

CHAPTER IV
A PSYCHOANALYTIC STUDY OF CONSTANCE
CHATTERLEY'S LOVE IN D. H. LAWRENCE'S *LADY*
CHATTERLEY'S LOVER

This chapter presents the analysis of Constance Chatterley's love using psychoanalitics and theories of love. In this problem, the analysis only focuses on Constance Chatterley as the main character who wants to show her love as her personality. The analysis of Constance's love as a personality can be seen from three sides, they are: how Constance Chatterley can love two men at the same time as described from the *id's* side, Constance Chatterley's action to love two men at the same time as described from the *ego's* side, and Constance Chatterley's decision of her love as described from *Superego's* side.

IV.1 Constance Chatterley's Love for Two Men at The Same Time as Described from The *Id's* Side.

Love is a natural feel, and it is an abstract thing, love is looks like as an empirical phenomena which comes into human's heart in many ways, although it is unseen by eyes, people can decide whether something is love or not¹. It has meaning that love actually in human's mind since they are born, because it is a natural thing. In psychoanalysis the natural things and come since human born are called the *id*. The *id* according to Storr is inherited things, it is presents at

¹ Bury, the symposium of Plato.: <http://netfiles.uiu.edu/hchsndle/www/symposium.html>

birth, that is laid down in the constitution², here love is natural things and it comes since human born also calls the *id*.

To know that love is one of the *id*'s side clearly, this sub chapter will analyze Constance Chatterley's love for two men at the same time and that it has two sides to be analyzed, there are Constance Chatterley's love to Clifford Chatterley, and Constance Chatterley's love to Oliver Mellors.

IV.1.1 Constance Chatterley's Love to Clifford Chatterley.

Constance Chatterley is known as Lady Chatterley the hostess of Wragby Hall. Her name is Constance Stewart Reid before she got married. She married Clifford Chatterley when she was twenty-three and her husband was twenty-nine years old. At present, her husband is a baronet and to be the Wragby's heir after his brother Herbert Chatterley who was actually to be the heir died in war. Now people call him as sir Clifford and her wife as Lady Chatterley. Constance Chatterley or Connie is a woman from Middle class, she is a rear admiral's daughter. She is a beautiful and elegant woman, and has much spirit which is described in the quotation below:

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. Her father was the once well-known R. A., old Sir Malcolm Reid. Her mother had been one of the cultivated Fabians in the palmy, rather pre-Raphaelite days³.

Connie's love to Sir Clifford can be seen when they are enjoying their honeymoon although only for a month. They have to separate because sir. Clifford

² Storr, Anthony. *Freud A very Short Introduction: The id, ego, and Super ego*. 1989: 60

³ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928:4

has to join the army for struggling his country in war. He was a lieutenant when the war happened, but six months later he has to be shipped over to England after a bad injury happened to him. His injuries make his half of body from his hips to down paralysed forever. A year later they move to Wragby Hall which is located in Taversham a little county in England. Connie's love to her husband is seen after they married in the first year in 1917 until they move to Wragby in 1920. It means that she accompanies with her husband for three years although her husband is paralysed and can not give her sexual life. The long period which is described when she is standing with her husband can be seen from this statement:

She married Clifford Chatterley in 1917, when he was home for a month on leave. They had a month's honeymoon. Then he went back to Flanders to be shipped over to England again six months later, more or less in bits. Constance, his wife, was then twenty-three years old, and he was twenty-nine.

This was in 1920. They returned, Clifford and Constance, to his home, Wragby Hall, the family 'seat'⁴.

After they moved to Wragby, her love to Sir Clifford still appears. Connie always tries to help what her husband's needs as she could. After paralysed, Sir Clifford concerns his work in writing, he writes a story or personal's story about people he knows. As a wife, Connie tries to accompany her husband. It can be seen when her husband is working and she always sits beside him, her husband's work makes Connie's heart thrill. She enjoys standing with her husband when he is working. Her husband's stories make her whole soul, her body, and her sexual needs aroused up. She does not only thrill but also absorb her husband's story. Connie always responds her husband with all her might, although when she was

⁴ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928: 4

talking with her husband he talks monotonously and too insistently to her. Her enjoyment can be seen from the statement below:

Connie helped him as much as she could. At first she was thrilled. He talked everything over with her monotonously, insistently, persistently, and she had to respond with all her might. It was as if her whole soul and body and sex had to rouse up and pass into theme stories of his. This thrilled her and absorbed her⁵.

The statement above explains that Connie's love to her husband makes she comforts and pleasures to standing with sir Clifford. Moreover after she has lived in Wragby Hall for two years. Another explanation which depict her love is when she was jealous and felt broken after she heard a conversation between her husband and Mrs. Ivy Bolton their nurse. In their conversation, Connie feels that her husband talks too passion with Mrs. Bolton. For Connie, his voice hears too obligingly. Connie considers that Mrs. Bolton seems like a half-mistress, she might be like a mother for Sir Clifford, but their closeness for Connie makes her jealous. Connie feels that she wants to die when she heard their conversation, she feels their dialect are too cruel in her ears. Here, Connie's feeling is described as love, where love not only giving pleasure feels but sometime giving bad feeling. It is related to Plato that love is not only beautiful and good , but also bad and ugly⁶. Connie's jealous toward her husband is described in the quotation below:

Moreover, in half an hour's time, Connie heard Clifford talking to Mrs Bolton, in a hot, impulsive voice, revealing himself in a sort of passionless passion to the woman, as if she were half mistress, half foster-mother to him. And Mrs Bolton was carefully dressing him in evening clothes, for there were important business guests in the house. Connie really sometimes felt she would die at this time. She

⁵ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928:15

⁶ <http://www.rug.nl/filosofie/onderzoek/workingpapers/workingpaperenuyens.pdf>:11

felt she was being crushed to death by weird lies, and by the amazing cruelty of idiocy⁷.

