

CONCLUSION

This chapter presents the answer from the problems of the study, that is: How do women behave when they are in love as depicted in Lawrence's **Women in Love**?

This paragraph will answer the statement of problem briefly. Behaviors of women in love in D. H. Lawrence's **Women in Love** include verbal behavior and non-verbal behavior. Verbal behavior of women in love are from their dialogues and their behaviors, such as "I love you right enough", "she looked him with her naive eyes", "she always wants to touch him", and "say you will love me forever".

Non-verbal behavior of women in love are mainly from narrator and other characters, such as, imagination and look so charming, they always imagine and daydream about their partner, because they are full of fantasics. Women in love also feel complete and sufficient when they can gather with their partner and they will make themselves beautiful and fragrant in order their partner will admire and praise them always. Women feel conscious with their feeling when they are in love, they will go along their conscience. Women in love also want to know the secret of their partner, because they have become the part of their life. Women are also selfish and envious when they are in love, because they cannot get along with each other because they are jealous creatures. They are submissive, they want to do everything to make their partner happy. Sometimes they behave the impossible things and they can behave differently than usual because of their unconsciousness. They need passionate desire (psychological arousal) and physical intimacy, because passionate and intimate relationship are typical sense of love. Women in love are possessive, they want to own, and control their partner's behaviors and everything they do. Sometimes they feel unconscious with their feeling, because women are fickle creatures, they can change their minds immediately in a day and night, even can change everytime. Women are sensitive when they are in love, because their feeling is soft. Women in love also want unspeakable intimacy, because love is

not only speech, and speech is the way to get understanding of each other. Women get female emotional jealousy when they are in love, and their emotional jealousy is higher than usual, they get increasing estrogen and progesterone hormone, and this activity can influence emotional feelings.

From all behaviors of women in love above, they can be concluded based on hermeneutics theory that falling in love can be directed into four interpretations: literal interpretation indicates that falling in love is beautiful, because it is a condition that has a powerful feeling, amazing, deep inside and full of softness to the certain object. Moral interpretation exposes that falling in love is romantic, because it includes passionate arousal, intimate and sexual between men and women. The analogical interpretation means that falling in love is consciousness, because it refers to daydream and imagination. The mystical interpretation reveals that falling in love is unconsciousness, because it can lead someone to behave different than usual, and it can change their attitude.

APPENDIX I

SYNOPSIS

Sisters Ursula and Gudrun Brangwen, from DH Lawrence's earlier novel, *The Rainbow*, are central characters in what is not strictly a sequel but rather a continuation of Lawrence's inquiry into the possibilities that human relationships hold amid the unpromising circumstances of modern industrial culture. At the beginning of the novel, the sisters have returned to teach at the grammar school in Beldover. Ursula is a teacher and Gudrun, an artist. They are frustrated by the limitations of their environment but nothing much they can do. Ursula falls in love with Rupert Birkin, the school inspector, and Gudrun is attracted to Birkin's friend, Gerald Crich, son of a local mine owner.

Gerald replaces his father's benevolent management of the colliery with a more efficient but inhuman way. Since the accidental death of his brother when they were children, he has been haunted by guilt feelings. As if it's not enough, his feelings are further compounded when his sister, Diana, drowns during a water-party given by the Crich family.

The friends Birkin and Gerald experience both the attraction and repulsion in their respective relationships with the Brangwen sisters, at the same time are also drawn towards each other. Gerald, however, discourages and rejects Birkin's attempt to establish a closer intimacy between them. He pursues his passionate and ultimately destructive relationship with Gudrun Brangwen.

Ursula and Birkin marry. The four of them travel, and then Birkin and Ursula depart for Verona. Gerald and Gudrun have a stormy relationship and Gudrun flirts with Loerke, a German sculptor. Gerald attacks them before wandering alone in the snow where he dies. Birkin grieves for Gerald, and explains to Ursula his vision of a man's love.

APPENDIX II

DAVID HERBERT LAWRENCE'S BIOGRAPHY

David Herbert Lawrence (1885-1930) was born in the mining town of Eastwood, Nottinghamshire, in central England. He was the fourth child of Arthur John Lawrence, a struggling coal miner who was a heavy drinker. His mother, Lydia, née Beardsall, was a former schoolteacher, whose family had fallen in hard times. However, she was greatly superior in education to her husband.

Lawrence's childhood was dominated by poverty and friction between his parents. In a letter from 1910 to the poet Rachel Annand Taylor he later wrote: "Their marriage life has been one carnal, bloody fight. I was born hating my father: as early as ever I can remember, I shivered with horror when he touched me. He was very bad before I was born."

Encouraged by his mother, with whom he had a deep emotional bond and who figures as Mrs. Morel in his first masterpiece, Lawrence became interested in arts. He was educated at Nottingham High School, to which he had won a scholarship. He worked as a clerk in a surgical appliance factory and then four years as a pupil-teacher. After studies at Nottingham University, Lawrence received his teaching certificate at 22 and briefly pursued a teaching career at Davidson Road School in Croydon in South London (1908-1911). Lawrence's mother died in 1910 - he helped her die by giving her an overdose of sleeping medicine. This scene was re-created in his novel *SONS AND LOVERS* (1912).

