Hilda’s view about sex causes Connie to realize about her sexual activity with Mellors that becomes different because of either real tenderness or real sensuality between them, that cannot be accepted by Hilda.

Sir Malcolm and Hilda, give good influence to her maturity as a woman. According to Kartini Kartono, understanding her own condition, a mature woman would know what to be improved, maintained or achieved and avoided. In consequence, she must strive toward a certain ideal built from such condition (Kartini Kartono, 1977, p. 175). Sir Malcolm and Hilda support Connie to strive toward her condition in her marriage with Clifford and her affair with Mellors.

### 3. Mrs. Bolton

Mrs. Bolton is a local nurse who has been hired by Hilda and Connie as Clifford's caretaker and companion. She ever works with Clifford's father and had once nursed him through scarlet fever; that is why Clifford chooses her. Her existence causes Connie to get far away from Clifford and give her chance to have affair with Mellors. Her adoration to the life of upper class makes her not mind with Clifford's attitude as her master, but she learns much about upper class from Clifford that she calls a gentleman.

She becomes an interesting character because she knows everything inside Wragby, the marriage and the affair of her mistress. She becomes the witness of everything that happens in Wragby. She does not only nurse Clifford, but she also gets enjoyment. Later, Mrs. Bolton and Clifford enter into a perverse relationship, both: sexual and parental. She cares for him, and even loves him, but also despises him for his weakness. She also helps Connie to leave Clifford and even supports her for having affair with Mellors.

Mrs. Bolton character is described as follows:

“Mrs. Bolton was most attentive and polite, seemed quite nice, spoke with bit of a broad a slur, but in heavily correct English, and from having bossed the sick colliers for a good many years, had a very good opinion of herself, and a fair amount of assurance. In short, in her tiny way, one of the governing class in the village, very much respected.”

(*Lawrence*, 1957, p. 122).

She is forty-seven, her husband, Ted Bolton had been killed in the pit, twenty two years ago, leaving her with two children, one a baby in arms. She has passed through the hardest life after her husband's death. Until then, she took a nursing course and got qualified. She is determined to be independent and keeps her children. So, she was assistant at Uthwaite hospital, but then the Tevershall Collier Company, really Sir Geoffrey, Clifford's father, asked her to work with him (*Lawrence*, 1957, p. 122-123). The company where her husband was killed ignores his insurance for her, because the company decided that her husband was killed because of his own fault.

Mrs. Bolton feels that she really knows about man. She seems as an expert of male psychology. She ever says to Connie: "All men are babies, when you come to the bottom of them. Why, I've handled some of the toughest customers as ever went down Tevershall pit. But let anything all them so that you have to do for them, and they're babies, just big babies. Oh, there's not much difference in men!" (*Lawrence*, 1957, p. 143). She learns more about man in her nursing job. She knows how to treat man. It is proven in Clifford. And she likes to use man's weaknesses to control them.

Mrs. Bolton has a very good opinion of herself; she serves as Connie's expert on male psychology. She comes from working class that is obsessed with the life of upper class. She uses her ability in nursing job to enter the upper class; in this case becomes Clifford's caretaker. Clifford becomes her experiment for her ability to influence him and brings him under her control. And she is really proud because she can take Clifford under her control and she thinks that as a

woman from the working class, she can beat Connie as a Lady Chatterley, a woman from upper class. She becomes more proud of herself.

She tries to influence Connie's view about man and care, but the result is not like what she has expected. Her explanation about man and care causes Connie to be more mature to face men. Through Mrs. Bolton's explanation she gets better understanding about Mellors and also Clifford. It causes her to hate Clifford more and gets far away from him. On the contrary her cares and loves to Mellors becomes stronger.

Mrs. Bolton's explanation about her sexual life with her husband, gives good influence to Connie's view about her sexual needs. Becoming new thing for Connie when Mrs. Bolton speaks movingly of the memory of her husband's touch, the way that his physical love has stayed with her for the years since his death: "That's it, my Lady, the touch of him! I've never got over it to this day, and never shall. And if there's a heaven above, he'll be there, and warm up against me so I can sleep." (*Lawrence*, 1957, p. 218). In this case Mrs. Bolton impressed her, because she never believes in man's touch before and she has never been touched intimately by Clifford as her husband. Connie wants to get what Mrs. Bolton has got from her husband that still alive in her heart.

In the end of the novel, Connie decides to trust her for not saying about the scandal and she tells her that the man is Mellors and if one day Clifford is willing to divorce her, she wants Mrs. Bolton to tell her (*Lawrence*, 1957, p. 363). Mrs. Bolton gets her obsession to join the upper class through her nursing job to

Clifford and she also gets sexual satisfaction with him. Her support to Connie's affair is just to make her obsession come true.

#### 4. Michaelis

Michaelis is a young playwright who comes to Wragby because of Clifford's invitation. People usually call him Mick. He is thirty years old, a young Irishman who makes a large fortune by his plays in America. Clifford invites him in his unlucky moment of his career. He has been used for Clifford's popularity and he realized it. He had been taken up quite enthusiastically for a time by smart society in London, for he wrote smart society plays. Then gradually smart society realized that it had been made ridiculous at the hand of the poor man, Michaelis. He becomes anti-English and treated by the British aristocratic intelligentsia as an outsider (*Lawrence, 1957, p. 55*).

Michaelis is described as follows,

“Michaelis obviously wasn't an Englishman, in spite of all the tailors, hatters, barbers, booters of the very best quarter of London. No, no, he obviously wasn't an Englishman: the wrong sort of flattish, pale face and bearing; and the wrong sort of grievance. He had a grudge and a grievance: that was obvious to any true-born English gentleman, who would scorn to let such a thing appear blatant in his own demeanor” (*Lawrence, 1957, p. 56-57*).

He uses his nickname from the people—the outsider—to get what he wants in his life: popularity, money, even women. He uses the sympathy from other people. He is an expert to attract people's sympathy to him. He is just making a display of nothingness, the passion for making a display and success is what he wants (*Lawrence, 1957, p. 90*).

Michaelis's opinion about love is also based on his standpoints as an outsider with his hopelessness: "But occasional love, as a comfort and soothing, was also a good thing, and he was not ungrateful. On the contrary, he was burningly, poignantly grateful for a piece of natural, spontaneous kindness: almost to tears. Beneath his pale, immobile, disillusioned face, his child's soul was sobbing with gratitude to the woman, and burning to come to her again; just as his outcast soul was knowing he would keep really clear of her" (*Lawrence, 1957, p. 64*).

He meets Connie when he accepts Clifford's invitation to Wragby. Michaelis knows that he has made an impression on her with his outsider's aloofness and he is estimating her. It causes Connie to fall for him. His attitude in Connie's room makes Connie want to treat him with tenderness and compassion, then he influences her with his hopelessness: "Then he looked up at her with that awful appeal in his full, glowing eyes. She was utterly incapable of resisting it. From her breast flowed the answering, immense yearning over him; she must give him anything, anything" (*Lawrence, 1957, p. 61*). He comes in the right time in Connie's life in Wragby. Connie has become restless, beginning to realize the truth of her father's warning, to see that her life is filled with empty

words and not the vitality of the sensual. Her bouts of mad restlessness coincide with Michaelis's visit to Wragby.

At the beginning, Michaelis is a good lover, with his outsider's aloofness that can attract Connie's sympathy. But, actually, Michaelis can not open himself to Connie:

“The final fact being that at the very bottom of his soul he was an outsider, and anti-social, and he accepted the fact inwardly, no matter how Bond-Streety he was on the outside. His isolation was a necessity to him; just as the appearance of conformity and mixing-in with the smart people was also a necessity” (*Lawrence*, 1957, p. 64).

He hides the real of him, what he feels and what he does is to get success. According to Lawrence sex is not something that people get to play with, sex is ourselves. It is the flow of our life, it is our moving self and we are to be true to the nature of it (Lawrence in Solomon, 1988, p. 111).

Their first sexual intercourse is not really good for both of them. Especially for Connie, who begins to realize the vitality of the sensual. He is come and finish so quickly and it is hard for Connie to get sexual satisfaction with him. His sense of sexual activity is also connected with his hopelessness. He is proud with his erect passivity that causes her to be active to get her orgasmic satisfaction: “And as he felt the frenzy of her achieving her own orgasmic satisfaction from his hard, erect passivity, he had a curious sense of pride and satisfaction” (*Lawrence*, 1957, p. 65).

Sex becomes their way to keep them connected: “So they went on for a quiet time, writing, and meeting occasionally in London. She still wanted the physical, sexual thrill she could get with him by her own activity, his little orgasm being over. And he still wanted to give it to her. Which was enough to keep them connected” (*Lawrence*, 1957, p. 66).

In the summer, Michaelis comes to visit again and they resume their affair. He offers to marry her if she divorces Clifford and she vulnerably almost agrees. He forces Connie to accept his proposal because he only wants “yes” as the answer. But, later that night Michaelis becomes resentful and angry by their inability to achieve simultaneous orgasms.

The sexual satisfaction that they get is not based on love, but just the way to ease their lonely life. The reason why sex is so satisfying in love is not because the sex itself is necessarily any better but because its symbolic consequences are so welcome. Good sex makes love last, but more important it is love that gives good sex its significance (Solomon, 1988, p. 180). The way they get sexual satisfaction, based on joys of sex, belongs to sexual excitement. Sexual excitement is in itself exhilarating, inspiring, engendering a keen sense of one’s embodiment and our essential interconnectedness. The excitement of sex may be a function of the distance and not the intimacy between two people, like the exhilaration one enjoys while flying at great speed over enormous distance (Solomon, 1988, p. 113). The sexual satisfaction that they get is just from physical activity, not the intimacy.