The quotation above shows that Connie has a love to her husband. Her love described as a wife who tries to accompany and fulfill all her husband's needs, her love also exposes as a jealous woman to another woman. Her love is explained as a non-passion because they have not an intimate physical connection in their relation. Connie's position as a wife can be concluded as a yoke-mate, who always accompanies her husband. Hence, her love is called companionate love where her intimacy is only depicted when she is accompanying her husband. It is related to Stenberg that Companionate love is decision to love someone as a partner without passion, and there are nonsexual in their long-term connection⁸.

During their togetherness, slowly Connie feels that there is no intimacy between their love connection and it makes she feels uncomfort. Here, her *id* is rouses up. The *id* who works beyond the pleassure principle and always avoids the pains⁹ urges her to changes her uncomfort into comfort feeling. Her past experiences recollect her when she was happy with her German boy, someone who she loved and loved her. Her *id* forces her that she needs love, she has to loves and being loved. Her pleassures during with her husband are not enough to satisfy her *id*'s need. Her *id* makes her aware that her husband only loves her as Lady Chatterley the hostess in Wragby Hall and her husband loves her only to be near with him and always beside him. Later her feeling more strong when she has

⁷ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928: 106

⁸ http://www.hosfstra.edu/pdf/community/slzctr/slzctr/scdcsi_triangular.pdf

⁹ Storr, Anthony. *Freud A Very Short Introduction: The id, ego, and Super-ego*. 1989:60

to accompanying her husband to receive some private friends like the quotation below:

Silence fell. The four men smoked. And Connie sat there and put another stitch in her sewing... Yes, she sat there! She had to sit mum. She had to be quiet as a mouse, not to interfere with the immensely important speculations of these highly-mental gentlemen. But she had to be there¹⁰.

The quotation above, explains that her love to her husband didn't give her pleasure anymore. Her *id* who always comes to her makes she confuses, she has to do what her *id* forced. Her confusion later brings her physic changes because she hasn't got the satisfaction yet. Her beautiful body gets angular and thinner each day which make she more depressed which can be seen from this statement:

Her body was going meaningless, going dull and opaque, so much insignificant substance. It made her feel immensely depressed and hopeless¹¹.

The statment above supports Connie's *id* to force her to escape from her uncomfot feeling. Her love to her husband and vice versa make her depressed. Hence, her *id* forces her to gets the new love to satisfy her needs, and to escape from her suffes. After knowing Connie's love to her husband clearly, later the next discussion will discuss about her love to Oliver Mellors and the reason why she loves him.

IV.1.2 Constance Chatterley's love to Oliver Mellor.

Oliver Mellors is a game-keeper who works in Wragby Hall. He is a married man but his wife left him for another man although they have a daughter from their marriage. Before he works as a game-keeper he joined the army as a

¹⁰ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928:33

¹¹ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928:66

lieutenant in 1915 and was sent into many countries to fulfill his duties. He is a clever man who can be seen from Sir Clifford's conversation with Connie below:

You know he had a wife he didn't get on with, so he joined up in 1915 and was sent to India, I believe. Anyhow he was blacksmith to the cavalry in Egypt for a time; always was connected with horses, a clever fellow that way. Then some Indian colonel took a fancy to him, and he was made a lieutenant. Yes, they gave him a commission. I believe he went back to India with his colonel, and up to the north-west frontier But he does his duty all right, as far as I'm concerned. Only I'm not having any of the Lieutenant Mellors touch¹².'

Thus statement explains that Oliver Mellors is a middle-class man when he was a lieutenant, because he works as a game-keeper in present later he became as a lower-class man. Connie's Connection with Mellor begins when unintentionally they did intercourse relation in the little hut. As a normal woman who got married, intercourse connection is not a strange thing for Connie anymore, exactly she had done with her husband in their honeymoon. The physic connection between them happened because both of them had had experiences of making love in their marriage and they have ever get pleasures in intercourse activity from their marriage. Moreover their condition who did not feel the pleasures of intercourse connection for a long time, Connie who never gets the pleasures of intercourse after her husband paralyzed and Mellors who left by his wife are supporting the intercourse between them happened. But they did not regret about the making love they did because both of them aware that they need it. For Connie her connection with Mellors is satisfies her *id*'s need, and for Mellor the connection makes he life again after his wife left him. They have commitment to hold all the consequences about what they had done together especially the consequences with

¹² Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928:87

the society and Connie's husband which described in their conversation after made a love below:

