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THE ART SYMBOL AS ROOT METAPHOR: AN INTERTEXTUAL ANALYSIS

City University of New York

PH.D. 1985

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THE ART SYMBOL AS ROOT METAPHOR
An Intertextual Analysis

Galina Litvinov De Roeck

A doctoral dissertation submitted to the Graduate
Faculty in Comparative Literature in partial
fulfillment of the requirements for the degree of
Doctor in Philosophy, The City University of New York.

1985

@ 1985

Galina Litvinov De Roeck

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This manuscript has been read and accepted for the Graduate Faculty in Comparative Literature in satisfaction of the requirement for the degree of Doctor of Philosophy.

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THE CITY UNIVERSITY OF NEW YORK

To Richard

"Your Ben Jonson, for instance,
or perhaps it was Christopher
Marlowe, your Faust man, saw the
Carthaginians fighting on his big
toe-nail. That's like the kind
of clear seeing you indulge in.
Everything seems perfectly clear,
because indeed it is clear in
terms of the toe-nail."

Malcolm Lowry, Under the Volcano

TABLE OF CONTENTS

INTRODUCTION	1
1. The Art Model As Object of Imitation	3
2. The Art Model As Exact Replica or Synecdoche	6
3. The Art Model As Schema or Allegory of Reading	8
PART I FROM OUTER MODEL TO INNER MODEL: THE ART SYMBOL AS NARRATIVE DEVICE	 13
CHAPTER 1 THE WRITTEN WORD AS MODEL	17
1. <u>Sen</u> and <u>Matière</u> : Transformations of The Grail Story	23
2. The question of textual authenticity in <u>Les faux monnayeurs</u>	37
CHAPTER 2 THE PICTORIAL MODEL	52
1. The Pictorial Model As Thematic Intensifier	57
2. The Pictorial Model As Structural Agent	65
3. The Pictorial Model As Inner Model: Pushkin's <u>The Postmaster</u>	77
CHAPTER 3 MUSIC AS MODEL	89
1. Music as Literary Topos and Compositional Technique	91
2. Music As Theme and Structure in Tolstoi's <u>Kreutzer's Sonata</u>	105

PART II	THE INNER MODEL: THE ART SYMBOL AS READING TOOL	127
	INTRODUCTION	128
CHAPTER 1	THE MODEL AS HIEROGLYPH IN DOSTOEVSKY'S <u>THE DEVILS</u>	130
CHAPTER 2	THE MODEL AS SYMPTOM OF CONSCIOUSNESS IN SARTRE'S <u>LA NAUSEE</u>	175
CHAPTER 3	THE MODEL AS <u>GENERATEUR</u> IN ROBBE-GRILLET'S <u>LA JALOUSIE</u>	208
	CONCLUSION	249
	NOTES	255
	BIBLIOGRAPHY	261

INTRODUCTION

The object of this dissertation is to investigate how one work of art may function within another as symbol or metaphor. The prominence of the work of art as a literary symbol has been broadly recognized and many of its aspects thoroughly documented.¹ My method will be to approach the symbolic function of the inserted work of art through its function as a literary trope: I shall consider the art-related text from the perspective of its practical function as a writing and reading tool.

The art-related trope may denote a non-verbal art or it may be intertextual. Since there is a generic identification between the idea of art and the self-conception of the narrative as an art form, fictive books signify the esthetic preoccupations of the narrative as readily as more distanced objectifications of narrativity (e.g. fictive paintings or musical compositions).

It is not always easy to define the exact boundaries of art-related texts. The art-related trope may be a one-word allusion or an extended passage. Joyce's Ulysses, for example, is a complex and artful montage of text, intertext and subtext as

well as pictorial and musical techniques. Robbe-Grillet has built the spatio-temporal relations of his novels on a strict interdependence of the visual and musical models: there is a deliberate telescoping of texts and context that draws the entire novel within the compass of discussion of the art-related text. Nevertheless, even writers who are among the foremost architects of prose's claim to the density of poetry resort to the grosser devices of the art trope as concrete reference. Proust offers one of the most comprehensive utilizations of the art trope in this sense: the stained-glass windows of the Guermantes family chapel, Elstir's paintings, Vinteuil's music, the Berma's interpretation of Phèdre, Bergotte's novels, Breton and Venetian architecture, the pastiche of the brothers Goncourt, the commentaries of etymology and, finally, Marcel's magic lantern, which initiates this luxuriating immersion in the arts.

It is therefore not always possible to define the exact boundaries of the art-related text as it appears in a given novel. But a concrete reference to any art is still the essential touchstone from which the reader has access to the symbolic function of the art-related trope in that novel.

To organize my argument, I propose to use the idea of the "model." There are three useful definitions of the model in the context of this study. I will first consider the model as an "object of imitation." This means that the art-related trope will be analyzed from the point of view of the art which it represents. Secondly, I will consider the model as exact replica: in this case the art trope refers to the narrative. Thirdly, I will consider the model in the sense of schema, which will allow the art-related trope to be viewed as the element of a comprehensive reading. While the study of the art model as object of imitation invites the reader into the writer's esthetic and thematic workshop, the study of the art model as reproduction (as exact replica as well as schema) invites the reader to consider the art trope as a reflexive text and to produce an "allegory of reading" or "inner model."

1. The art model as object of imitation.

Thomas Mann once wrote that all writers were frustrated artists of another medium.² A practical understanding of how writers have learned from the other arts and from each other can be gleaned from the rich literature of writers' notebooks.