In 1909 a number of Lawrence's poems were submitted by Jessie Chambers, his childhood sweetheart, to Ford Madox Ford, who published them in *English Review*. While in Nottingham, Lawrence had regularly visited the Chambers family at Haggs Farm, and started his friendship with Jessie. In 1910 Lawrence got engaged to Louie Burrows, his old friend.

The next year, Lawrence started an affair with Alice Dax, the wife of a chemist. Falling seriously ill with pneumonia, Lawrence gave up school teaching.

The appearance of his first novel, *THE WHITE PEACOCK* (1911), launched Lawrence as a writer at the age of 25. In 1912 he met Frieda von Richthofen, the Professor Ernest Weekly's wife and fell in love with her. Frieda left her husband and three children, and they eloped to Bavaria and then continued to Austria, Germany and Italy. In 1913 Lawrence's novel *Sons and Lovers* appeared. It was based on his childhood and contains a portrayal of Jessie Chambers, the Miriam in the novel and called 'Muriel' in early stories. When the book was rejected by Heinemann, Lawrence wrote to his friend: "Curse the blasted, jelly-boned swines, the slimy, the belly-wriggling invertebrates, the miserable sodding rutters, the flaming sods, the sniveling, dribbling, dithering, palsied, pulse-less lot that make up England today."

In 1914 Lawrence married Frieda von Richthofen, and traveled with her in several countries in the final two decades of his life. Lawrence's fourth novel, *THE RAINBOW* (1915), was about two sisters growing up in the north of England. The character of Ursula Brangwen was partly based on Lawrence's teacher associate in Nottingham, Loui Burrows. She was Lawrence's first love. The novel was banned for its alleged obscenity - it used swear words and talked openly about sex. Lawrence's frankness in describing sexual relations between men and women upset a great many people and over 1000 copies of the novel were burned by the examining magistrate's order.

Lawrence started to write *THE LOST GIRL* (1920) in Italy. He had settled with Frieda in Gargano. In those days they were so poor that they could not afford even a newspaper. The novel dealt with one of Lawrence's favorite subjects - a girl marries a man of a much lower social status, against the advice of friends, and finds compensation in his superior warmth and understanding. "But it needs a certain natural gift to become a loose

woman or a prostitute. If you haven't got the qualities which attract loose men, what are you to do? Supposing it isn't in your nature to attract loose and promiscuous men! Why, then you can't be a prostitute, if you try your head off: nor even a loose woman. Since willing won't do it. It requires a second party to come to an agreement." (From *The Lost Girl*, 1920) Lawrence dropped the novel for some years and rewrote the story in an old Sicilian farm-house near Taormina in 1920.

Lawrence's best known work is *LADY CHATTERLEY'S LOVER*, first published privately in Florence in 1928. It tells of the love affair between a wealthy, married woman, Constance Chatterley, and a man who works on her husband's estate. A war wound has left her husband, Sir Clifford, a mine owner in Derbyshire, impotent and paralyzed. Constance has a brief affair with a young playwright and then enters into a passionate relationship with Sir Clifford's gamekeeper, Oliver Melloers. Connie becomes pregnant. Sir Clifford refuses to give a divorce and the lovers wait for better time when they could be united. "Necessary, forever necessary, to burn out false shames and smelt the heaviest ore of the body into purity." - One of the models for the cuckold-gamekeeper was Angelino Ravagli, who received half the Lawrence estate after Frieda's death.

Among Lawrence's other famous novels is *WOMEN IN LOVE* (1920), a sequel to *Rainbow*. The characters are probably partially based on Lawrence and his wife, and John Middleton Murray and his wife Katherine Mansfield. The friends shared a house in England in 1914-15. Lawrence used the English composer and songwriter Philip Heseltine as the basis for Julius Halliday, who never forgave it. When a manuscript of philosophical essays by Lawrence fell into Heseltine's hands - no other copies of the text existed - he used it as toilet tissue. According to an anecdote, Lawrence never trusted the opinions of Murray and when Murray told that he believed that there was no God, Lawrence replied, "Now I know there is."

THE PLUMED SERPENT (1926) was a vivid evocation of Mexico and its ancient Aztec religion. THE VIRGIN AND THE GIPSY (1930) is a powerful evocation of the conflict between intuition and social convention. Lawrence's last major work of fiction, THE MAN WHO DIED (1929), originally entitled *The Escaped Cock*, was published in two parts, the first in 1928 and the second in 1929. The bold story of Christ's life following his resurrection was written in a New Testament pastiche language. Instead of going to heaven, Christ initiates himself into the fully human world, and becomes seduced by the perfume of the priestess of Isis. He is a man of great intellectual capacity and a master of the symbol in the psychological sense. Lawrence's non-fiction works include MOVEMENTS IN EUROPEAN HISTORY (1921), PSYCHOANALYSIS AND THE UNCONSCIOUS (1922), STUDIES IN CLASSIC AMERICAN LITERATURE (1923) and APOCALYPSE AND THE WRITINGS ON REVELATION (1931). In 1930 he died in Vence, in the south of France, at the age of forty-four.