He arranged things his own way. He locked the door of the hut and came after her.
 Mellors: 'You aren't sorry, are you?' he asked, as he went at her side.
 Connie: 'No! No! Are you?' she said.
 Mellors: 'For that! No!' he said. Then after a while he added: 'But there's the rest of things.'
 Connie: 'What rest of things?' she said.
 Mellors: 'Sir Clifford. Other folks. All the complications.'
 Connie: 'Why complications?' she said, disappointed.
 Mellors: 'It's always so. For you as well as for me. There's always complications.'
 He walked on steadily in the dark.
 Connie: 'And are you sorry?' she said.
 Mellors: 'In a way!' he replied, looking up at the sky. 'I thought I'd done with it all. Now I've begun again.'
 Connie: 'Begun what?'
 Mellors: 'Life.'
 Connie: 'Life!' she re-echoed, with a queer thrill.
 Mellors: 'It's life,' he said. 'There's no keeping clear. And if you do keep clear you might almost as well die. So if I've got to be broken open again, I have.'
 Connie: (She did not quite see it that way), but still 'It's just love,' she said cheerfully.
 Mellors: 'Whatever that may be,' he replied¹³

Thus statement also describes that Connie did intercourse with Mellor because her *id* forces her to receive the intercourse action although she knows that it is a forbidden thing. Her *id* also makes her is unaware of the consequences if her husband will know her private connection with Mellors. Connie who has felt the pleasures in her connection with Mellors makes her *id* is rouses up anymore. Her *id* makes her aware that her connection with Mellors gives the comforts feeling to her. Her *id* later urges her to stands with Mellors because her *id* gets the satisfaction from Mellors. Later her *id* makes her believe that she feels comfort

¹³Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928: 111

when she was with Mellors and what she has done with him is caused by her love. It has meaning that her *id*'s need of love and being loved is satisfied because she falls in love with Mellors and Mellors also loves her. She falls in love to Mellors is not only forced by her *id*, her past experiences when she was loving and being loved by her German boy also recollect her that love and being loved is comfort and gives her happiness. The comfort feeling with German boy also felt by Connie when she was with Mellors, hence her *id* forces her to give her love only for Mellors. Her past experiences which also support her to falls in love again are related to Freud's theory that past experiences are influence human adulthood¹⁴. She falls in love to Mellors because her *id* forces her to escapes from her suffers, sadness, and depress feeling, later her *id* forces her to changes her life and begins into new experiences. Hence she is ready and awares that she wants to give her love for Mellors after she felt the pleasures feeling with him. It is also related with Alberoni's theory that fall in love happens when a man is ready to begins new way in his life¹⁵.

Her love can be seen when she feels jealous after she found Mellors's photograph with his wife in the hut. She advices Mellors to burns his marriage's photograph because it makes her sad and hurt. Here Connie's love for Mellor is described as a jealous love like this quotation:

Connie : 'Is that you?' Connie asked him.
 He twisted and looked at the enlargement above his head.
 Mellors: 'Ay! Taken just afore we was married, when I was twenty-one. Heb looked at it impassively.
 Connie : 'Do you like it?' Connie asked him.
 Mellors: 'Like it? No! I never liked the thing. But she fixed it all up to have it done, like.'
 Mellors:(He returned to pulling off his boots)

¹⁴ Minderop, Albertine. *Psikologi Sastra*. 2011: 20

¹⁵ Alberoni. *I LOVE YOU (A Theory of Love)*.1996:31

Connie : 'If you don't like it, why do you keep it hanging there? Perhaps your wife would like to have it,' she said.

He looked up at her with a sudden grin.

Connie : 'She carted off iverything as was worth taking from th' 'ouse,' he said.

Mellors: 'But she left *that*!'

Connie : 'Then why do you keep it? for sentimental reasons?'

Mellors: 'Nay, I niver look at it. I hardly knowed it wor theer. It's bin theer sin' we come to this place.'

Connie: 'Why don't you burn it?' she said¹⁶.

Thus conversation depicts Connie's love as a jealous feeling to another woman. Her jealous feeling disturbs her *id* which makes she envy, later her *id* forces her to having Mellors only for her. Her *id* also makes Connie advices Mellor to throws everything away about his wife. Connie's love to Mellors also can be seen when she calls Mellor as Sir Thomas. Her love also can be seen when she tells Hilda her sister that she has a lover. She emphasizes and convinces Hilda to believe that she is happy with Mellors and she loves him so much. Hence Connie asks Hilda to meet Mellors before they go to Venice for a special invitation from their old father's friend. Although she knows that Hilda doesn't permits her connection because her sister believes that a connection from different class can not have long stand, moreover she doesn't want Connie may lose her ladyship. Later to show that Hilda's belief is not always true she threatens Hilda to meet Mellors and tell her that she has to stay one night before she goes to Venice, she also convinces Hilda if her sister doesn't permit her asking, she will never go to Venice with her. Her effort to convince her sister that she loves Mellors can be seen from her conversation with Hilda below:

Hilda : 'You'll regret it,' she said,

¹⁶Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928:187

Connie : 'I shan't,' cried Connie, flushed red. 'He's quite the exception. *really* love him. He's lovely as a lover.'

Hilda still pondered.

Hilda: 'You'll get over him quite soon,' she said, 'and live to be ashamed of yourself because of him.'