Characteristically indebtedness to the "sister" arts is more readily acknowledged while "anxiety of influence" tends to give any reference to a text a polemical cast.

The essential function of the "object of imitation" or external referent is to invest the art-related text with the formal characteristics and thematic associations specific to the art it represents. Thus, the concrete form or figura of the art-related text will vary depending on whether the external referent is painting, music, other forms of literature, or any permutation of related arts. Let me give a few examples of art tropes considered from the point of view of the art which they represent: when a character in a novel is reading a "fictive" novel, that fictive novel's whole complex of literary conventions is taken into account; when a character is looking at another character's miniature, the art of the miniature and the social conventions of exchanging portraits may be implicated; when a musician playing the violin affects the characters of a novel or when an event is repeated as a leitmotif, a complex set of musical associations and techniques is suggested.

The inherent temptation in any extrinsically oriented reading is to shift the focus of attention from the dynamic process of textual production to the referent as "source" or causal principle. This temptation is especially strong when art-related texts are quotations or direct references or have the iconic quality of universally recognized symbols.³ Although I am prepared to acknowledge the independent semiotic value of art tropes, their contribution to the narrative must be understood intertextually. By this I mean the dialogical interaction between the two terms (the referent and the narrative) which the art trope relates metaphorically. Thus, the reading of a fictive novel by a character introduces a comparison between the fictive novel and the novel in which the reader of the fictive novel is a character. A similar dialogical tension is created between the symbolic meaning of exchanging portraits (represented by the miniature) and the social norms of giving and taking (of sexual or other favors) between the characters of the novel itself. Finally, the playing of the violin introduces thematic possibilities and structural patterns that relate forms of musical composition to forms of literary composition.

2. The art model as exact replica or synecdoche.

I have first proposed to consider the art-related text in relation to an external referent (defined as the model). I propose now to consider the art-related text in relation to the narrative itself. In this context, in order to reflect the new set of relations obtaining between the art-related text and its referent (now the narrative) it is the art related text itself that is defined as "the model." This shift in perspective (and the resulting shift from the definition of the model as object of imitation to the definition of the model as reproduction) is based on the fact that the terms of comparison have changed with regard to what is or is not observable. At first, the art-related text as trope was proposed as a hypothesis to be validated through the observation and description of how the arts function in the narrative. Now the entire narrative is hypothesized or inferred from the now established and observable art-related trope.

The most straightforward definition of the model as exact replica implies isomorphism or a point-by-point correspondence between the two objects of study, their primary difference being one of scale. The usual example is the exact small-scale

replica of a ship or building. Gide's heraldic metaphor of a shield within a shield or mise en abyme comes closest to the idea of the model as small-scale replica, with the added advantage of showing the model as an insert or a part of the whole. In literary terms this would correspond to a situation where the description of a painting or musical score or reference to a character reading a novel would be interpreted as an exact reduplication of the entire narrative. For example, a character in the novel Magnetic Fields is working on a composition he proposed to call "champs magnétiques."⁴ An isomorphic relation between the narrative and one of its parts, however, is a logical impossibility in a non-spatial medium. Since prose fiction is linear, no segment or part can be an exact reproduction of the whole, unless the entire narrative consists of the repetition of that part. Besides, even in the heraldic comparison, and the metaphor of the mirror L. Dällenbach derives from it, there is an inherent inconsistency with the notion of isomorphism. As Morissette points out, the insert or smaller crest within the crest is always a minor branch within the alliance and uses its own distinctive heraldic emblems.⁵ As to the purest concept of repetition,

that of the mirror, its reflection is really the reverse of that which it reflects: a "replica" can also be an "answer". The mirror is always, in a sense, a distorting mirror, for reflecting also means re-cognizing or thinking and seeing again and, by extension, all the forms of writing as copying and writing over. That is why there is a problem with the metaphor of the mirror as the overriding critical formula deduced from Gide's observations. Its inner circularity has nothing to say about the distinguishing features of the reflexive text. It overemphasizes identity at the expense of difference. For that reason the idea of the inner model as concrete reproduction is best expressed by the rhetorical figure of synecdoche, because it represents the part that stands for the whole.

3. The art model as schema or allegory of reading.

The concept of exact replica or mise en abyme is useful because it draws attention to the narrative function of the art trope. Its application as an interpretive tool, however, is limited to somewhat unidimensional or very short works. Most novels display a number and variety of art references. It is really the idea of reproduction itself that has

heuristic power. By reworking the reader's expectations of the same and the different through repetition and variation the art trope generates a comprehensive grid of relations. There is, as stated earlier, the "vertical" relation of each art trope to its referent. Then there is the relation of each art trope to the narrative as synecdoche. Finally, there is also a network of lateral relations between all the art tropes among themselves because the art trope as synecdoche is really functioning as a shifter between the narrative's metaphorical relations and its metonymical relations. Roman Jakobson's definition of the poetic function in general also describes the poetic or narrative function of the art trope: "The poetic function projects the principle of equivalence from the axis of selection on to the axis of combination."⁶ In the context of this study the principle of equivalence is the symbol of art as root metaphor. The art-related text is by definition "equivalent" or comparable to any art analogue, the narrative itself foremost among them. The axis of selection is the simultaneous possibility of choice among the many forms of art, each offering different modes of concretization. The decisive point at which metaphor

also becomes synecdoche is when specific forms of art are selected to suit the specific design of the narrative as a whole, (i.e., with a view to its sequential or metonymic development).