Michaelis's obsession to Connie and Clifford is: that he wants to carry them away as the realization of his success. His great success comes because of his plays with Clifford and his success to get Connie's love becomes his way to carry them away. That becomes the supreme moments of his life (*Lawrence*, 1957, p. 91). In humans, psychological and social motives play a large role in regulating sexual behaviour. Sex may be engaged as an expression of love or even as an economic transaction (Zimbardo and Ruch, 1975, p. 235). For Michaelis, sex is engaged as the way to get success by putting Connie under his control.

Connie's affair with Michaelis which is not fully satisfying sexually, temporarily rouses her from her doldrums: "She was terrifically cheerful at Wragby. And she used all her aroused cheerfulness and satisfaction to stimulate Clifford, so that he wrote his best at this time, and was almost happy in his strange blind way" (*Lawrence*, 1957, p. 66). Connie gets sexual satisfaction from him, but only on her own initiative, after he has arrived at orgasm. Psychologically, satisfactory sexual adjustment, however, is important to mental health and effective living (Ruch, 1963, p. 156). This becomes the evidence of Michaelis's influences to Connie's view about sexual needs.

But, when Michaelis becomes resentful and angry by their inability to achieve simultaneous orgasm, it makes her shock and kill something in her. Michaelis' biggest influence on Connie is: he causes Connie to feel that her sexual urge towards all men has been destroyed. Michaelis's influence on Connie finish after that incident.

#### 4. Clifford Chatterley

Clifford Chatterley is the heir to an estate, Wragby, in the English midlands. He is Connie's husband. He is twenty-nine when he gets married with Connie. The marriage takes place during the First World War. It is a shattering experience for England and all of Europe and quite literally for Clifford who is badly injured in combat, paralysed from the waist down and rendered impotent. He has become totally dependent on Connie, and she tends to him diligently and sympathetically.

He is described as follows,

“Having suffered so much, the capacity for suffering had to some extent left him. He remained strange and bright and cheerful, almost, one might say, chirpy, with his ruddy, healthy-looking face, and his pale-blue, challenging bright eyes. His shoulders were broad and strong, his hands were very strong. He was expensively dressed, and wore handsome neckties from Bond Street. Yet still in his face one saw the watchful look, the slight vacancy of a cripple” (*Lawrence, 1957, p. 38*).

Clifford Chatterley is higher socially than Connie. Connie is well-to-do intelligentsia, but he is aristocratic. His father was a baronet and his mother had been a viscount's daughter. He is a little bit frightened of middle and lower classes, and foreigners. In some paralysing way, he is conscious of his own defencelessness, though he has all the defences of privilege (*Lawrence, 1957, p. 43*). Therefore the peculiar soft assurance of a girl like Constance Reid fascinated

him. She is so much more mistress of herself in that outer world of chaos than he is a master of himself.

His manner is often offensively supercilious, and then again modest and self-effacing, almost tremulous. He is not in touch. He is not in actual touch with anybody, even with his wife, Connie. Yet, he is absolutely dependent on her. He needs her every moment and to assure him he exists. Still he is ambitious. He writes stories about people he had known. Clever, rather spiteful, and yet, in some mysterious way, meaningless but for that time, the stories are curiously true to modern life, to the modern psychology. He is almost morbidly sensitive about these stories. He wants everyone to think them good, of the best. It is as if the whole of his being were in his stories. Of physical life, he and his wife live very little (*Lawrence, 1957, p. 49-51*).

From the beginning of their marriage, their sexual life is in trouble, because of the different opinion and faith of the importance of sex. Additionally, in 1918 Clifford was shipped home, smashed and there was no child. His physical emasculation reflects an internal weakness and emptiness. He becomes incapable of breeding his own heir. Clifford becomes a successful author, but his art proves devoid of meaning, incapable of forging a real connection between him and his wife. And Wragby becomes a sort of salon for young intellectuals.

He is concerned with preserving the Chatterley line and the aristocracy as guardians of tradition. He urges Connie to have a child with another man, a child who can be brought up as heir to the Chatterley's estate. Connie's having sex

with another man, Clifford believes would not be important, a momentary contact incomparable to the long marriage, the intertwining of lives:

“It’s the life long companionship that matters. It’s the living together from day to day, not the sleeping together once or twice. Little by little, living together, two people fall into a sort of unison, they vibrate so intricately to one another. That’s the real secret of marriage, not sex; at least not the simple function of sex. You and I are interwoven in a marriage” (*Lawrence*, 1957, p. 82).

For Clifford, habit of each other in marriage is more vital than any occasional excitement, especially sexual connection.

Mrs. Bolton’s presence causes Clifford to transfer his attention from his attachments with Connie. Even as he treats her with aristocratic contempt, he is like a small child in her care: “Only when he was alone with Mrs. Bolton did he really feel a lord and a master, and his voice ran on with her almost as easily and garrulously as her own could run. And he let her shave him or sponge all his body as if he were a child, really as if he were a child” (*Lawrence*, 1957, p. 155).

In one way, Mrs. Bolton makes a man of him, as Connie never does. Connie keeps him apart, and makes him sensitive and conscious of himself and his own states. Mrs. Bolton makes him aware only of outside things. Inwardly he begins to become soft, but outwardly he begins to be effective (*Lawrence*, 1957, p. 153). Connie never gives what Mrs. Bolton gives to Clifford, along their marriage.

Clifford's intimacy with Mrs. Bolton is more compatible for him than with Connie. The meaning of relationship between man and woman for Clifford is: he wants a woman who can make him feel a lord and a master. He gets it from Mrs. Bolton who serves him but indirectly controls him. With Connie, he regards her so much more mistress of herself in that outer world of chaos than he is master of himself. It causes him difficult to get intimacy with her.

Clifford never knows about Connie's affair with his friend, Michaelis. He is not sensitive with the changes of his wife's condition, he thinks what the eye does not see and the mind does not know, does not exist (*Lawrence*, 1957, p. 53). This is the intellectual life conception. But after Connie's affair with Mellors—his gamekeeper—that can give her sexual satisfaction, Clifford begins to feel the difference in her. He maintains a sort of fearful worship of Connie, who increasingly despises him. Clifford feels empty inside, beginning to resent the distance between them. And at that time Mrs. Bolton has been already beside her. When Clifford finally knows that Mellors is the man whom Connie loves, he is outraged and furious, accuses her of depravity and he continues to refuse to divorce her.

Clifford gives many influences on Connie's sexual experience since he is her husband who should become the part of her life. As a wife, Connie helps him as much as she can. At first she is thrilled. Clifford talks everything over with her monotonously, insistently, persistently, and she has to respond with all her might. It is as if her whole soul and body and sex have to rise up and pass into his stories. That thrills her and absorbs her. Then, his conception about marriage life

influences Connie, that causes her to feel a sort of wonder and a sort of fear, but does not know if he is right or not. Finally, she agrees with him, although inwardly she foresees a time when she will become uncomfortably bound into a lifelong marriage. Clifford tries again to influence Connie with his opinion about disintegrated life. Firstly she feels doubtless with his explanation. But again, she agrees with him.

Clifford's emotional vacuum spreads to his wife and it causes her to begin to fear that her life will slip away into emptiness and indifference:

“Poor Connie! As the years drew on it was the fear of nothingness in her life that affected her. Clifford's mental life and hers gradually began to feel like nothingness. Their marriage, their integrated life is based on a habit of intimacy, that he talked about: there were days when it all became utterly blank and nothing. It was words, just so many words. The only reality was nothingness, and over it a hypocrisy of words” (*Lawrence*, 1957, p. 89).

Sexuality is something of a Rorschach test in that the same activity can be viewed in so many different ways, and each perspective dictates its own mode of expression (Solomon, 1988, p. 178). Sex itself may be momentary, but it is a deep philosophical mistake to think that therefore the significance of sexual intercourse is momentary too (*ibid.* p. 180). Clifford does not think that sex is one of the important things in marriage. He regards sex as organic processes, which persisted in its own clumsiness, but was not really necessary (*Lawrence*, 1957, p. 46). He cannot accept sex as a need and becomes one of the important

things in marriage. His opinion is also supported by his impotent condition. He wants his wife, Connie, to have the same opinion with him and he almost succeeds in influencing her. But, unfortunately, Connie's physical and psychological life cannot accept that opinion. Her body is fading and she becomes depressed. She begins to feel a sense of injustice, as if she had been wronged and the blame falls on Clifford, with his cold, aristocratic reserve. Clifford's concept about sex, marriage and the relationship between men and women causes Connie to develop a deep distaste to him.

Clifford's influences over her is finished, when she meets Mellors and gets sexual satisfaction, as the realization of the vitality of the sensual, from him that causes her to want divorce from Clifford.