Connie : 'I shan't! I hope I'm going to have a child of his.'

Hilda : '*Connie!*' said Hilda, hard as a hammer-stroke, and pale with anger.

Connie: 'I shall if I possibly can. I should be fearfully proud if I had a by him.'

Hilda : 'It was no use talking to her. Hilda pondered. 'And doesn't Clifford suspect?' she said.

Connie : 'Oh no! Why should he?'

Hilda : 'I've no doubt you've given him plenty of occasion for suspicion,'

Connie: 'Not at all.'

Hilda : 'And tonight's business seems quite gratuitous folly. Where does the man live?'

Connie : 'In the cottage at the other end of the wood.'

Hilda : 'Is he a bachelor?'

Connie: 'No! His wife left him.'

Hilda : 'How old?'

Connie : 'I don't know. Older than me.'

Hilda became more angry at every reply, angry as her mother used to be, in a kind of paroxysm. But still she hid it.

Hilda : 'I would give up tonight's escapade if I were you,' (she advised calmly)

Connie: 'I can't! I *must* stay with him tonight, or I can't go to Venice at all. I just can't'¹⁷.

Connie's love to Mellors is too strong which can be seen from thus quotation above. Her love to Mellors gives her comforts and happy feeling which needed by her *id*, she doesn't feels suffer and her depress decreases slowly. Her love to Mellors not only concerns in passion and intimacy connection, but her love is a confidence to live with Mellors. In her fall in love, she has some decision to receive all of the consequences to love her new lover and she has commitment to keep her relation with her lover into new life. Here Connie's love to Mellor is called Consumate love because it is involving an intimacy, passion, decision and

¹⁷ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928: 226

commitment which are related to Stenberg's triangular of love's theory that Consumate love is involving the intimacy, passion, and decission/commitment¹⁸

Later in this case, Connie's fall in love to Oliver Mellors is described as a new way to escape from suffer feelings, from her depression of her live with the old love. Her love does not intend into rebellion, but she only wants to satisfy her *id*'s urges which need to love and being loved. Connie awares that her love to sir Clifford is only to be a yoke-mate which can not give her pleasure anymore and later brings her into depression feeling. Hence her *id* forces to give her love for Mellors, because her love with Mellors can erases her depression feeling when she was standing with her husband. Her *id* forces her to get new life, new feel, and new way to escape from her boring life with her husband. Connie's decision to fall in love although she has got married in this case is called reborn, because Connie wants to change her old life into new life like a baby who just born to the world again which can be seen from her suffer feeling with her husband and pleasure feeling with Mellor. It is related with Alberoni's theory which explains that falling in love is not always an act of rebellion against a boring and repressed mudane life however. Sometimes it is way to discover a new world¹⁹

After knowing Connie's love toward her two lovers, it can be seen that she has two different loves toward her lovers. Her love to her husband is only a companionate love or love as a yoke-mate, and her love to Mellors is a consumate love or the perfect love. Later her *id* forces her to give all of her love to Mellors because her love with Mellors gives the satisfaction of her *id*'s need. Her *id* makes her awares that her love to Clifford is not enough to satisfy her *id*, which later

¹⁸ http://www.hosfstra.edu/pdf/community/slzctr/slzctr/scdcsi_triangular.pdf

¹⁹ Alberony. *I LOVE YOU(A Theory of Love)*. 1996:53

brings her into depression feeling. Because the *id* itself only wants the satisfaction and denies the pains, hence her *id* forces her to give her love fewer to Mellor than her husband. Later, her *id* which forces her to loves Oliver Mellor brings her *ego* appears in her mind to find the way or solution to loves and stands with Mellor.

IV.2 Constance Chatterley's Action to Love Two Men at The Same Time as Described From The Ego's Side.

Connie's love for sir Clifford and Oliver Mellor is discussed from the *id* side in the previous analysis although in different sides. Her *id* influences her mind to appears her *ego* to find some solution to satisfy her *id*'s need. In this case, her action to love her two lovers at a time will be analyzed from the *ego* side, because her action to love firstly is forced by her *id*.

Connie's *id* makes her awares that she has two loves for two men although in different types. Her love with her husband as a companionate love makes her comfortable because her togetherness with her husband entertain her, but later her *id* forces her that her husband's love and her love has an intimacy relation as a yoke-mate which never gives her the real happiness. On the other hand, her love to Oliver Mellors as consummate love makes she believes that she loves and being loved. Later her *ego* comes in her mind to help her to find the solution to love her two lovers. Connie's *ego* comes after her *id* forces her to get the satisfaction of her needs, it happened after unintentionally she made a love with Mellors. Her *id* gets the pleasure and forces her to stand with Mellor. Here, her *ego* advices her to meet her new lover after she accompany her husband in order to make her husband doesn't know her new lover because her *ego* makes her aware if her husband knowing who is her lover, it would hurts him so much. Connie later

always accompanies her husband in tea time, lunch, and dinner, she also still stands with her husband when he is working or reading before she meets Mellors.