The sum total of all these relations creates such a complex system of reference that it becomes a reliable and comprehensive reading tool, justifying Gide's claim that mise en abyme (in this instance understood more generally as the art-related text) displays the very subject of a novel. This is a strong claim, as if the art-related text were capable of functioning as signifier to signified with regard to the narrative. Who wishes to share the fate of the literary detective in James' story, forever on the verge of discovering and forever deprived of the secret of the "figure in the carpet?" But Gide's notion of subject is far from simple. It is both the initial design and its accomplishment, larva, butterfly and the spinning of the cocoon. For him the subject of writing is, precisely, the subject of reading and vice versa. This expectation is no less exacting than Joyce's claim upon the reader's perfect insomnia and Barthes' uncompromising S/Z. But if the entire narrative is by definition the subject of the work, who will read Finnegan's Wake as Barthes read

Sarrazine? The art-related text stands, I would submit, at the major intersections of a network of esthetic, mimetic and rhetorical relations that combine to project an accurate enough and comprehensive enough "model" or schema of the work as a whole.

If the ultimate aim of this dissertation is to use the art trope as an instrument of interpretation, its first task must be descriptive. Accordingly, this study will be divided into two parts.

Part I will address the following questions: What are the forms of the art trope? What are the specific contributions of each art? How do the art models as objects of imitation become inner models? The concrete forms of the art trope are practically endless. I will focus on three principal categories: the textual model, the musical model and the pictorial model. The specific contribution of each art will be analysed through an extensive set of examples. The general method of presentation will be both extensive and intensive. A series of brief examples will illustrate the broad range of possibilities offered by each art. A more detailed analysis of a text in each category will show how the art model as object of imitation is integrated into the narrative to become an inner model.

The discussion of these relatively short texts, which lend themselves to a single-art focus, will lay the groundwork for the discussion of more complex texts in Part II. The purpose of Part II will be to test the viability of the art-trope as an inner model (or as the stimulus toward the construction of one) through a reading of three novels, Dostoevsky's The Devils, Sartre's La nausée and Robbe-Grillet's La jalousie.

PART I

FROM OUTER MODEL TO INNER MODEL:
THE ART SYMBOL AS NARRATIVE DEVICE

The arts are uniquely qualified as a mode of inner reflection. All the arts have in common whatever one understands the goal of art to be: broadly defined, to create significant imaginative constructions. Having such an intention in common, the arts can borrow each other's tools. But the arts are also different in that they effect their common goal through different means. The most obvious differences consist in their relation to the real world: the pictorial arts build their fictions relying primarily on the eye, the musical arts on the ear and the word arts on the "tongue." These rudimentary distinctions make no claim to account for the actual complexity of interrelations between eye, ear, tongue, voice, hand and brain. To the "inner" complexity of the human body correspond the "outer" complexities of the "body politic," a man-made world of cities, institutions and ideologies. With these entities some arts may have privileged or specialized links as well, implying additional complications of interrelation and cross fertilization.

To the complexity of interrelation grounded in the organization of the human body and its social extensions corresponds the apparent complexity of interrelation between the arts themselves. The proliferation and interdependence of the art reference in modern fiction seems to substantiate the essential narrative functions of the art trope. New art forms are spawned to the point of bewilderment. Contemporary as well as more traditional fiction is full of myths, lyrics, posters, photographs, stained-glass and other glass work, sculpture, tapestry, popular performances such as circus acts and sports events, mysteries, graphic and word collages, emblems, tales, allusions, quotation, epigraphs, use of foreign languages and other intertextual references.

It is important to bear in mind, however, that when I consider the interaction between the narrative and its models of "imitation," these fields have an unequal status in this discussion. No matter how interested a writer is in painting or music, for example, or how accomplished in these arts, the art of writing remains primary. Typically the writer looks to fairly stable and even conventional resources in the secondary field for the sake of what

they can bring to his mastery of the primary field. Similarly, when art tropes point to entire value systems (historical events, cultural myths, psychological archetypes, esthetic conventions) they are usually emblems of the work's questions rather than of any of its answers. The staggering weight of intertextual reference in the twentieth century (as in Pound or Joyce) is encyclopedic by way of accretion rather than in any hierarchical sense of progressive development.¹

The central question of how the art-related text mediates the transition from external model to inner model is answered by each art specifically, and within those broad categories, by each novel according to its own needs. In the following three chapters I will consider the art trope in relation to three basic esthetic divisions: the written word, the pictorial arts and music.

CHAPTER 1

THE WRITTEN WORD AS MODEL

Literary models are obviously less definable than the "other" arts by reference to an external esthetic norm. They can be "other" by virtue of generic differentiation (lyric, pastoral, romance, myth, story, etc.). They are most clearly "other" by virtue of competing authorship. This can create a highly fluid and ambivalent relationship between model and narrative. The medieval conception of sen and matière can establish a basic understanding about the relationship between one text to another that can shed light on later and more complicated developments. When sources are merely manuscripts to be copied or stories to be retold rather than pièces à conviction, a writer need not suffer the "anxiety of influence." But even under those innocent circumstances ambiguities arise. Memories, no matter how excellently trained, may falter. Manuscripts may be damaged or lost or poorly copied or translated. Inevitably, gaps and inconsistencies develop that need to be bridged. From the attempts to rationalize

such differences stems the creation of new texts. The old matière acquires a new sen and, gradually, turns into a new matière.