## 6. Oliver Mellors

Oliver Mellors is the gamekeeper of Wragby. He is about thirty-seven or thirty-eight years old. In this novel, he becomes the ideal sensual man. He seems to be neither aristocrat nor working class. Certainly, he was born into a working class family and worked for years as a blacksmith. Mellors seems to have innate nobility that makes him the equal of any aristocrat. And Mellors earned a lieutenant's commission in the army, usually the preserve of noblemen. Mellors is capable of shifting between the high-English accent used by Connie and the

broad, coarse, Derbyshire accent used by the coal miners. He uses this Derbyshire accent; it seems, to mock Connie when she acts too condescendingly towards him, resorting to it whenever he is forced to recall his social inferiority.

Mellors is a complex character. He is a difficult person; he picks fights (his treatment of Connie's sister, Hilda, is particularly brutal); he is disdainful and condescending, even to Connie. He pleases nobody unless it is in his own interest. He has a curious lack of initiative, needing Connie to tell him to divorce his wife and burn her picture.

Mellors meets Connie in the woods, when she tries to ease her depression. Then, he meets her again when she brings a message from Clifford. They often meet after she has the key of the hut with Clifford's permission. Connie describes his appearance as follows: "In his shirt, without the clumsy velveteen coat, she saw again how slender he was, thin, stooping a little. Yet, as she passed him, there was something young and bright in his fair hair, and his quick eyes. He would be a man about thirty-seven or eight" (*Lawrence*, 1957, p. 109).

Actually Mellors is attracted to her, but he resents her presence. Again, when they meet, he tries to keep her at arm's length in his desire for solitude. He feels bothered with Connie's presence because she is a woman:

"He was oppressed. Here was a trespass on his privacy, and a dangerous one! A woman! He had reached the point where all he wanted on earth was to be alone. And yet he was powerless to preserve his privacy; he was a hired man, and these people were his masters.

Especially he did not want to come into contact with a woman again. He feared it; for he had a big wound from old contacts. He felt if he could not be alone, and if he could not be left alone, he would die. His recoil away from the outer world was complete; his last refuge was this wood; to hide himself there!" (*Lawrence, 1957, p. 131*).

He does not want to contact again with the outer world, especially when it is connected with woman. He chooses the wood as his place of refuge. He wants to be alone and hide himself from the outer world. He does not want to accept Connie's presence, moreover he realizes that he is attracted to her: "She's nice, she's real! She's nicer than she knows" (*Lawrence, 1957, p. 109*). Because of her infinite tenderness of the woman, he wants to protect her from the insentient of mechanical era.

Mellors's influence on Connie happens when she comes to the wood because of her depression. In that place, she also can find the hens as the only things in the world that warmed her heart. The hens touch her woman's heart and causes her to cry. And Mellors is there, tries to comfort her and takes her to the hut. As he does so, his physical desire for her grows and causes him to have sex with her. This incident becomes the beginning of Mellors' influence on Connie. She thinks again about the necessary of sex in her life and about herself.

Their second sex activity, happen after Mellors asks her whether she is not worried that people will find out about her affair with a commoner, but she throws caution to the wind (*Lawrence, 1957, p. 174*). Mellors deeply and sensually

appreciates her body, but again she remains distant; during sexual intercourse, she notices only how ridiculous his thrusting buttocks look.

Their sexual intercourse still seems ridiculous because their sexual activities are only physicality. Mellors begins to care about her, but because of Connie's difficulties to open herself, their sexual intercourse seems ridiculous, that is all about physical.

At last, their third sex occurs again, after several days Connie does not go to meet him in the hut. Although she says she does not want to have sex, he lays her down on the forest floor: "He led her through the wall of prickly trees, that were difficult to come through, to a place where was a little space and a pile of dead boughs. He threw one or two dry ones down, put his coat and waistcoat over them, and she had to lie down there under the boughs of the tree..."(*Lawrence*, 1957, p. 183). This becomes the climax of their sexual intercourse because she has an orgasm simultaneously with his second orgasm. Mellors brings Connie to orgasm simultaneously with his orgasm, and the result is the deepest of human connections and this also becomes the basis of the relationship between Mellors and Connie.

After their intercourse climax, Mellors begins to think about many things in his life. He also predicts many troubles that will come because of their affair. He feels doubt and bothered with all the incidents that already happen in his life. But he cannot deny all the feeling that becomes stronger than before:

"But why care, why bother? And he had not cared nor bothered till now, when the woman had come into his life. He was nearly ten years older in

experience, starting from the bottom. The connection between them was growing closer. He could see the day when it would clinch up and they would have to make a life together. "For the bonds of love are ill to loose!"

Misery! Lots of misery! And he was no longer young and merely buoyant. Neither was he the insouciant sort. Every bitterness and every ugliness would hurt him: and the woman!" (*Lawrence*, 1957, p. 193).

He realizes that he should be responsible. He begins to think about making a living with her, he does not want to depend on her money and his very small pension. He thinks it is insoluble. He can only think of going to America (*Lawrence*, 1957, p. 194).

Their simultaneous orgasm causes him not to be able to stop wanting her and needing her to be by his side. Not just for sex but also to ease his lonely life:

"He wanted her, to touch her, to hold her fast against him in one moment of completeness and rest.

He wanted to be near her. It was not desire, not that. It was the cruel sense of unfinished aloneness, that needed a silent woman folded in his arms. Perhaps he could find her. Perhaps he could even call her out to him: or find some way in to her. For the need was imperious" (*Lawrence*, 1957, p. 195).

The conflict between the sexual drive and the cultural restriction on its expression makes sex one of the powerful forces influencing human behaviour (Ruch, 1963, p. 156). Mellors realizes about the society's condition around him.

He understands the possibilities that can occur if they know his affair with a lady, she also will get the effect. Firstly, he can control his sexual drive in his lonely living in the wood, but after he meets Connie, everything in his life changes, including his sexual desire. She makes his desire raise again and begins to want her.

When Connie goes to visit Mellors at his house, he seems uncomfortable, remember the class-difference between them. She tells him that she would like to bear his child and he acts as if she had been using him for her needs: "If you've made use of me," he said, "it's not the first time I've been made use of; and I don't suppose it's ever been as pleasant as this time; though, of course, one can't feel tremendously dignified about it." (*Lawrence*, 1957, p. 224). Mellors tries to accept that bitter reality and try to leave her. But Connie still wants to love him and does not want him to leave. He goes back to her again. He cannot leave her. They once again have sex and this time she comes to orgasm. The sex that causes an emotional distance seemed ridiculous. Now it seems warm and wonderful. Afterwards, she asks if he loves her, and he says that he loves her in that she opens herself to him.

To understand falling in love is to understand the powerfully dynamic of a set of underlying ideas, particularly those idea concerning the desirability of a "fusion" of identities, the reformulation of one's personal self-identity so that it is indistinguishable, what in one's own eyes and in the eyes of the world, from the identity of that special other person (Solomon, 1988, p. 115). In this sexual activity, Connie begins to open herself to Mellors. This time the "fusion" of their

identity happens, there is nothing between them, all the difference between them disappears. It brings about powerful desire that expresses a total and permanent union, through love and as love, not only in the desire for sexual intercourse, but in the many small desires to touch, to caress, to gently kiss or stroke a cheek (Solomon, 1988, p. 116). Mellors's sexual desire to Connie becomes powerful desire that makes him want her and needs her not just for sex, but also to be with him and ease his lonely life. The sexual activities that firstly just to fulfil their desire for sex physicality, develops into meaningful activities. The tie between love and sex is powerful and undeniable. Their love grows from the sexual intercourse that raises their desire again and makes them want to fight to live together.

When Mellors feels doubt about the continuity of their relationship, Connie urges him to trust the tenderness between them and to disregard the worldly differences. Then, he agrees to stay with her, and even to love their child, despite his fears about the future of society:

“I stand for the touch of bodily awareness between human beings,” he said to himself, “and the touch of tenderness. And she is my mate. And it is the battle against the money, and the machine, and the insentient ideal monkeyishness of the world. And she will stand behind me there. Thank God I've got a woman! Thank God I've got a woman who is with me, and tender and aware of me. Thank God she's not bully, nor a fool. Thank God she's a tender, aware woman” (*Lawrence*, 1957, p. 348).

Mellors's ultimate goal is mutuality of love and tenderness through the bonding experience of simultaneous orgasm. What Mellors conveys, more than anything, is an attitude towards sensuality and towards the body, an appreciation of the physical.

Mellors begins to talk about his life, including his sexual life with his wife and his two lovers before his wife. He begins a heated discussion of the purpose of sex and the nature of sexual satisfaction. It becomes the way he opens his self to Connie. For his future with Connie and his child, he decides to work on a farm, making money and waiting out the six months divorce proceedings. He comforts himself with thoughts of Connie and the passion that exists between them.

The maturity develops along with the experiences in overcoming or facing the obstacles of life, because from those experiences women might take valuable lessons that could enrich one's mental capability (Kartini Kartono, 1977, p. 170). Mellors causes her to be more mature as a woman. Connie's affair with Mellors brings about many obstacles in her life and she decides to strive toward it. She becomes a tough and resolute woman with Mellors beside her. Mellors makes her a complete woman with her mind, her body and the child that will be born. The sex that Mellors has played with her, causes her to love him and fight to live together with him and getting divorced from Clifford.

## 7. Lady Chatterley

Lady Chatterley as the main character in this novel is a dynamic person, especially on her psychological side. Therefore, the development of her view about her sexual experience, involves perception and interpretation of Lady Chatterley about sexual needs that occur because of other characters' influences.