Connie's *ego* which develops after her *id* comes is described when unintentionally she meets Mellors in her way to home after she has visited Mrs. Flint her teacher in Marehay. Her *id* who makes she always misses Mellors forces her to receive Mellors's request to make a love. Because she doesn't has much time, later her *ego* tells her that she has to satisfy her *id* in the place where she meets Mellors. Her *ego* gives her considering if she enters into the hut, her *id* can not get satisfaction at that time because she has to go home as soon as. Her *ego* which develops after her *id* forces her to receive Mellor's request can be seen in the quotation below:

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, like an animal,²⁰

Thus quotation describes Connie's *id* which receives Mellors's action to her before she back into Wragby Hall. Her *ego* which forced by her *id* makes Connie has to satisfy her *id* in that condition where they are in the wood between Wragby Hall and Merehay, they do their action in the wood although it is raining which described in the novel that their action is like an animal. Here her *ego* develops in her mind without cares the consequences if somebody suddenly pass into the wood and see what they did. Her *ego* also makes her uncaring the condition and situation where she did her action with Mellors, her *ego* also makes her doesn't care if she will get ill and cold. It has meaning that her *ego* makes she

²⁰ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928:126.

careless of her surrounding condition to do her action with her lover. It is related to Storr that *ego* also works under the pleasure, and that it works to satisfy id's need in reality without using the norm or rule²¹.

Connie's *ego* also develops when her husband asked her why she came too late in dinner time. Here her *ego* suggests her not to tell the truth about the reason of her late, because her *ego* gives her consideration if she tells him that she unintentionally met Mellors in her way from Marehay, it will make her husband upset. Hence her *ego* later forces her to answer that she has visited Mrs. Flint and her baby in Marehey and they only had a nice tea time in evening. Her explanation makes her husband's anxiety down because her husband knew that Connie is interested with the baby. It can be seen in from this conversation below:

Connie : ' I walked over by Marehay, and I had tea with Mrs Flint, I wanted to see the baby. It's so adorable with hair like red cobwebs. Such a dear! Mr Flint had gone to market, so she and I and the baby had tea together. Did you wonder where I was?'

Clifford : Well, I wondered, but I guessed you had dropped in somewhere to tea,' (said Clifford jealously. With a sort of second sight he sensed) Something new in her, something to him quite incomprehensible, but he ascribed it to the baby. He thought that all that ailed Connie was that she did not have a baby, automatically bring one forth, so to speak²².

Her statement above shows that she did not tell her husband that she also met their game-keeper and did love action with him before she arrived in Wragby. Her reason to see Mrs. Flint baby make her husband understand because he knows that Connie is interested with the baby. Connie's *ego* did not permit her to say that he met her lover, because she doesn't want to make her husband upset although her husband permits her to have a lover and having a baby with her

²¹ Storr, Anthony. 62

²² Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928:129

lover. In this case her *ego* forces her not to tell that she has a lover because her lover is Mellors their game-keeper. Mellors's status will make her husband upset because he only permits Connie to have a relation with a high-class gentleman. It has meaning that her reason not to tell the truth toward her husband is one of her action as her *ego* development.

In her next action for loving her lovers, her reason also shows as her *ego* develops, it can be seen when she decides not to tell her husband that she had met her lover in the hut. She only explains to her husband that she only avoiding the storm in the hut, later she explains that her dress was dry because she used an old towel which found in the hut. Her decision for not telling the truth is explains that her *ego* makes her aware that her husband will be sad and angry if knowing that she has a lover, and her lover is their game-keeper. Here her reason not to tell the truth to her husband is defined as the *ego* sides, because the *ego* comes to resolve her anxiety after her *id* is satisfied. Her *ego* in this case also helps her to keep her relation with her husband. It can be seen from this statement:

He looked at her with his eyes bulging, and yellow coming into the whites. It was very bad for him to get into these rages Mrs. Bolton had a weary time with him, for days after. Connie felt a sudden qualm.

Connie : But really!(she said, milder). 'Anyone would think I'd been I don't know where! I just sat in the hut during all the storm, and made myself a little fire, and was happy.'

Clifford : (He looked at her suspiciously.) And look at your hair!' he said; 'look at yourself!'

Connie : 'Yes!' (she replied calmly). 'I ran out in the rain with no clothes on.'

Clifford : (He stared at her speechless.) 'You must be mad!' (said), 'Why? To like a shower bath from the rain?' 'And how did you dry yourself?'

Connie : 'On an old towel and at the fire.'

He still stared at her in a dumbfounded way.²³

²³ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928:220

Her answers in the conversation above makes her husband's anxiety of her is disappeared. From her answers can be seen that she has to hide her lover from her husband in order to keep their good connection. Her hiding action as her *ego* also develops after her *id* forces her to get the satisfaction, it can be seen when after lunch she slips out into one of the side door in Wragby to avoiding people in there. Her *id* which make she awares that she has to meet Mellors in the hut brings her *ego* to finds the way for meeting him. It can be seen from the quotation below:

She passed a very uneasy and irritated tea-time, and at once went up to her room. But when she was there it was no good; she could neither sit nor stand. She would have to do something about it. She would have to go back to the hut; if he was not there, well and good. She slipped out of the side door, and took her way direct and a little sullen²⁴