The disjunction between sen and matière is not only the result of chance adjustments or the more or less intentional re-interpretation by individual authors. There developed an extraordinary discrepancy between the bulk of oral and written stories (in the matter of Brittany for example) and the meaning later readers or copyists were able to attribute to them. This disruption between sen and matière resulted from major shifts in the social context that sustained or relinquished certain cultural assumptions. Thus, the remaniement of the matter of Brittany from its Celtic sources to Chretien's twelfth century romances to Malory's comprehensive epic, documents in very specific ways the transformation of medieval society and exhibits a re-evaluation of its fundamental ethos.

The reworking of texts by medieval writers, whether in copying, annotating, juxtaposing or boldly "reducing" (Malory's expression) and assimilating suggest a palpably physical workshop in contrast to the rarefied space Romantic poets claimed to need for the visitation of their muse. Joyce seems to

reconcile the two poles of this attitude towards the strictures and dependencies on the written word or other writing by suggesting that the literary workplace is a "smithy of the soul." From original in the hierarchical sense of first to original in this Romantic sense of unique, the written model shrinks from a position of total supremacy to a gradual position of decreased authority. Coinciding initially with the entire narrative it becomes broken down into inserts or quotations to finally become mere allusion.

Nevertheless, the idea of textual authority remains an active literary topos (or matière,) giving rise to the new convention (or sen) of the unreliable text. Even when the model text cannot be identified as explicitly as in Malory or Wolfram, the assumption of medieval specialists remains that lost sources, of which there are many extant fragments, had to be the virtual model of every medieval text. This reliance on the authority of the text becomes sharply questioned during the Renaissance.¹ This is evident in an encyclopedic writer like Rabelais who seems to break up and transform an older idiom into a new hybrid variant by incorporating the former into his text through an extensive and parodic system

of quotations.² Cervantes' initial reference in Don Quixote to an alleged Arabic manuscript and the subsequent questioning of its reliability is another example of the parody of the convention of textual authority.

This reaction to the authority of the text introduced a kind of narrative that could be characterized as mimetic. It was based on a new interpretation of what stories should be: they should not be a reproduction of other stories but an unmediated reproduction of "reality." Of course Cervantes had already anticipated the problems of his own position and displayed them in the paradoxical tensions of his work. Some major exceptions aside, however, (Diderot and Sterne) the mainstream of the novel developed in the direction of mimesis, whether psychological or social. It is precisely against the critical consensus of the "realism" of the novel so dominant in the nineteenth century, that writers like Joyce, Proust, Belij, Thomas Mann and others found renewal in the materiality of the text again, which is no longer viewed as an instrument of access to reality but as indistinguishable from it. Thomas Mann documented his own montage technique in his Story of a Novel where he explained the quite literal

use of Faustus chapbooks while textual incorporation of portions of a History of Music have also been documented.³ Genette's characterization of Proust's writing as palimpsest illustrates another medieval-modern parallel in the writing or writing over of authoritative texts.⁴ There is a citation in A la recherche du temps perdu of an alleged piece by the brothers Goncourt. Just as the Verdurins lionize all the wrong people in Proust's novel, the brothers Goncourt were lionized by the original or "real" salon Verdurin. Their "text," surrounded by the sea of Proust's own tentative, constantly shifting re-appraisals amounts to a systematic deconstruction of that stolid "reality." It is as if Proust's salon Verdurin were a cumulative result of the many rewritings, with slight corrections each time, of "the salon Verdurin according to the brothers Goncourt." The Goncourt pastiche epitomizes the naive literary model Proust's novel could never be. This gap between language and what it signifies is nowhere as acutely apprehended as in the discussion of the etymology of various provincial name places. Not only, as the young Marcel discovers to his disappointment, do the actual places never correspond to the extraordinarily evocative names he

had been rolling around in his mind in anticipation, but the names themselves are unreliable. Celtic or Germanic or Latin etymologies, each meaning something else, can just as plausibly account for the same place name. Thus the "deeper" one digs for "truth" the shakier it becomes, leaving language as supreme artificer.

Since examples could be multiplied indefinitely I propose to center my discussion on the study of two cas limites where the conception of the written word as model is radically different from each other, yet clearly related. I will first use the grail story from the matter of Brittany to study the transformations of the model from copied or summarized or translated text to "inner model" or subtext. My second example will be taken from modern fiction. In Gide's Les faux monnayeurs the idea of discrete texts within the body of the narrative is clearly an intentional device. Like the disjunction between sen and matière that arose from the successive reinterpretations of the grail story, Gide's novel sets up the expectation of a dialogical tension between the presumably straightforward telling of events and the interpretation of those events through the documentary validation of the

inserted texts. Just as many of the remaniements of the medieval story were tendentious or based on ignorance or misunderstanding, the various textual inserts in Les faux monnayeurs can be instruments of obfuscation as well as instruments of insight. While the medieval texts carry on their dialogue across centuries, however, Gide's texts compress a similar dialectic within the bounds of a single work.

1. "Sen" and Matière:" Transformations
of the The Grail Story

Out of some eighteen or more medieval remaniements of the grail story, which belongs to the complete cycle of the Arthurian romances, I shall focus on a limited number of the most familiar and accomplished versions. I shall then briefly follow their absorption as mytos or fabula into modern idioms.

The earliest romance, Chretien's Conte du Graal, remained unfinished, possibly interrupted by the author's death between 1182 and 1190.⁵ The author of the second romance La Queste del Saint Graal, remains unknown to this day, although internal evidence seems to point not only to a cleric but to a monk of the Cistercian Order, who must have worked on the Queste between 1120 and 1230.⁶ The dates for

Wolfram's Parzival are approximately 1197 to 1209 or 1215.⁷ Malory's identity has been questioned in recent scholarship, the date of his Noble historie remaining set about 1460.⁸ The purpose of these cursory indications is to note the time span embraced by our topic, with the added twist of a shift from French, to German, to English.