Constance Reid—or Connie, as she is usually called in this novel—married Clifford Chatterley, a young baronet, the heir to an estate, Wragby, in the English midlands. Because of the marriage, she becomes Lady Chatterley. She was twenty-three years old when she got married with Clifford. Her father is the once well-known R.A., old Sir Malcolm Reid. He is a Scottish painter. Connie is a favourite daughter of her father; he always likes the female in her. She is also proud of her father who can be warm to her, with the warmth of a man. As for the mother, a nervous invalid in the last few months of her life, she only wants her girls to be “free” and to “fulfil themselves”. Her mother had been one of the cultivated Fabians in the palmy, rather pre-Raphaelite days. Connie's mother had never been able to be altogether herself: it had been denied her for she was a woman who had her own income and her own way. So, the girls were free. Connie's sister, Hilda, is really caring with her although they have different manners.

Connie has feminine performance and attractiveness with the female in her: “Constance, his wife, was a ruddy, country-looking girl with soft brown hair and sturdy body, and slow movements, full of unusual energy. She had big,

wondering eyes, and a soft mild voice, and seemed just to have come from her native village. It was not so at all.” (*Lawrence*, 1957, p. 38).

In her youth, Connie was raised in a socially permissive atmosphere. She and her sister, Hilda, had love affairs in their teenage years, eighteen and twenty years old. They lived freely among students. In an impassioned interchange of talk that mattered supremely, love was only a minor accompaniment. For them, the beautiful pure freedom of a woman is infinitely more wonderful than any sexual love (*Lawrence*, 1957, p. 40).

At the end of the war, Connie and Clifford live at Wragby, near the grim, soulless coal-mining village of Tevershall. Clifford, her husband, is badly injured in combat, paralysed from the waist down and rendered impotent. The handicapped Clifford has become totally dependent on Connie, and she tends to him diligently and sympathetically. Clifford becomes a successful author, absorbed in writing short stories and Wragby becomes a sort of salon for young intellectuals.

Sir Malcolm, warns her that there is a danger in living an intellectual life devoid of sensuality, in living as Connie does with Clifford. His warning becomes the key to Connie’s developing view. Connie’s view about sexual needs starts to develop when she becomes restless. She realizes the truth of her father’s warning, to see that her life is filled with empty words, and ignore sex as the realization of the vitality of the sensual.

The sexual drive is second only to the hunger drive in its implications for social living. The vitality of the sensual is connected with the fulfilment of the

sexual drive. Connie begins to realize about it, that is why she becomes restless, and she should strive against the conflict to express her vitality of the sensual.

Her bouts of mad restlessness coincide with the visit to Wragby of a young playwright, Michaelis. She begins an affair with him, which is not fully satisfying. Connie gets sexual satisfaction from him, but only on her own initiative, after he has arrived at orgasm. She loves Michaelis, but her love is somehow only an excursion from her marriage with Clifford. The long, slow habit of intimacy, formed through years of suffering and patience. By the way, her affair with Michaelis makes her terrifically cheerful at Wragby and she uses it to stimulate Clifford, so that he writes his best at this time: “She was terrifically cheerful at Wragby. And she used all her aroused cheerfulness and satisfaction to stimulate Clifford, so that he wrote his best at this time, and was almost happy in his strange way” (*Lawrence*, 1957, p. 66).

Satisfactory sexual adjustment, however, is important to mental health and effective living (Ruch, 1963, p. 156). This happens to Connie, when her mad restlessness changes after her affair with Michaelis, which is not fully satisfying because of his erect passivity. She becomes terrifically cheerful at Wragby.

Marriage is a valuable aspect for most women. It is a place where they could grow and cultivate an interpersonal relationship (Corsini, ed., 1994, p. 604). Connie uses her cheerfulness that she gets from her affair with Michaelis to stimulate Clifford, her husband. She regards marriage as the valuable aspect for her that she can improve her interpersonal relationship with her husband. According to Kartini Kartono, some features in women’s nature are: women are

likely to protect, to secure, to look after and to preserve, with their sense of motherhood and tenderness, and they often considered men as their children who need their guidance along with their maternal drive, they could give up their lives totally (Kartini Kartono, 1977, p. 180). Connie's nature of woman causes her to tend to Clifford sympathetically and diligently.

For Clifford, habit of each other in marriage is more vital than any occasional excitement, especially sexual connections. Clifford's opinion about marriage life influences Connie. She feels a sort of wonder and a sort of fear, but does not know if he is right or not. Finally, she agrees with him, although inwardly she foresees a time when she will become uncomfortably bound into a lifelong marriage. Clifford tries again to influence Connie with his opinion about disintegrated life. Firstly she feels doubtless with his explanation. She knows he is right theoretically, but when she actually touched her regular way of life with him, she hesitates. But again, she agrees with him: "I think you're right, Clifford. And as far as I can see I agree with you. Only life may turn quite a new face on it all" (Lawrence, 1957, p. 84).

From the beginning of their marriage, their sexual life is in trouble, because of the difference in opinion and faith of the importance of sex. The relationship between Connie and Clifford is intimate as two people who stand together on a sinking ship. They were so close, but apart from sex. And, firstly, Connie can accept this intimacy, which was beyond sex, and beyond a man's "satisfaction". In their marriage, the intimacy was deeper, more personal than that. And sex was merely an accident, or an adjunct. It was not really necessary.

His manner is often offensively supercilious, and then again modest and self-effacing, almost tremulous. He is not in actual touch with anybody, even with his wife, Connie. The lack of interpersonal relationship causes Connie to become restless. Further studies, however, have explained that for most women, the attention for interpersonal relationships outweigh individual achievement. In modern marriage women are inevitably disappointed and suffer depression or physical illness because of lack of interpersonal relationship in it (Corsini, ed., 1994, p. 604). All of that matters become the evidence of lack of interpersonal relationship in their marriage.

Clifford's manners influence Connie much. As a wife, Connie helps him as much as she can. At first she is thrilled. Clifford talks everything over with her monotonously, insistently, persistently, and she has to respond with all her might. It is as if her whole soul and body and sex have to rise up and pass into his stories. That thrills her and absorbs her. Her marriage life with Clifford that lacks from sexual activity and his emotional vacuum make her think that she will become uncomfortably bound into a life-long marriage. It makes her restless. One of the features in women nature is, that women are emotional. This state makes them easily become uneasy, discouraged, perplexed, annoyed, frightened and anxious as well (Kartini Kartono, 1977, p. 180).

Beside that, Connie's maturity as a woman does not improve. Understanding her own condition, a mature woman would know what to be improved, maintained or achieved and avoided. In consequence, she must strive toward a certain ideal built from such condition (Kartini Kartono, 1977, p. 175).

She realizes about the truth of her father's warning, but she does not understand her own condition, especially something connected with her marriage. She decides to have an affair with Michaelis as the solution of her father's warning about the realization of the vitality of the sensual. Having sex becomes her solution to avoid a danger in living an intellectual life. In consequence, she is not ready to strive for the life of the vitality of the sensual. Clifford's manners and the lack of the interpersonal relationship make her become restless.

When Michaelis comes to visit her again and offers to marry her if she divorces Clifford, she vulnerably, almost agrees although she feels uncertain about him: "Connie looked at him amazed: and yet she felt nothing. These men, they were all alike, they left everything out. They just went off from the top of their heads as if they were squibs, and expected you to be carried heavenwards along with their own thin sticks" (*Lawrence*, 1957, p. 91). Michaelis tries to convince Connie that living with Clifford does not give any use to her. Connie agrees with Michaelis's thinking about Clifford, but she also feels that Michaelis is hardly making a display of selflessness. She just gets no feeling with all of the things that he offers her: "Hardly even the surface of her mind was tickled at the glowing prospects he offered her. Hardly even her most outside self responded, that at any other time would have been thrilled. She just got no feeling from it all, she couldn't "go off" (*Lawrence*, 1957, p. 92). Success is the purpose of Michaelis's life. He promises Connie with jewels, travelling, any night-club that she likes, know anybody she wants to know (*Lawrence*, 1957, p. 92). Connie becomes more uncertain with him, but she wants to love him because he can give

her sex, which is not fully satisfying her. And she tries to accept him with all the matters that in fact do not satisfy her.

That night, they have sex. Unusually, Michaelis becomes resentful and angry by their inability to achieve simultaneous orgasms. It makes her shocked, because that passive sort of giving himself is obviously his only real mode of intercourse. When she asks her right to get her sexual satisfaction, he answers: “Oh all right! I’m quite willing. But I’m darned if hanging on waiting for a woman to go off is much of a game for a man....”(Lawrence, 1957, p. 94). This speech is one of the crucial blows of Connie’s life and it kills something in her. Unpleasant sexual experience or fear of sex can make a woman psychologically frigid, even though she is perfectly healthy biologically (Ruch, 1963, p. 157). Their sexual activity that firstly makes her terrifically cheerful, changes. Her sexual experience with Michaelis that becomes unpleasant sexual experience causes her to feel that her sexual urge towards men has been destroyed. This results in her being frigid. She is traumatized by his selfish anger and their relationship falters. This becomes the biggest influence of Michaelis on Connie’s sexual experience.

The sexual satisfaction that they get is just physical activity to get satisfaction, not the intimacy. Sex becomes their way to keep them connected. The sexual satisfaction that they get is not based on love, but just the way to ease their lonely life. That sex is so satisfying in love is not because the sex itself is necessarily any better but because its symbolic consequences are so welcome. Good sex makes love last, but more important, it is love that gives good sex its

significance (Solomon, 1988, p. 180). Sex becomes their way to keep them connected without love, because both of them, do not understand each other.