Thus quotation explains after her *id* makes her anxiety comes, because at that time her *id* forces her to meet Mellor. She has to know Mellors's condition at that time to throws her anxiety of him. Later her action to slip out is described as her way to meet her lover and to fulfill her *id* forces, here her way depicts as her *ego* which came after her *id* appeared. Another action which described as her *ego* side can be seen from her action to meets her lover before she goes to Venice. She asks Hilda to follow her into the hut, in order to introduce her lover to Hilda. In the way, she wears a veil or goggles to makes she unknown by people as described in this statement below:

The car slipped out of the dark spinney that masked the park, on to the highroad where the colliers were trailing home. Hilda turned to the Crosshill Road, that was not a main road, but ran to Mansfield. Connie put on goggles. They ran beside the railway, which was in a cutting below them. Then they crossed the cutting on a bridge 'That's the lane to the cottage!' said Connie. Hilda glanced at it

²⁴ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928:161

impatiently. 'It's a frightful pity we can't go straight off!' she said. We could have been in Pall Mall by nine o'clock.' 'I'm sorry for your sake,' said Connie, from behind her goggles²⁵.

The statement shows that her action to wear goggles is purposed to hide herself from the people, although she had told to Hilda that she has a lover and her lover is her game-keeper. Here her action for asking Hilda to following her into the Mellors's cottage is described as her *ego* development, because the *ego* helps her to find the way for meeting Mellors and stay for a night with him as the *id*'s forced.

From all of Connie's action to love her lovers is described as the *ego* side, because the actions help Connie to satisfy her *id*'s need. Here, Connie's actions to love her lover in this sub chapter are show that her actions prefer concern with Oliver Mellor than Sir Clifford. It is happens because, her *id* only forces her to love Mellors. Her *id* which makes her understand about her love for her husband as a yoke-mate's love urges her to believes that her companionate love can not give her happiness forever. On the other hand, her consumate love for Oliver Mellors always forces her for only stay with Mellors, to live and love him. Because of her status is married even Mellors, here her *ego* comes to find the way to satisfy her *id*'s need for loving Mellors, that she has to hides her connection with Mellors from her husband and the folks. From all of the explanation about Connie's actions to love two man at a time above, it can be seen that her *ego* chooses Oliver Mellors as her genuine love. Later her *ego* supports her *id* to love and have new life with him. It has meaning that her *ego* also supports her *id* for leaving the old lover and to life with the new lover.

²⁵ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928:227-228

Because Connie is married woman who also lives with society, she has to rethought her *ego*'s choice anymore. Although her *ego* forces her to leave her husband and life with her game-keeper, but her *ego* also gives her an imagination of her choice in the future. If Connie receives her *id*'s forces to leave her husband and life with Mellors, she will lose her lady-ship and her high-class woman status, but her *id* will happy because she lived with Mellors as her *id* choice. On the other hand if she stay with Sir Clifford she still to be the Lady Chatterley and the baby in her womb also will be the Wragby's heir, exactly she and her baby's future are guarantee, but her *id* is not satisfied and it will make her sad and depress anymore. Her confusion of her *ego*'s consideration later brings her *superego* comed into her mind to help her decide her best choice of her lover. Hence in the next discussion will analyze Connie's *superego* clearly.

IV.3 Constance Chatterley's Decision of Her Love as Described from *Superego*'s Side.

Connie's connection with Oliver Mellors makes her *id* satisfied, moreover her *ego* also helps her to find the way to satisfy her needed. Her *ego* which developes slowly give her consideration to choose only one lover which can makes her *id*'s need fulfill completely. From her *id* and *ego*'s side, it can be seen that Connie's love is fewer to Oliver Mellors than her husband. In this moment, her *ego* which forced by her *id* chooses Oliver Mellor as her lover, because she is married and live with society later her *superego* developes between her *id* and her *ego*. Her *superego* which developed makes her remember that she lives within norm, her *ego* chosen which forced by her *id* makes she confuses to decide her

choice of her lover. Connie's life within the norm which make her confusion can be seen from her conversation with Mellors below:

He looked down at her shrewdly.
 Mellor : 'Won't folks be thinkin' somethink, you comin' here every night?
 Connie: 'Why?' She looked up at him, at a loss. 'I said I'd come. knows.'
 Mellor : 'They soon will, though,' he replied. 'An' what then?'
 Connie: (She was at a loss for an answer.) 'Why should they know?'
 Mellor : 'Folks always does,' he said fatally.
 Connie: (Her lip quivered a little.) 'Well I can't help it,' (she faltered.)
 Mellor : 'Nay,. 'You can help it by not comin'—if yer want to,' (he added, in a lower tone.)
 Connie: 'But I don't want to,' she murmured.
 Mellor : (He looked away into the wood, and was silent) 'But what when folks finds out?' he asked at last. 'Think about it! Think how lowered you'll feel, one of your husband's servants.'
 Connie: (She looked up at his averted face.) 'Is it,' she stammered, 'is it that you don't want me?'
 Mellor : 'Think!' he said. 'Think what if folks find out Sir Clifford an' a— an' everybody talkin'—'

 Connie: 'Yes, yes! I don't care what happens to me.'
 Mellor : 'Ay, you think that! But you'll care! You'll have to care, everybody has. You've got remember your Ladyship is carrying on with a game-keeper. It's not as if I was a gentleman. Yes, you'd care. You'd care.'²⁶

The conversation above show that Connie has to aware that she lives with society and her husband. Thus also recollect her about some consequences which will appear from her connection with the game-keeper. From thus conversation can be seen that Connie is dominated by her *id*, because at that time she does not cares about the norm. Her *id* also forces her to convinces her lover that Connie doesn't care her ladyship, but after Mellors suggests her to care of the norm even her ladyship status, her *superego* developes later.

