

BIBLIOGRAPHICAL REFERENCES

1. WOMEN IN LOVE (Penguin edition, 1972), p.433.
2. Since we have chosen to study Gudrun's story as a psychic drama we will base our analysis on Bleger's theory of symbiosis. This theory is grounded on the belief that a person who forms a symbiotic bond has a psychic split: there are two sides to his personality - the neurotic which encases the more integrated side of the personality and the psychotic which "is psychotic, fundamentally, because it cannot discriminate between interior reality and the external world..." (José Bleger), SIMBIOSIS Y AMBIGUEDAD, Buenos Aires: Editorial Paidós, 1975, p.90.
3. SIMBIOSIS Y AMBIGUEDAD, p.152.
4. THE RAINBOW, p.261 (Hereafter abbreviated as R).
5. See footnotes 2-3 of this chapter.
6. We have applied Cavitch's theory which holds that Gudrun is a "man as woman". See Cavitch's D.H. LAWRENCE AND THE NEW WORLD, pp.67-76.
7. PHOENIX: THE POSTHUMOUS PAPERS (1936) of D.H. Lawrence, ed. Edward Mc Donald (New York, 1972), p.179.
8. Mark Spilka, THE LOVE ETHIC OF D.H. LAWRENCE (Bloomington, Indiana, 1971), p.135.
9. Eliseo Vivas, D.H. LAWRENCE: THE FAILURE AND THE TRIUMPH OF ART (Bloomington, 1964), p.245.
10. WL, p.467. Note the similarity between these two images: the clock and the box, both feminine symbols, contain strong phallic images - the hands of the clock and the snake-like bird.
11. SIMBIOSIS Y AMBIGUEDAD, p.26. Bleger explains that in every symbiotic relation each participant unconsciously accepts the role of depository: this means he accepts his role as recipient of the psychotic part of the personality of his partner in the symbiotic bond. At the same time, since the symbiotic relation is mutual depositing and not merely projecting in one direction only, the "depositario" will place his own regressive personality in his partner.
12. Wilhelm Stekel, SADISM AND MASOCHISM, (New York, 1968), V.2, p.61.
13. "Debido a la existencia y mantenimiento de esta disociación o división de la personalidad, el yo más maduro puede - paradójicamente - integrarse mejor." SIMBIOSIS Y AMBIGUEDAD, p.103.
14. SIMBIOSIS Y AMBIGUEDAD, p.56.
15. D.H. LAWRENCE: THE FAILURE AND THE TRIUMPH OF ART, p.245.
16. H.M. Daleski, THE FORKED FLAME, (Evanston, Illinois, 1965), p. 156.

17. Sigmund Freud, TRÊS ENSAIOS SOBRE A TEORIA DA SEXUALIDADE, (Edição Standard Brasileira, 1974), V.9.

Since every active perversion is accompanied by its passive equivalent, the sadistic side of her nature which she places on Gerald will return to her if the symbiotic chain is ruptured. We see Gudrun's sadism in full play just before their bond is established and we will see it again when the relation is broken. In the meantime she will experience it through Gerald.

18. THE COLLECTED LETTERS OF D.H. LAWRENCE, ed. Harry T. Moore (London, 1970), p.282.

19. Ibid., p.282.

20. Ibid., p.269.

21. This may be the reason why Gerald, in spite of seeing marriage with Gudrun as "A doom," preferred to commit himself with her rather than to accept Birkin's offer: "the bond of pure trust and love with the other man, and then subsequently with the woman." WOMEN IN LOVE, p.398.

22. This rotation or alternation of roles within the fixity of the symbiotic bond is certainly meant to satisfy the opposing impulses inherent in the nature of any emotion. Provided that the control of the distance between both partners is maintained, that is, that each partner is true to the pact, they can exchange roles. It is only when the control is lost that the exchange of roles is no longer possible. A sudden break-up of the relation would necessarily force each partner to reintroduce the side of his personality which he fears and which he has placed into the other person. This would lead to a dissolution, a breakdown into psychosis. See SIMBIOSIS Y AMBIGÜEDAD, p. 43.