Psychologically, one of the features of the nature of woman, mentions that women are social creatures. They care about other's life and endurance and are likely to open themselves to others (Kartini Kartono, 1977, p. 180). This is what Connie's trying to do with Michaelis. She cares with his outsider's aloofness that can attract Connie's sympathy although she cannot really understand him (*Lawrence*, 1957, p. 62). She feels hard to really love him because of his hopelessness in his life. Michaelis also does not really understand her. Michaelis cannot open himself to Connie (*Lawrence*, 1957, p. 64). He hides the real of him, what he feels and what he does is to get his success.

She tries to discuss her problem with Tommy Dukes, one of the young intellectuals who often comes to Wragby. Dukes is a little inspired by Connie's presence. Connie likes to hear what the young intellectuals and Clifford discuss, especially when Dukes is there. She agrees with Dukes that the salvation of civilization is in "the resurrection of the body" and "the democracy of touch" (*Lawrence*, 1957, p. 73-74). And this brings Connie to choose Dukes as the person to discuss her confusion. She is impressed with his honesty and his objectiveness.

She laments the fact that men and women seem fundamentally incompatible. Dukes says that physical love and intellectual connection seems never go hand in hand, and that men and women have lost their mystery, their attraction, their "glamour" to each other (*Lawrence*, 1957, p. 96). She agrees

with his explanation: “Yes, I feel something is wrong between men and women. A woman has no glamour for a man anymore” (*Lawrence, 1957, p. 97*).

Dukes’s last statement to Connie is: “Then let’s leave it alone, and just be decent and simple, like proper human beings with one another. Be damned to the artificial sex-compulsion! I refuse it! (*Lawrence, 1957, p. 97*). This statement causes Connie to fall deeper into depression. Dukes’ view about sex, love and the relationship between men and women influence Connie’s view about sexual needs: “Connie knew he was right, really. Yet it left her feeling so forlorn, so forlorn and stray. Like a chip on a dreary pond, she felt. What was the point, of her or anything?” (*Lawrence, 1957, p. 97*).

Connie is still looking for the way to improve the vitality of the sensual that she wants in her life. Her sexual experience with Michaelis, Clifford’s manners and his beliefs about marriage, and Dukes’ opinion about love, sex and the relationship between man and woman are conflicting inside her. She wants the vitality of the sensual, but people around her does not seem to support her, because all of their living is based on intellectual life, with their mind and intellectuality. Connie does not find the pattern of her life; it is proof that her maturity does not improve. Psychologically, a mature woman should have known exactly what to do in her life so that she would not abandon her life and herself. In other words, she must have had principles or a pattern of life (*Kartini Kartono, 1977, p. 175*).

Connie begins to feel injustice, as if she had been wronged and the blame falls on Clifford, with his cold and aristocratic reserve: “And yet was he not in a

way to blame? The lack of the simple, warm, physical contact, was he not to blame for that? He was never really warm, nor even kind, only thoughtful, considerate, in a well-bred, cold sort of way!" (*Lawrence*, 1957, p. 113). But she still does her duty as a wife willingly and helps him in all the intimate things. She thinks that the physical sense of injustice is a dangerous feeling, once it is awakened. She begins to ask her life with Clifford: "A sense of rebellion smoldered in Connie. What was the good of it all? What was the good of her sacrifice, her devoting her life to Clifford? What was she serving, after all?" (*Lawrence*, 1957, p. 113). Meanwhile, Connie's body is fading. At twenty-seven years old, isolated so long from physical passion, Connie has lost the bloom of youth. Her body is slackening and withering.

Satisfactory sexual adjustment, however, is important to mental health and effective living (Ruch, 1963, p. 156). That is why Connie's body is fading and her depression continues unabated. She cannot find the way to get sexual fulfilment that becomes the vitality of the sensual life. In a marriage, a woman often neglects herself and her need for others' interest and the positive is that it can be the key to keeping a marriage intact (Kartini Kartono, 1977, p. 180). At the beginning of their marriage, she tends to Clifford sympathetically and diligently, but then because of her unjust feeling, she begins to ask about all she has done to him. And Clifford is not sensitive with his wife condition. Her inability to solve her problems causes her to blame Clifford. It causes her to get far away from Clifford.

When Connie's depression continues unabated, she writes to Hilda and she comes to comfort her. Together, they decide that Connie can no longer be shackled to Clifford as his sole caretaker. Instead they hire Mrs. Bolton, a local nurse, as Clifford's caretaker and companion. Mostly, all of it becomes Hilda's decision. And she is certain that it is the place that makes her sister look thin and earthy, then she goes quietly to Clifford. Hilda's influence on Connie happens when she gives Connie's courage to take a trip to Venice, leave Clifford and poor Wragby to cheer up her life.

After Connie's having an affair with Mellors, the gamekeeper, whom she dislikes because of his status as a commoner, Hilda still supports Connie. Actually, they do not have the same opinion anymore about sex and the relationship between men and women. But they still love each other. Indirectly, Hilda influences Connie to have courage to do anything in her life and to choose her own way to get happiness. Hilda's influence makes her a mature woman, since she already has principles or a pattern of life. Connie begins to show it to Hilda: "She had always let herself be dominated by her elder sister. Now, though somewhere inside herself she was weeping, she was free of the dominion of other women" (*Lawrence*, 1957, p. 319). Understanding her own condition, according to Kartini Kartono, a mature woman would know what to be improved, maintained or achieved and avoided. In consequence, she must strive for a certain ideal built from such condition (Kartini Kartono, 1977, p. 175). Hilda supports Connie to strive for her condition in her marriage with Clifford and her affair with Mellors.

Hilda's view about sex causes Connie to realize about her sexual activity with Mellors that becomes different because of the real sensuality between them, that cannot be accepted by Hilda: "You see Hilda," said Connie after lunch, when they were nearing London, "you have never known either real tenderness or real sensuality: and if you do know them, with the same person, it makes a great difference." (*Lawrence*, 1957, p. 318).

Mrs. Bolton causes Connie to get far away from Clifford. Connie feels that after Mrs. Bolton's presence, a new phase was going to begin in her life: "Yet still, Connie breathed freer, a new phase was going to begin in her life" (*Lawrence*, 1957, p. 127). And next it is proven, when Connie realizes about the compatibility between Mrs. Bolton and Clifford:

"Yes, he was educating her. And he enjoyed it. It gave him a sense of power. And she was thrilled. She was coming bit by bit into possession of all that the gentry knew, all that made them upper class: apart from the money. That thrilled her. And at the same time, she was making him want to have her there with him. It was a subtle deep flattery to him, her genuine thrill" (*Lawrence*, 1957, p. 144).

In one way, Mrs. Bolton makes Clifford a man, as Connie never does. Connie keeps him apart, and makes him sensitive and conscious of himself and his own state. Mrs. Bolton makes him aware only of outside things. Inwardly he begins to become soft, but outwardly he begins to be effective (*Lawrence*, 1957, p. 153). Connie never gives what Mrs. Bolton gives to Clifford, along their marriage. That is why Mrs. Bolton can attract his attention and influences him.

Mrs. Bolton who seems an expert of male psychology, explains about man and care that causes Connie to be more mature to face men. Through Mrs. Bolton's explanation she gets better understanding about Mellors and also Clifford. It causes her to hate Clifford more and gets far away from him. On the contrary her cares and loves for Mellors become stronger.

Mrs. Bolton speaks movingly of the memory of her husband's touch. The way that her husband's physical love has stayed with her for the years since his death, becoming new thing for Connie. In this case Mrs. Bolton impressed her, because she never believes in man's touch before and she has never been touched intimately by Clifford as her husband. And she begins to think about Mellors's touch on her. Connie wants to get what Mrs. Bolton has got from her husband that is still alive in her heart. Mrs. Bolton's influence causes Connie to become more mature to solve her mad restlessness, support her to get divorce and feeling certain with her loves for Mellors.

Connie begins to understand her own condition and the people around her. She feels sure with Clifford's cold and aristocratic reserve towards Mrs. Bolton, and she knows woman like Mrs. Bolton is what he wants. She can choose which one is appropriate in her life and which is not, when she asks and hears Mrs. Bolton's explanation about man. It means that her maturity is improved.

Connie's misery seems all the harsher. She often comes to the wood and stays at the hut where she can find the hens as the only things in the world that warmed her heart. The hens touch her woman's heart and causes her to cry. And Mellors is there, tries to comfort her and takes her to the hut. As he does so, his

physical desire for her grows. This incident becomes the beginning of Mellors' influence to Connie. She thinks again about the necessity of sex in her life and about herself: "Then she wondered, just dimly wondered, why? Why was this necessary? Why had it lifted a great cloud from her and given her peace? Was it real? Was it real?" (*Lawrence*, 1957, p. 164). Connie becomes confused. She knows that she does not love Mellors, but is happy that he has been kind not to her personality—to her mind and intellect, which she is coming to believe are meaningless—but to "the female in her".

Their second sex activities, happens after Mellors asks her whether she is not worried that people will find out about her affair with a commoner, but she throws caution to the wind (*Lawrence*, 1957, p. 174). Mellors deeply and sensually appreciates her body, but again she remains distant; during sexual intercourse, she notices only how ridiculous his thrusting buttocks look.