Connie awares that her private connection with Mellors can not be hidden forever even her pregnancy with Mellors. Slowly, she awares that her intercourse

²⁶Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928: 117

is forbidden moreover in her surrounding a private connection between different classes is an amusement thing. The folks at that time never receives the relation from different classes which also can be seen in Mrs. Bolton's comment after knowing Connie's lover below:

Well, well! So her ladyship had fallen for him! Well her ladyship wasn't the first: there was something about him. But fancy! A Tevershall lad born and bred, and she her ladyship in Wragby Hall! My word, that was a slap back at the high-and-mighty Chatterleys²⁷!

From Mrs. Bolton's comment above it can be seen that her comment is represent what people care about the status social which depict that Connie's relation with Mellors will be condescend the Chatterley's position in the society. Hence because Connie has really known about the rule in her surrounding, her *superego* comes incording to make her understand that what she has done is wrong because she doesn't obeys the rules in society, It is related with Storr that *superego* takes into account wether something is right or wrong based on the norm²⁸. Hence her *superego* forces her to choose her decision rationaly based on the norm, because her *ego* and her *id* force her to love Oliver Mellors, her *superego* developes in her mind to helps her decide her choice based on the valid norm in her society, although *superego* usually opposites with the *id*. In this case Connie's decision of her love will be analyze as the *superego*'s develops which dominate her *id* or dominated by her *id*.

Connie's *superego* which appeares after her *ego* and *id* comes not only recollects her about the consequences within the folks, but also with herf amily. After she told Hilda about her lover, later she decide to telsing her father too, even

²⁷ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928:137

²⁸ Storr:63

her pregnancy. Connie knows correctly that her father is like her husband who hates the lower class, it has meaning that her father never lets her to live with Mellors. Here her *superego* appears in her mind that she has to explain Mellors' lifehood before works as the game-keeper, it can be seen from her conversation with Sir Malcolm below:

Connie : 'I'm going to have a child
 It was the first time she had uttered the words to any living soul, and it seemed to mark a cleavage in her life.
 Sir. Malcolm : 'How do you know?
 Conniw : (She smiled)'How *should* I know?'
 Sir. Malcolm : 'But not Clifford's child, of course?'
 Connie : 'No! Another man's...' ²⁹
 Connie : 'You see, Father, he was Clifford's game-keeper: but he was an officer in the army in India. Only he is like Colonel C. E. Florence, who preferred to become a private soldier again.' ³⁰

Thus conversation above shows that her *superego* helps her *ego* to resolve her anxiety if her father knowing her scandal with Mellors. Connie tells her father that Mellors actually is a middle-class man too because he was an officer in the army and later was a lieutenant. She decides to convince her father that her love is Mellors not her husband because beside she knew that she is his favourite daughter, she also knowing that her father doesn't like her husband. Hence in this case her *superego* makes her believe if she tell Mellors's lifehood to her father, her father will give her agreement to live with Mellors.

Because her *ego* which forced by her *id* make her love so strong, here she decides to find the way to satisfy her needs based on the valid norm in the society. It has meaning that her *id* beside forces her *ego* also asks her *superego* for helping her to satisfy her *id*'s need in morality. Hence because both of her status

²⁹ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928:257

³⁰ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928: 226

are married even her lover, her *superego* develops to agreeing Hilda's advice for getting divorce from her husband as can be seen from this statement below:

Hilda : 'I think you might have avoided putting children into the world until you were both free to marry and have children'³¹

Hilda : 'The world is what it is. If you want to live together without persecuted, you will have to marry. To marry, you both have to be divorced. So how are you both going about it?'³²

Hilda's suggestion to getting divorce above influence Connie's *superego* to agreeing the suggestion because it is not against with the norm. In this case her decision as *superego* development supports her *ego* chosen for living with Mellors. Later to lives together, both of Connie and Mellors have to waiting the divorce's processing to be clear.

Her *superego* is dominated by her *id* also can be seen in her way to getting divorce from her husband. Once more she agreeing her sister suggestion for telling her husband that she will having a child with duncan Forbes a high-class man from Venice. Her *superego* approve it because she believes that her husband will let her go after knowing that Connie will marry with a man who in a level with him. It is also has a purpose to make Mellors's divorce with Berta Coutt easier. Hilda suggestion which agreed by Connie's *superego* can be seen from conversation below:

Hilda : 'I think, it will be best if she names quite another man as co respondent and you stay out of it altogether
'We have a friend who would probably agree to be named as corespondent, so that your name need not appear

Mellor : 'Duncan Forbes!' (he said at once, for Connie had talked to him).
'And how would you shift the blame on to him?'

Hilda : 'What else do you suggest?' (said Hilda). 'If your name appears you will get no divorce from your wife, who is apparently quite an impossible person to be mixed up with'³³..... '

³¹ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928: 270:

³² Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928: 271

We will see if Duncan will consent to figure as co- respondent then we must get Clifford to divorce Connie: and you must go on with your divorce, and you must both keep apart till you free.