The very titles of the four works under discussion reflect rather precisely each author's new conception or sen of the very old matière of the grail story. The transformation of the Saint Graal in the Queste into Sankgreal in Malory is telling. In the first case, we have a living mystery, both religious and poetical, for we do not know what Saint Graal means: it will take many pages, clashes of arms and arduous doctrinal preachment before we are to "see" the mystery in its full and blinding light. In Malory the question is begged for we understand from the start Sankgreal to mean le sang réal or Christ's blood shed for our redemption, and the urgency to rediscover or reexperience the mystery is lacking. In Chrétien the mystery is never solved at all. As A. Pauphilet aptly says, "C'est surtout pour ce qui concerne le Graal qu'on peut dire que la légende s'est formée à force de fictions

explicatives."⁹ Indeed, the grail is not "holy" at all in Chrétien but merely a golden grail, a container whose shape and size -- whether a cup or a platter -- has caused much flow of scholarly ink. The fact that it contained a wafer comes almost as an afterthought revealed during Perceval's confession to his uncle. This afterthought is pregnant with consequences, however, since it determined the christianization of an object originally associated with Celtic myth.

The modern scholar is, in fact, in a position to give Chrétien a lesson or two about the "real" meaning of the grail.¹⁰ Its possible association to the horn of plenty of Irish myth or its function as a testing cup and the whole episode surrounding its appearance on a journey to the netherworld, or the hypothesis of the grail, the bleeding lance and the broken sword as objects of a fertility ritual seem to have been totally alien to Chrétien. He seemed attracted by the fairy-tale quality of his archaic and fragmentary sources. The grail itself and all the trappings of the supernatural that surround it remain incidental and merely decorative in a work that is essentially a comic Bildungsroman with gothic overtones. For Chrétien's romance is,

essentially, le conte de Perceval, the likable country bumpkin who mistakes knights for angels and gains love and honor at King Arthur's court by virtue of a real comedy of errors. The stock character of the foolish younger son who outsmarts his wicked older brothers and wins all the prizes can be recognized in the figure of Perceval. The naive hero, as the etymology of nice and innocent suggest, does have the makings of a fool in Christ, though Chrétien leaves any such possibilities untapped, bent as he is on civilizing his sauvage. The dilemmas of courtly ethic, not of Christian spirituality, are at the core of his quest.

* * *

Wolfram von Eschenbach's Parzival, whose middle portion is clearly based on Chrétien's story, elaborates a rather different meaning for the grail: it has become a stone of occult powers and mystic, even magic significance. Since it seems axiomatic that medieval writers always worked from established sources, some medievalists are still searching for the lost source of Parzival for those books that

cannot be accounted for by Chrétien. The meaning of the grail as a sacred rock seems to point in the direction of Islamic sources while the rituals surrounding it have also been linked with those practiced by the Order of the Knights Templars.¹¹ The secular opportunities for Christian service, largely unrealized in Chrétien are fully developed in Wolfram, who also retreats from Chrétien's notion of courtly love in favor of plain matrimony. Charles E. Passage summarizes the essential sen of the grail in Parzival:

The scope of Parzival is greater than that of any medieval literary work except Dante's Divine Comedy, and in his way Wolfram encompasses as much of human experience as does the Italian poet. His two spheres, the Arthurian circle and the Grail circle, include most of the important aspects of human existence, worldly and spiritual.

There is here no trace of dualism or of asceticism. The Grail circle is set off, but not separated from Arthur's world. The Lord of the Grail may marry and have children. The knights of the Grail practice the calling of knighthood and they may even leave the Grail castle for long periods to become lord of a land left without a ruler, and marry in that land, and have children. The women in the service of the Grail are always free to leave and marry, though their children are then urged by Trevrizent to continue in the practice of knighthood even while searching

for the Grail. The two worlds, the Grail world and the world of knighthood, are constantly mingling. It is clear that Wolfram is affirming the goodness and meaningfulness of life in this world and that the Grail sphere is not set in opposition to life itself, but is simply the other side of the scales, another aspect of human existence. (op. cit. pp. vii-ix)

* * *

The broad canvass of Wolfram's Parzival, his code of knightly service, are in total contrast to the thirteenth century anonymous Queste. Here it is the courtly and knightly sen elaborated to a large extent by Chrétien that becomes the matière. The ground had been prepared by Robert de Boron, whose christianization of the grail, conducted with fierce esprit de système and little poetic inspiration in his Joseph of Arimathea identified the grail as the dish of Christ's last supper and that (presumably the same) in which the blood flowing from his wound was collected during the crucifixion. More paradoxically, the author of the Queste finds in the pagan sources of Chrétien's matière a congenial atmosphere for an elaboration of his own sen. Pauphilet writes:

"Le génie de cet auteur est d'avoir exploité avec une audace systématique les velléités de ses prédécesseurs ... En donnant à son héros une vie qui ressemble à une descente aux enfers, en faisant de lui le vainqueur des puissances des ténèbres, l'auteur de la Queste a presque retrouvé le sens premier du mythe, et ramène quelque philosophie là où ses devanciers n'avaient vu qu'une étrange aventure." (op. cit., p. 209)

The value of the grail as an object, even a sacred object, whether a Passover dish or a relic consecrated by Jesus' blood, is discarded. As Albert Béguin notes in his preface to his translation of the Queste into modern French, the reader's knowledge about the grail's complicated history seems assumed.¹² It is as if Joseph de Boron's work had once and for all explained" ... la concordance et comme la simultanéité mystérieuse entre le drame du salut et le drame des siècles humains." (ibid., p. 31) One instance of this familiar symbology is the equivalence between the table of the Last Supper, the altar of the mass and the round table of Arthurian knighthood, whose founding makes possible the final manifestation of the holy grail. Only again, taking all this for granted, the Queste reverses its logic, beginning at the round table and leading away from it in an irreversible progression

toward spiritual, not earthly glory. Hence the occasion of its first appearance is imbued not only with lofty solemnity and sublime expectation, but sad and bitter foreboding.