At last, their third sex occurs again. After several days Connie does not go to meet him in the hut. She does not want to open her thighs once more to the man:

"She did not go to the wood that day nor the next, nor the day following. She did not go so long as she felt, or imagined she felt, the man waiting for her, wanting her. But the fourth day she was terribly unsettled and uneasy. She still refused to go to the wood and open her thighs once more to the man. She thought of all the things she might do—" (*Lawrence*, 1957, p. 178).

She tries to ignore all the desire and him. Accidentally, they meet in the path near Marehay. Although she says she does not want to have sex, he lays her down on the forest floor. It is here that Connie's sexual awakening begins, catalysed by her powerful and revelatory orgasm on the forest floor.

Mellors brings Connie to orgasm simultaneously with his orgasm, and the result is the deepest of human connections. She begins to adore Mellors with all of her physical being. The impact on her is profound. Her increasing passion even seems to guarantee her pregnancy. The physical stimulus of orgasm triggers a reaction of such psychological importance that it, in turns, stimulates her physically to pregnancy

When she tells him that she would like to bear his child, he acts as if she had been using him for her needs. She denies it, and says that she likes his body and the way he touches her. She wants to be like him in their sexual activities:

“I want to touch you like you touch me,” she said. “I’ve never really touched you” and

“How do I touch you?” he asked.

“When you feel me.” (*Lawrence, 1957, p. 224*).

Connie, as in the beginning of their relationship, keeps him at an emotional distance. And Mellors knows it and feels it. When he says about it to Connie, she sobs and suddenly feels her heart breaking: “I...I can't love you,” (*Lawrence, 1957, p. 227*). But she does not want him to leave. Luckily, he goes back to her again because he cannot leave her. They finish their quarrel with having sex and this time she comes to orgasm:

”...and further and further rolled the waves of herself away from herself, leaving her, till suddenly, in a soft, shuddering convulsion, the quick of all her plasm was touched, she knew herself touched, the consummation was upon her, and she was gone. She was gone, she was not, and she was born: a woman” (*Lawrence*, 1957, p. 229).

The sex that comes from an emotional distance seemed ridiculous. Now it seems warm and wonderful. Afterwards, she asks if he loves her, and he says that he loves her in that she opens herself to him. This satisfies her.

To understand falling in love is to understand the powerfully a dynamic set of underlying ideas, particularly those ideas concerning the desirability of a “fusion” of identities, the reformulation of one’s personal self-identity so that it is indistinguishable, what in one’s own eyes and in the eyes of the world, from the identity of that special other person (Solomon, 1988, p. 115). In this sexual activity, Connie begins to open herself to Mellors. That is why the sex seems warm and wonderful.

Mellors begins a heated discussion of the purpose of sex and the nature of sexual satisfaction and the proper relationship with a woman who involves mutual and simultaneous orgasm. It takes them to begin to quarrel again, accusing each other of excessive self-involvement. He accuses her of an inability to open herself tenderly to him. And again, they resolve their quarrel in a moment of longing and tenderness after which they have sex on the rug (*Lawrence*, 1957, p. 267-269). This makes her realize for the first time that she appreciates his penis closely.

Mellors's relationship with Connie develops. The sexual activities that firstly are just to fulfil their desire of sex physicality, develops into meaningful activities. The sex between them develops because Mellors can make her open herself during their sexual intercourse. She begins to appreciate the body and her love grows with the rise of her desire. Finally, her sexual experience with Mellors that gives her sexual satisfaction—based on joys of sex—belongs to sex in love. She fulfils her sexual needs, through sex in love. The tie between love and sex is powerful and undeniable (Solomon, 1988, p. 115). Their love grows from the sexual intercourse that raises their desire again and makes them want to fight to live together.

When Clifford refuses to divorce her, and demanding that she comes to Wragby, she does come and in a confrontation she is forced to admit that her paramour is not Duncan, but Mellors: “Yes! Because who I really love, and it'll make you hate me, is Mr. Mellors, who was our gamekeeper here” (*Lawrence*, 1957, p. 367). Because of her love for Mellors she has courage to tell Clifford that Mellors is the man whom she really loves. Based on the nature of woman, who seems weak and dependent, but they are willing to sacrifice and could make themselves determined when their beloved or closed related persons are in trouble (Kartini Kartono, 1977, p. 180). She realizes the consequences of her acknowledgment and she accepts it because she believes in her love and Mellors.

Connie can improve her life of the vitality of the sensual with Mellors and causes her to be a mature woman. The vitality of the sensual is not just for sex but sex in love to get the joy of sex and its satisfaction. This is what Connie's

looking for in her sexual experience, because sex is a need and sexual activity is not just physical but it has symbolic consequences. The reason why sex with love is so satisfying is not because the sex itself is necessarily any better but because its symbolic consequences are so welcomed. Good sex makes love last, but more important, it is love that gives good sex its significance (Solomon, 1988, p. 180).

The fulfilment of the vitality of the sensual gives her courage to leave her unhappy marriage with Clifford and gives acknowledgement about Mellors to him. She also discusses her situation with her father, asks him to meet Mellors and takes Hilda to support her. The courage that she has, becomes evidences of her maturity.

The important keys in maturity are regularity, will and conscience (Kartini Kartono, 1977, p. 176). Regularity would take a woman systematically only to the destination that has been decided or under adopted ideal. This is what makes a woman take steps earnestly and bravely to face any possible risk. Connie's destination is the realization of the vitality of the sensual. She faces against many obstacles, that force her to take steps systematically for living with Mellors. She convinces herself and Mellors with the love and the desire that they have. They also plan their future life, and try to get support from her father and sister. Will has a share in driving and piloting every effort and inclination of action toward certain values required for realizing the ideal. She tries to do all of the matters properly. She knows the consequences that she should take with all of her efforts, especially the society. But she has a strong will to bring it into reality. Because of that she keeps waiting for Mellors for the six-month-divorce proceedings,

before they can live together and get married. Meanwhile, conscience takes control in mind and actions under some adhered norms. Connie believes in her conscience. Although she should face many obstacles because of her affair with a commoner, she wants to fight against the society norms. She wants to get the vitality of the sensual that causes her to understand about love, sex and the relationship between man and woman. She knows what she should do to get happiness and she believes that she can bring it into reality with Mellors beside her and the supports from her father and her sister.

Finally, Connie decides to leave Wragby and goes with Hilda to Scotland. She believes that Mrs. Bolton will take care of Clifford; she knows that they are compatible. Mellors, meanwhile, works on a farm, making money and waiting out the six-month divorce proceedings. Connie keeps waiting for Mellors, with the letter from him that says he comforts himself by remembering Connie and the passion that exists between them.

Connie's final decision to leave Wragby and Clifford, and choose Mellors as the part of her life, become the end of the development of her view about sexual needs

### **C. ANALYSIS THROUGH SETTING**

The term "setting" refers to the point in the time and space at which the events of the plot occur. Setting may thrust itself dynamically into the action, affecting

events and being in turn affected by them, until setting seems to assume the role of a major character (Kenney, 1966, p. 40). Although character is an element of primary importance in this novel, the setting contributes no small aspect to the whole story.

The story of *Lady Chatterley's Lover* takes place mostly in country settings, such as Wragby estate that is located near the grim, soulless coal-mining village of Tevershall, the wood, the hut inside the wood and Mellors' house at the cottage. The physical setting of the country has atmosphere. It is as kind of mood or emotional aura suggested primarily by the setting, with associated images of birds, clouds, breezes, sunlight, and natural scents and sound which are perceived by the character. When under stress, the atmosphere will be: "in utter hopeless ugliness", "blank dreariness", "the low dark ceiling of cloud at night", "wretched place".

The novel begins in Wragby Hall as the estate of the Chatterley's heir. The place is introduced through the shape of dreary atmosphere:

"Wragby was a long low old house in brown stone, begun about the middle of the eighteenth century, and added on to, till it was warren of a place without much distinction. It stood on an eminence in a rather fine old park of oak trees, but alas, one could see in the near distance the chimney of Tevershall pit, with its clouds of steam and smoke, and on the damp, hazy distance of the hill the raw straggle of Tevershall village, a village which began almost at the park gates, and trailed in utter hopeless ugliness for a long and gruesome mile..." (Lawrence, 1957, p. 46).

“No warmth of feeling united it organically. The house seemed as dreary as a disused street” (ibid. p. 51).

Through the setting of Wragby Hall, the new beginning of life after the vast tragedy—First World War—begins for Clifford and Connie. Here, they come to start housekeeping and marriage life. Clifford, who is paralysed from the waist down, begins his new life as the heir to the Wragby estate. And for Connie, she begins her new life as a wife of the heir to the Wragby estate that makes her Lady Chatterley.

The setting of Wragby Hall contributes much to Connie’s development of her view about sexual needs and becomes the most significant setting in this novel. Through this setting, it is told that Sir Malcolm, her father, becomes the first person that warns her that there is a danger in living an intellectual life devoid of sensuality. It is in Wragby Hall, when Connie becomes restless, beginning to realize the truth of her father’s warning. And this setting also becomes the place when her bouts of mad restlessness coincide with the visit of a young playwright, Michaelis and she begins an affair with him. This setting supports her for becoming mad restlessness and fall to depression. But also gives her courage to be more matures as a woman and decides her choice of life after many obstacles that she should face off. Here, Connie decides to fulfil the vitality of the sensual life by leaving Clifford and Wragby, and goes to Scotland with Hilda to wait for her divorce’s process from Clifford.