Connie's *superego* is dominated by her *id* later make she convince that she has to getting divorce from her husband in order to live with Mellor. Although she used duncan Forbes name as her baby's father, because her *superego* still agree that Duncan's name will keep Clifford's prestige as a high-class man than using Mellors's name. Hence she writes a letter for her husband that she wants to divorce him, in her letter Connie explains that she has found her love and she want to live with her lover, she also convinces her husband that he has to get the better one because her husband doesn't need Connie's anymore which can be seen from this letter bellow:

Dear Clifford, I am afraid what you foresaw has happened. I am really in love with another man, and do hope you will divorce me. I am staying at present with Duncan in his flat. I told you he was at Venice with us. I'm awfully unhappy for your sake: but do try to take it quietly. You don't really need me any more, and I can't bear to come back to Wragby. I'm awfully sorry. But do try to forgive me, and divorce me and find someone better. I'm not really the right person for you, I am too impatient and selfish, I suppose. But I can't ever come back to live with you again. And I feel so frightfully sorry about it all, for your sake. But if you don't let yourself get worked up, you'll see you won't mind so frightfully. You didn't really care about me personally. So do forgive me and get rid of me³⁴.

Although she convinces Clifford that he really does not need Connie beside him anymore, Clifford doesn't want to divorce her. Clifford still want to holds Connie as her wife although he knew she will have a child. Clifford's decision later make Connie tell him the truth that her lover is not duncan forbes but their

³³ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928: 270

³⁴ Lawrence, David Herber. *Lady Chatterley's Lover*. 1928: 274

game-keeper. But her confession doesn't make Clifford's decision changes although it is hurt him, as can be seen below:

Clifford : 'But really? I want my wife, and I see no reason for letting her go. If she likes to bear a child under my roof, she is welcome, and the child is welcome: provided that the decency and order of life is preserved. Do you mean to tell me that Duncan Forbes has a greater hold over you? I don't believe it.'

Connie : 'But don't you see,' said Connie. 'I *must* go away from you, and I must live with the man I love.'³⁵

Clifford : 'No, I don't see it! I don't give tuppence for your love, nor for the man you love.'

Connie : 'Because it isn't Duncan that I *do* love,' she said, looking up at him..... 'Yes! Because who I really love, and it'll make you hate me, is Mr Mellors, who was our game-keeper here'³⁶
'So don't you think you'd better divorce me and have done with it?'

Clifford: 'No! You can go where you like, but I shan't divorce you,' (he said idiotically.)

Connie : 'Would you even let the child be legally yours, and your heir? 'And won't you divorce me?' she said. 'You can use Duncan as a pretext! There'd be no need to bring in the real name. Duncan doesn't mind.'

Clifford: 'I shall never divorce you,' he said, as if a nail had been driven in'³⁷.

From this conversation Connie's way to getting divorce is not successful because her husband still wants to hold her although he knew that Connie doesn't want to live with him anymore. Knowing her husband's decision, later Connie decides to leave her husband as soon as possible because from her husband's decision she clearly knows that her husband doesn't love her. Later she decides to move into Scotland with her sister Hilda for waiting her divorce's process finish. Her *superego* in this case is dominated by her *id* anymore, her *superego* lets her to leave her husband in order to get a divorce although her husband did not divorce

³⁵ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928: 280

³⁶ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928: 281

³⁷ Lawrence, David Herbert. *Lady Chatterley's Lover*. 1928: 282

her. She choose to live far away from Clifford because she want to make clifford aware that he doesn't need her anymore.

From Connie's decision to getting divorce above, thus can be seen that her *superego* is dominated by her *id*. Her *ego* as the mediation between her *id* and *superego* always helps her to satisfy her needs. The *superego* later let her *ego* to supports the *id* because the *ego* resolve Connie's *id* rationally, here the *superego* helps the *ego* develops using the valid norm to make the *ego* resolves in morality. It has meaning that Connie's *id* is too strong which later forces her *ego* develops to fulfills her needs, because her *id*'s too strong and she can not avoid the *id*'s forces, her *superego* later helps her *ego* to think rationally without againts with the rule in her surrounding. Her *superego* develops beside the *ego* development to find the way to satisfy the *id*'s need in the right way, that she has to marry with Mellors before she gave birth her child. Later her *superego* suggests her to getting divorce from her husband with using Duncan Forbes name, it has meaning that Connie's *superego* still cares Clifford position as the high-class man, because it's also a respective thing if Clifford will divorce Connie for Duncan Forbes who also the high-class man.

Although Clifford doesn't want to divorce Connie and he urges Connie to stay in Wragby Hall, it makes Connie's *id* appears again which later makes she aware that her husband doesn't love her and vice versa. Later to waitiing Clifford's decision to divorce her even Mellors's divorcement, Connie's *superego* suggests her to move into Scotland with Hilda to hindering the folks, becasue she will give birth in several months. Here her love to Oliver Mellors is fulfill completely although she has to wait the processing of divorcement to be clear.

Her love to Oliver Mellors is win, because her love can influence her *ego* and *superego* to supporting her *id* for loving Oliver Mellors without againts the norm in her surrounding.