This announces the inevitable discreditation of the great Arthurian heroes, Perceval and Lancelot foremost among them, precisely because of their prominence in the code of courtly knighthood. Since the two ideals, one earthly, the other spiritual, are conceived as mutually exclusive by the author of the Queste, its hero must either come from elsewhere or stand in conflict to the premises upon which it is elaborated. Lancelot, of course, being the very incarnation of the courtly and chivalric ideal, can neither come from elsewhere nor become a total renegade (in secular terms), and thus affords the makings of a tragic hero caught between two conflicting ideals. Galaad, however, being but an obscure figure in the Arthurian galaxy, is free to be modelled on an 'alien' literary tradition, that of patristic Biblical exegesis.

The contemporary reader of the Queste, even if not too well-versed in patristic literature, must have found his way in this forêt de symboles and enjoyed the author's exhaustive and specialized

display of erudition. To more secular-minded readers, the task of penetrating the lofty mysteries of the grail was facilitated through the use of the familiar and popular conventions of courtly romance. On the other hand, no one contributed so much to discrediting those very conventions than the author of the Queste. The gullible reader, enticed by a display of the usual fare of knightly adventure (tournaments, rescuing of damsels and colorful apparitions) is abruptly faced with his favorite heroes in a totally new light: "Si ne devez mie cuidier que ces aventures qui ore avienent soient d'omes tuer ne de chevaliers occire;." (Queste, p. 75) The tournaments, in fact, are allegorical, and the reader can always rely on "l'ome chenu en robe de religion" to appear opportunely to propound its "seneffiance". As a consummate artist, however, the author knows that "li cuers de l'ome si est l'aviron de la nef, qui le meine quel part qu'il veut, ou à port ou à peril." (ibid., p. 76) He will seduce the human heart by waving before it's mind's eye "... les granz merveilles dou Saint Graal, et fera veoir ce que cuers mortex ne porroit penser ne langue d'ome terrien deviser." (ibid., p. 77) From the frivolous matter of knightly prowess and courtly

love, he creates an elaborate allegory of religious salvation.

* * *

Malory comes to the matter of Brittany by way of the alliterative Morte, which had prepared a conception of the knight as epic hero. Neither the spiritual sen nor the allegorical mode or the French Queste seem particularly congenial to him, yet he undertakes to integrate the grail story into a series of books about King Arthur and his court. Although claiming to be a mere transcription of the French Queste, Malory's grail story is another radical rewriting of its meaning. While following the actual wording of the text very closely, he "reduces" his matière. It is precisely through his omissions that the new sen emerges: Malory excises mercilessly most theological speculation, which constituted the bulk and essential sen of the French work. His additions, though relatively few, all contribute to further obscuring the symbolical meaning of the grail. It becomes a sort of "ryche" but thoroughly domesticated implement of "clene lyvyng." The effacement of the grail as controlling source of meaning initiates the

rehabilitation of Sir Lancelot from abject sinner to tragic hero. Eclipsing both Percival and Galahad, Lancelot gains stature by means of reducing the number of pages that dwell on his sin or on Galaad's comparative greatness, and by the formulaic reiteration of praise associated with his name: "and else ye were more abler than any man lyvyng." Through these cumulative alterations Malory creates the new sen of tragic conflict between the two human ideals of love and loyalty, only now no longer toward God but toward the king.

* * *

The remaniement of the grail story did not stop with Malory, nor is it confined to the written word.*

* One of the most famous recreations is Wagner's opera Parsifal. This musical drama repudiates some of the earthy qualities of Wolfram's poem. Just as the anonymous Queste had gone over Chrétien's head to use some of the supernatural elements undeveloped in his version for purposes of theological argument, Wagner substitutes for Wolfram's fullness of characterization of individual figures and social manners a grandiose Gothic revivalist version of mysticism. It singles out and cuts off from the logical sequence of the story certain motifs, now musically developed ("Last Supper," "Grail," "Faith," "Lance," "Kundry," "Enchantment...") to create a mood of brooding mystery. Parsifal, on the other hand, comes into sharper focus as principal hero, having acquired some of the

mystical tones associated with Galaad. Wagners's version stands very much within the tradition of more or less willful misunderstanding of earlier versions. Just as the earlier authors had done before him, he responds to something proto-typical in the model while responding to it on the terms of his own time and individual genius.