In Wragby Hall, the other characters also meet. Michaelis meets Connie and having affair with her. Tommy Dukes—as the young intellectual that often

comes to Wragby—through his discussion with Connie about love, sex and the relationship between men and women, his theoretical progressivism is empty and pointless; all of his conversations are without real substance, because they are without practical application. And it causes Connie's depression to continue unabated and her sister Hilda comes to comfort her. Hilda believes that the place becomes one of the reasons for her sister's depression: "This wretched place!" she said softly, looking at the poor old, lumbering Wragby with real hate" (*Lawrence*, 1957, p. 118). Then, it takes Mrs. Bolton to come to Wragby as the caretaker and sole companion for Clifford. For Mrs. Bolton, this place brings her dream come true to be part of the upper class through her job and her relationship with Clifford that assumes something of the quality of a romantic love affair, even as it remains a master-servant relationship; a companionship between friends; and a mother-child relationship, with Clifford completely dependent on her. It can be noted that the empty reliance on the mind and neglect of the body that characterizes Wragby becomes the proof to Connie's marriage destruction. In this place, Connie's view about sexual needs as the realization of the vitality of the sensual starts to proceed by realizing the truth of her father's warning and drives her into mad restlessness, then falls into depression. It is clear that although this place does not directly involve the development of Connie's view, it is the place where the event happens.

Another setting that becomes a place of Connie's development of her view about sexual needs is the wood. Freed from the responsibility of caring for Clifford, Connie's physical and psychological health, begin to improve. In her

walks in the woods, she seems to be inexorably drawn to the gamekeeper, Mellors. The wood also becomes her refuge place from her mad restlessness: “To get away from the house...she must get away from the house and everybody. The wood was her one refuge, her sanctuary” (*Lawrence*, 1957, p. 55). The wood becomes the place to ease her depression. Her first simultaneous orgasm also happens in forest floor. It is here that Connie’s sexual awakening begins, catalyzed by her powerful and revelatory orgasm on the forest floor. Mellors brings Connie to orgasm simultaneously with his orgasm, and the result is the deepest of human connection. She begins to adore Mellors and her increasing passion even seems to guarantee her pregnancy.

Inside the wood, she finds a hidden hut that causes her to interact with Mellors, firstly to ask for the key hut. This place becomes the first place for their sexual intercourse after her spasm of hopeless tenderness for the young chicks. The hut becomes their permanent place for making love. In the hut, after their quarrel at Mellors’ house, they have sex and she comes to orgasm. Here, the improvement of her vitality of the sensual life begins and her view about sexual needs develops. The way she gets sexual satisfaction based on joys of sex develops from sexual excitement to sexual desire and finally through the best way, sex in love.

The setting of Mellors’s house at the cottage becomes an important setting since this becomes the place for Mellors to tell Connie about his sexual and emotional history and initiating their first real conversation. In this place, for the first time, she appreciates his penis closely and when Connie asks if he really

loves her, he responds that he loves her “womanness”, in other word is “the female in her”. And also in this place, Mellors meets Hilda and confront each other. Hilda knows Connie’s affair at that time when she drops Connie off at Mellors’ cottage.

Talking about ‘when’, this story takes place after the First World War in the twentieth century and has created a controversy among that time’s norms and values. In accordance with this setting of time, Durrell argues that:

It looks backwards towards a Victorian stylistic formality, and it seems to anticipate the social morality of the late 20<sup>th</sup> century in its frank engagement with explicit subject matter and profanity. It is a novel which has had a profound impact on the way that 20<sup>th</sup> century writers have written about sex, and about the deeper relationships of which, thanks in part to Lawrence, sex can no longer be ignored as a crucial element (Durrell on website <http://www.sparknotes.com/lit/LC/analysis.html>).

The controversy is more than mere sexual radicalism. This novel's chief concern—although it is also concerned, to a far greater extent than most modernist fiction, with the pitfalls of technology and the barriers of class—is with what Lawrence understands to be the inability of the modern self to unite the mind and the body. D.H. Lawrence believed that without a realization of sex and the body, the mind wanders aimlessly in the wasteland of modern industrial technology (<http://www.kirjasto.sci.fi/dhlawrence.htm>). An important recognition in *Lady Chatterley's Lover* is the extent to which the modern relationship between men and women comes to resemble the relationship between men and machines

(Durrell on website <http://www.sparknotes.com/lit/LC/analysis.html>). It has been reflected through Connie's words: "Love, sex, all that sort of stuff, just water-ices! Lick it up and forget it. If you don't hang on to it in your mind, it's nothing. Sex especially...nothing! Make up your mind to it, and you've solved the problem" (*Lawrence*, 1957, p. 104).

It is clear that the influences given by other characters and the development of Lady Chatterley's view about sexual needs can be seen through the analysis of setting.

#### **D. ANALYSIS THROUGH THEME**

Theme, as has been stated in the previous chapter, is the central idea in the work—whether fiction, poetry or drama. It is the comment the work makes on human condition. By a theme we mean some sort of comment on the subject, whether the comment is stated explicitly or remains implicit.

Theme is not the moral of the story, nor the subject, nor what the story illustrates. Theme is the meaning the story releases; it may be the meaning the story discovers (Kenney, 1966, p. 91). Therefore, through the plot that has been detailed above, we may see that the theme of *Lady Chatterley's Lover* is "Sex ignorance in the mechanical era will keep the people living a life with their mind wanders aimlessly".

Through the theme stated above the readers come to an understanding about the contradiction in the body of the novel. It is in accordance with Durrell's opinion: In the postwar world of *Lady Chatterley's Lover*, tradition has been discarded, men have been emasculated and dehumanised by industry and greed, and women have forgotten sensuality (Durrell on website <http://www.sparknotes.com/lit/LC/analysis.html>).

The analysis through plot, characters, and setting in the previous sub chapter suggest that the ultimate goal of the novel's protagonists, Mellors and Connie, is a quite conventional marriage, and a sex life in which it is clear that Mellors is the aggressor and the dominant partner, then Connie plays the receptive part. The subject in this novel are doctrines about the mechanical era with its industry that create dehumanisation, greed and sex ignorance which have been convinced by Mellors and Connie.

Connie's sexual experience with Clifford as her husband, is based on intellectual life that causes her to ignore the importance of sex. In their marriage, the intimacy was deeper, more personal than that. And sex was merely an accident. It was not really necessary.

Her affair with Michaelis, brings her to unpleasant sexual experience that results in her being frigid. Michaelis causes Connie to feel that her sexual urge towards all men has been destroyed. Connie regards sex as the solution to avoid a danger in living an intellectual life. The sexual satisfaction that they get belongs to sexual excitement. Sex becomes their way to keep connected without love, because both of them, do not understand each other: "Connie never really

understood him, but in her way, she loved him. And all the time she felt the reflection of his hopelessness in her. She couldn't quite love in hopelessness. And he, being hopeless, couldn't ever quite love at all" (*Lawrence*, 1957, p. 66).

Her sexual experience makes her body fade. At twenty-seven years old, isolated so long from physical passion, Connie has lost the bloom of youth. Her body is slackening and withering. Connie's misery seems all the harsher. According to Ruch, satisfactory sexual adjustment, however, is important to mental health and effective living (Ruch, 1963, p. 156).

Connie's sexual experience with Mellors brings her to orgasm simultaneously. The impact on her is profound. She adores him with all of her physical being. It causes her to realize the importance of sex as a need. Connie's view about sexual needs develops, she regards sex as a need. Psychologically, good sex makes love last, but more important, it is love that gives good sex its significance (Solomon, 1988, p. 180).

Connie can improve her life of the vitality of the sensual with Mellors and causes her to be a mature woman. The vitality of the sensual is not just for sex but sex in love. This is what Connie's looking for in her sexual experience, because sex is a need and sexual activity is not just physical. It has symbolic consequences. The reason why sex is so satisfying in love is not because the sex itself is necessarily any better but because its symbolic consequences are so welcome.

Mellors causes her to be more mature as a woman. The maturity develops along with the experiences in overcoming or facing many obstacles of life because

from those experiences women might take valuable lessons that could enrich one's mental capability (Kartini Kartono, 1977, p. 170). Connie's affair with Mellors brings many obstacles in her life and she decides to strive against it. She becomes a tough and resolute woman with Mellors beside her.

Mellors makes her a complete woman with her mind, her body and the child that will be born. The sex that Mellors has with her causes her to love him and fight to live together with him and to get divorce from Clifford. The tie between love and sex is powerful and undeniable (Solomon, 1988, p. 115). Their love grows from the sexual intercourse that raises their desire again and makes them want to fight to live together. There may be little room for optimism, but Connie convinces Mellors that there is room for hope.

It is true that sex can no longer be ignored as a crucial element for Connie. Her sexual experience causes her to ignore sex as a need and because of her judgement about sex, her mind wanders aimlessly. Her sexual experience with Mellors brings her into fulfillment of her needs of sex. Therefore she decides to begin a new life with Mellors to get happiness through the realization of the vitality of the sensual life. The development of her view about sex occurs along with the improvement of her maturity. And it is true that through the theme of "Sex ignorance in the mechanical era will keep the people living a life with their mind wanders aimlessly" the plot, characters, and settings are shaped.