23. WL, p.374. Although Lawrence's words remind us of what to Birkin meant an ideal mode of sexuality, the knowledge Gudrun takes from Gerald has very negative connotations. Gudrun sees in Gerald a mysterious power which she wants to capture through knowledge and then use towards her own self-destruction. For Lawrence, this desire to know can only be destructive. In contrast, Birkin wants Ursula to "mindlessly connect with him" in a "knowledge which is death of knowledge," connoting both reciprocal fulfillment and respect for the inviolated self of the other, for in their sensual contact both are said to have discovered a "sensual reality" of "real otherness." These quotes are from p.359 and 361, WOMEN IN LOVE.

24. Pritchard calls Gudrun the "belle dame sans merci" out of his feeling that Gudrun's perversion is "equivalent to an unacceptable one in Lawrence." He sees only the destructive side of Gudrun, only the Gudrun who laughs "a silvery little mockery", her voice "crooning and witch-like." Her suffering escapes him. See his D.H.LAWRENCE: BODY OF DARKNESS, pp.88-94.

25. WL, p.370. Gudrun's emphatic insistence that Gerald respect some limit in their relationship reminds us of the necessity for a rigid control of the symbiotic bond postulated by Bleger; this control can only be maintained if each partner does not penetrate into the kind of world that this new bond has made possible for them both. We will see that as long as Gerald heeds Gudrun's order to keep distance in their relation - respect the pact - Gudrun will not want to break the bond, and will not use her repressed sadism against him.

26. SIMBIOSIS Y AMBIGUEDAD, pp. 52-53.

27. THE SYMBOLIC MEANING: THE UNCOLLECTED VERSIONS OF STUDIES IN CLASSIC AMERICA LITERATURE; ed. Armin Arnold (London, 1962), p.37.

28. D.H.LAWRENCE: THE FAILURE AND THE TRIUMPH OF ART, p.252. WOMEN IN LOVE, p. 508.

29. Another name of the moon goddess.

30. THE SYMBOLIC MEANING, p. 117.

31. Quoted by Bleger, SIMBIOSIS Y AMBIGUEDAD, p.302. We know that Gudrun has regressed because at the end of the book she has become totally detached from the external world: she seeks refuge with Loerke in "the suggestion of primitive art" - "Art and Life were to them the Reality and the Unreality" - and in "the obscene religious mystery of ultimate reduction... of diabolic reducing down..." "The world was finished now, for her." The quotes given in this footnote are from pages 504 and 508, WOMEN IN LOVE.

32. D.H.LAWRENCE AND THE NEW WORLD (New York, 1971), p.76.

33. Ibid., p.76.

34. Ibid., p.76. Though Cavitch does not illustrate his hypothesis the unpublished PROLOGUE to Women in Love supports him strongly. As Sanders has shown in his analysis of WOMEN IN LOVE, both Gudrun and Birkin of the PROLOGUE are attracted to Gerald's "clear northern flesh" and to the "maleness" which the men "in the street" display; both are artists compelled to sample the Bohemian life; both are restless and misanthropic; both have homoerotic tendencies; both love Ursula. Also the FOREWORD to WOMEN IN LOVE supports Cavitch: "This novel pretends only to be a record of the writer's own desires, aspirations, struggles; in a word, a record of the profoundest experience in the self." As a matter of fact Gudrun's story mirrors that of Lawrence's. Yet since we believe that Lawrence has managed to give his book a separate life of its own we have chosen not to see Lawrence's art as disease. We will call on Lawrence's problems only to explain an artistic flaw. See page 18 above.

35. Frederick I. Hoffman, FREUDIANISM AND THE LITERARY MIND, (Baton Rouge, Louisiana, 1967), p.9.