Another such remaniement is Eric Rohmer's film version. In contrast to the freedom of the circulation of the various medieval versions across language borders, Wagner's and Rohmer's productions are relatively parochial in that each confines itself to the indiginous model of his country. Rohmer's film seems essentially a recreation of Chrétien's conte, though the religious element seems stronger than the original would warrant, and must have filtered down from lateral sources (Joseph of Arimathea and the Queste). The chief interest of this film is in the conscious way in which it presents itself as a vision of the model rather than one of its versions. Wagner had used his mastery over the medium of music to disincarnate Wolfram's Parzifal in order to liberate and give free rein to inchoate emotional undercurrents perhaps inherent in the model, but particularly suited to Wagner's own musical and ideological purposes. Now Eric Rohmer has used the visual resources of his medium to articulate a modern view of medieval naiveté, partly inherent in the model again, and partly superimposed upon it. To achieve an interpretation both conscious of its distance and yet faithful to the "spirit" of the original, Rohmer resorts to the model of the medieval illumination for the creation of his sets, which are pictorial rather than filmic in effect, and foil the modern filmgoer's representational expectation of verisimilitude in color, scale, movement and perspective. While Rohmer's stylized film sets may suit our contemporary tastes much more than Wagner's extravagantly grandiloquent ones, there is a miniaturist's mannered quality in them that insulates us from Chretien's deeply felt moral issues. The grail story needs to be told again.

The grail story has been told again, with the great poet's gift of real insight and renewal in Eliot's Wasteland. In Eliot's recreation the model is completely internalized. The various allusions (to Jessie L. Weston's From Ritual to Romance and Frazer's The Golden Bough as well as to many other "sources") are dutifully and noncommittally listed by Eliot. They have, however, no real bearing on the poem because the complete fusion of sen and matière leaves no chinks for archeological excavation. This is not the case where the reader's erudition opens up unsuspected "layers" of meaning. The reverse is true: the poem's effect is to obliterate centuries of scholarship. It pushes back walls and opens strange windows on familiar landscapes. Who is the Fisher King? What is the Grail? We are really no wiser than Perceval in the castle of Corbenic. But we do know that there is great loss, and that the land is barren, and that the ritual question has been asked again.

* * *

My analysis of medieval prose was an attempt to test the possibilities of intertextuality under

conditions of linguistic complexity less dizzying than in modern fiction. The development of the grail story from oral tradition around the pre-text of an indeterminate word ("the grail") into a series of texts using each other in turn as pre-texts for ever more elaborate and encompassing texts presents problems of textual interrelation no less subtle or willful perhaps, if less compressed and elliptic than the interrelations of texts in more modern writing.

Having reached the culmination of its expansion with Mallory, the grail story loses its authority as text and regains something of its original fluidity as word-of-mouth. If Wagner, Rohmer and Eliot have each read one or another version of a medieval grail story, they have all rejected its purely textual premise either by abandoning the written word as dominant medium (in the case of Wagner and Rohmer) or as in The Wasteland, by reducing to allusion what was full-blown and acquired as text, thus reducing it to inarticulate pre-text again.

The definition of author as auctor in the quasi-medieval sense of augmentor has found new favor with modern criticism to balance the presumed excesses of the conception of the author as demiurge. T.S. Eliot was both herald and footsoldier

in assuming the burdens of "the great tradition." Since then linguistics and philosophy have highlighted the role of language as signifier at the expense of author and world as participants in signification. As one of the early questioners in authorial seriousness and manipulators of text as both signifier and signified, Gide may provide the next case in point for the written word as model.

2. The Question of Textual Authenticity
in Les faux monnayeurs

Gide's Les faux monnayeurs is the paradigm of the self-conscious mode, using the symbol of false currency to test all forms of authenticity, but especially to test the transactions between the truths of life and the truths of fiction through the currency of language.¹³ The moral dilemmas of the novel seem curiously tangled up with the exercise of writing and reading. There is Edouard's diary, which takes up about one half of the entire narrative; there are letters; there is the diary of the pastor and there is the fragment of Edouard's fiction. All this writing is assiduously read by characters to whom it is addressed as well as by illegitimate readers. The importance of Edouard's diary has been

broadly recognized, but to my knowledge nowhere carefully enough analyzed or considered in relation to other models of the written text used in the novel. In proposing such an analysis I expect to elucidate the function of the various forms of the written word as used in Les faux monnayeurs. In so doing I also expect to gain access to "the very subject" (Gide's own words with regard to the device of mise en abyme) of his novel.

One of the first problems in considering Edouard's diary is its very identification. Its claim as a separate entity rests on being set off within quotation marks and clearly labeled "Edouard's diary." It soon becomes apparent, however, that these purely typographical marks of distinction are not supported by any accepted rule of fictional logic. Claiming about one half of the total narrative, the diary cuts it up, sometimes within and sometimes across chapter sections, into an intricate succession of segments. These pseudo-inserts into the novel establish with it a serial pattern of juxtapositions that reinforce and cancel each other out in turn, creating a sense of overlapping and non sequiturs yet tightly held together by the ongoing development of the plot, which ignores these

"logical" inconsistencies. The form of the dialogue cuts across the frame of the diary throughout the novel and practically obliterates any sense of confessional intimacy or intellectual authority usually associated with that mode.

Nor is verisimilitude sustained in the handling of letters: they are sometimes inserted into the diary, sometimes "shown" behind Edouard's back, as it were. This deliberately illogical handling of correspondence illustrates the whole development of plot structure: there is total interdependence rather than any more or less subtle duplication of story: plot elements started in the narrative are carried out in the diary, which itself furthers the development of subsequent narrative direction.