## **CHAPTER IV**

### **CONCLUSION AND RECOMMENDATION**

#### **A. CONCLUSION**

This chapter aims to answer the problem statement based on the detail analysis which has been provided in the previous chapter. And the problem is: “What is the influence of Lady Chatterley’s sexual experience on the development of her view about sexual needs?”

The analysis is to answer the problem statement above. Therefore, this chapter deals with the examining of the analysis through plot, characters, setting and theme to come to the answer of problem statement.

In the analysis through plot, it can be seen clearly the chronological events which are able to answer that problem. In the beginning of this novel, Constance Reid—or Connie, as she is usually called in this novel—married with Clifford Chatterley that causes her to become Lady Chatterley. Her sexual life in her youth and her marriage with Clifford is based on intellectual life. From Connie’s sexual experience in her youth, her view about sexual needs develop, mostly in her marriage with Clifford. Then, Connie begins to realize the truth of her

father's warning, to see that her life is filled with empty words and not the vitality of the sensual and her bouts of restlessness coincide with the visit of a young playwright, Michaelis, to Wragby. She begins an affair with him, which is not fully satisfying. She also develops a deep distaste for Clifford. Connie's misery seems all the harsher. She goes more and more to the hut in the woods and meets Mellors. Connie's sexual experience with Mellors, who is a stranger to her, brings back "the female in her", that she believes becomes meaningless. Connie having sex with Mellors on the forest floor and has an orgasm simultaneously. It is here that Connie's sexual awakening begins. Mellors agrees to stay with her and even to love their unborn child. Connie decides to leave Wragby and goes with Hilda to Scotland. Mellors, meanwhile, works on a farm, making money and waiting out the six months divorce proceedings from his wife.

Connie can improve her life of the vitality of the sensual with Mellors and causes her to be a mature woman. It is true that her ignorance of the vitality of the sensual has brought her mad restlessness and made her fall to depression since sex can no longer be ignored as a crucial element for Connie. She gets sexual satisfaction with Mellors that makes their love grow from the sexual intercourse. It also raises their desire again and make them want to fight to live together. Therefore, the chronological events of the influence of her sexual experience on the development of Connie's view about sexual needs improve along with her maturity.

While from the analysis through characters, it can be seen that each supporting character in this novel has his or her own characteristic, as has been

discussed in the characters analysis in the previous chapter. The objective and rational man, Tommy Dukes; the wild man, with his artistic and sensual side, Sir Malcolm; the caring but stubborn woman, Hilda; the expert of male psychology with her obsession of upper class life, Mrs. Bolton; the hopeless with his aloofness and erect passivity, Michaelis; the cold man with his aristocratic manner, Clifford Chatterley; and the ideal and sensual man, Oliver Mellors.

Tommy Dukes's opinion and his beliefs about love, sex and women influence Connie for she does not believe in the vitality of the sensual life. And Sir Malcolm, her father, indirectly urging Connie to have an affair, and this supports her to have affair with Michaelis, then with Mellors. Her view about sexual needs develops into better understanding through his father's warning and also his figure as an ideal man and an ideal father for her. With his touch in both artistic and sensual sides, Sir Malcolm influences his daughter to do all the good for her happiness, just like he does.

While Hilda's view about sex causes Connie to realize about her sexual activity with Mellors that becomes different for her because of the either real tenderness or real sensuality between them, that cannot be accepted by Hilda. It makes Connie's view about sex--especially sexual satisfaction--develops, from sexual excitement and sexual desire to sex in love as the realization of the vitality of sensual. Clifford's caretaker, Mrs. Bolton, that calls herself as an expert of male psychology, influences Connie to become more mature to solve her mad restlessness, support her to get divorced and feel certain with her loves for Mellors.

Michaelis is the first man who has affair with Connie. Michaelis's biggest influence on Connie is: he causes Connie to feel that her sexual urge towards all men has been destroyed. Then, Clifford, her husband, tries to influence Connie with his opinion about disintegrated life. Clifford does not think that sex is one of the important things in marriage. He regards sex as organic processes, which persisted in its own clumsiness, but was not really necessary. Clifford's concept about sex, marriage and love causes Connie to develop a deep distaste to him. Clifford's influences over her is finished, when she meets Mellors and gets sexual satisfaction, as the realization of the vitality of the sensual. This experiences causes her to want to get divorced from Clifford.

Mellors's influences on Connie happen when she comes to the wood because of her depression. Mellors brings Connie to orgasm simultaneously with his orgasm, and the result is the deepest of human connections. The sex between them develops because Mellors can make her open herself during their sexual intercourse. Mellors causes her to be more mature as a woman.

Through the influences of each character depicted in the story, it can be seen that Michaelis, Clifford Chatterley and Oliver Mellors give the biggest influence on Connie's view about sexual needs along with her maturity.

And talking about the development of Connie's view about sexual needs that has been analysed in the previous chapter of 'analysis through characters', we can clearly see that she has experienced a complex psychological phenomenon inside her as a result of other characters' influences. Connie is entranced by the intellectual life and devoid the vitality of the sensual life. She is involved into

complex conflict soon after she realizes her father's warning that there is a danger in living an intellectual life devoid of sensuality. Connie becomes restless and falls into depression. Psychologically, the sexual drive is second only to the hunger drive in its implications for social living. The conflict between the sexual drive and cultural restriction on its expression makes sex one of the powerful forces influencing human behaviour (Ruch, 1963, p. 156). The vitality of the sensual is connected with the fulfilment of the sexual drive. Connie begins to realize about it, that is why she becomes restless, and she should strive against the conflict to express her vitality of the sensual.

Her sexual experience with Michaelis that becomes unpleasant sexual experience causes her to feel that her sexual urge towards men has been destroyed. This results in her being frigid. The joy of sex that they get from their sexual activity belongs to sexual excitement. Her marriage life with Clifford that lacks from sexual activity and his emotional vacuum make her think that she will become uncomfortably bound into a life-long marriage. It also causes her become restless. Having sex becomes her solution to avoid a danger in living an intellectual life. In consequence, she is not ready to strive for the life of the vitality of the sensual, and it brings about her to mad restlessness. Then, Dukes's statement that physical love and intellectual connection seems never go hand in hand, and that men and women have lost their mystery, their attraction, and their "glamour" to each other, causes Connie to fall deeper into depression.

Her sexual experience with Michaelis, Clifford's beliefs about marriage and Dukes' opinion about love, sex and the relationship between man and woman are conflicting inside her. Her body is slackening and withering.

Mellors presence in Connie's life makes her become a complete woman with her mind, her body and the unborn child. The vitality of the sensual is not just for sex but sex in love as the way to get sex fulfilment and its satisfaction. This is what Connie's looking for in her sexual experience. Because sex is a need and sexual activity is not just physical but it has symbolic consequences. The reason why sex is so satisfying in love is not because the sex itself is necessarily any better but because its symbolic consequences are so welcome. Good sex makes love last, but more important, it is love that gives good sex its significance (Solomon, 1988, p. 180).

In the analysis through setting, it can be seen that the most settings take place in country areas, such as the wood, which becomes Connie's refuge and where she gets orgasms simultaneously, and the hut, that becomes their permanent place for making love. And the most important setting is Wragby Hall since it is closely related to Connie's psychological side. This estate is the place where she begins her new life as a wife that, unluckily, lack from sexual activity and Clifford's emotional vacuum makes her think that she will become uncomfortably bound into a life-long marriage. It is also a place where she begins her first affair with Michaelis that causes her to fall deeper into depression and destroys her sexual urge towards man. Finally, this Hall becomes the place where she has courage to give confession that Mellors, the gamekeeper, is the man whom she

really loves. Then, she decides to leave Wragby and asks Clifford to divorce her. The setting of Wragby Hall contributes much to Connie's development of her view about sexual needs.

At last, from the analysis through theme, it is clear that through the theme "Sex ignorance in the mechanical era will keep the people living a life with their mind wanders aimlessly", the answer of the problem can be shaped since sex can no longer be ignored as a crucial element for Connie. Therefore she decides to begin a new life with Mellors. Connie can improve her life of the vitality of the sensual through the fulfilment of her sexual needs with Mellors and it causes her to be a mature woman.

To underline the answer to the problem, it can be shortly concluded as follows: the influence of Lady Chatterley's sexual experience on the development of her view about sexual needs is, that the sexual experience causes her to regard sex, firstly, as the solution to avoid a danger in living an intellectual life—her sexual experience with Clifford and Michaelis—then develops into a need—her sexual experience with Mellors—because sexual activity is not just physical but it has symbolic consequences, and along with the development of her view about sexual needs, her maturity also improves. Through her struggle, she knows what she should do to get happiness and she believes that she can bring it into reality with Mellors beside her and the supports from her father and her sister.

## B. RECOMMENDATION

From all of the conclusion above, it is clear that psychological approach is able to reveal the complexity of the development of Lady Chatterley's view about sexual needs and it is expected that after reading the analysis in the previous chapter, the readers would have a wider understanding of D.H. *Lawrence's Lady Chatterley's Lover*.

However, this research is limited on the analysis of the main character's psychological change, which means that there are several other aspects left for discussion. Since D.H Lawrence himself is a "controversial author", because he sought to deal directly and candidly with human sexual relationships, it is possible to analyse this novel from another point of view; author psychology for example. It is also possible to analyse this novel through philosophical or religious approach or sociological approach.