This complex use of the text officially designated as "diary" undercuts all the conventions usually associated with the diary form. One of these conventions is that it offers a means of delineating narrative point of view, presumably the particular first-person voice of the diarist as against the omniscient impersonal voice of the narrator. But the ambivalence between authorial control and the independence of characters is displayed in the very first sentence of the novel, which is attributed to

Bernard: "C'est le moment de croire que j'entends des pas dans le corridor." The irony of the character who knows that he is a piece of writing is later compounded by the irony of the writer-diarist who never suspects that he is a character. Edouard is a "character" not only to the narrator and the reader, but to other characters as well, when the privacy of his diary is violated by Bernard, who reads "about" him. Thus our immediate access to Edouard's thoughts and feelings, which a diary presumably affords, is interfered with on two counts: we read it through Bernard's perception of it and then that illusion is dismissed as well when the narrator intervenes for no better reason than to give Bernard a chance to catch his breath:

"Passons. Tout ce que j'ai dit ci-dessus n'est que pour mettre un peu d'air entre les pages de ce journal. A présent que Bernard a respiré, retournons-y. Le voici qui se replonge dans sa lecture."
(op. cit., p. 145, v.I)

The effect of distanciation accomplished by these intrusions rests on a sense of violated convention, a convention, as it happens, that has been deliberately proffered to the reader earlier. Edouard describes the function of the diary as follows:

"Si vous voulez, ce carnet contient la critique continue de mon roman; ou mieux: du roman en général. Songez à l'intérêt qu'aurait pour nous un semblable carnet tenu par Dickens, ou Balzac; si nous avions le journal de L'éducation sentimentale, ou des Frères Karamazof! l'histoire de l'oeuvre, de sa gestation! Mais ce serait passionnant ... plus intéressant que l'oeuvre elle-même ..." (ibid., p. 135, v.I)

What Edouard doesn't seem to know but Gide surely does, is that we do have these journals, and that the relative interest of the journals with respect to the novels is on the order of the interest of Eliot's footnotes relative to his poem.

The promise of exciting revelations about les ficelles du métier is disappointed. To be sure, the diary does contain some scattered remarks about the nature of writing. But the most direct and extensive discussion of Les faux monnayeurs in progress occurs outside of the alleged frame of the diary in the conversation between Sophroniska, Laura, Bernard and Edouard. More generally, esthetics and the role of the writer are a constant topic of discussion, with distinct satirical overtones, throughout the novel, where at least half the characters have literary propensities. The satirical overtones are particularly directed against Edouard's rival in

love, the count of Passavant, and his project to found a literary review, and are recorded in dialogues between the latter and his prospective general editors, from Dhumer to Olivier, to Strouvilhou to Armand Vedel. A less direct, but equally cogent poetics of the novel can be read in Edouard's discussions about music with the old La Perouse. (ibid., pp. 206-208, v. I) This last discussion, it is true, occurs as recorded by the diary, but it is not synthesized from Edouard's point of view.

Edouard's lack of esthetic insight culminates in the assertion toward the end of his diary that he will not include the episode of Boris' death (which we have just been given to read in the novel). The reason Edouard gives for its inacceptability is that it cannot be motivated and comes as a surprise, whereas it should be rather obvious to any but the most inattentive reader that Boris' death had been carefully pre-staged. There are both minor and major signs and portents to that effect: the quasi-exchange or barter of Boris "talisman" against Strouvilhou's false coin; later his increasing isolation, and finally the news of Bronja's death (I am assuming that Gide is using the meaning of Bronja

as "armor" and "protection" in Polish with ironic intent in the same way that he uses other names, such as Passavant or Bercaïl.) Boris' death was also announced parodically in the mock shooting of the young poet Bercaïl by the drunken and definitely "real" Jarry.

More substantially related to Boris' death are the parallel failed suicides of La Perouse and Olivier. The fact that the La Perouse episode happens within the diary frame while the Olivier episode happens outside of it is another example of deliberate inconsistency. Yet thematically these episodes are intimately related: La Perouse is old and wishes to die out of (Schopenhauerian) pessimism. Oliver is young and wishes to die out of (Dostoevskian) enthusiasm. What relates their action to each other and to Boris' death is a carefully modulated transition, playing on the analogy of death and sleep. The image of sleep itself is made emblematic through the use of a pictorial rather than a written model: to Edouard, Oliver looks like the sleeping shepherd he had once seen represented on a bas-relief in Naples.

The dizzying array of interrelations between levels of fictional modes of presentation warrants a

closer look at how the image of sleep effects the transition from one level to another. At the wedding ceremony of Laura, which should according to general opinion have been her betrothal to Edouard instead of Douviers, Edouard and Olivier sit together holding hands as if the ceremony was really taking place for them:

"Il/Olivier/a gardé les yeux fermés pendant presque toute l'interminable allocution du pasteur, ce qui m'a permis de le contempler longuement; il ressemble a ce pâtre endormi d'un bas-relief du musée de Naples, dont j'ai la photographie sur mon bureau. J'aurais crû qu'il dormait." (ibid., p. 122, vol. I)

After a painful interlude, a kind of testing time for both, (Olivier with Passavant and Edouard with Bernard) their union is consummated, where images of both life and death merge into images of sleep in almost the same way as just cited:

"Olivier respirait encore, mais faiblement ... Olivier gardait les yeux fermés ... Olivier, cependant, revenait lentement à la vie. Edouard s'était assis à son chevet. Il contemplait ce visage clos ... Il avait pris une de ses mains et concentrait son interrogation, sa pensée, sa vie entière, dans ce contact ... Olivier reposait. Edouard se rassit près de lui. Il avait pris un livre, mais le rejeta bientôt sans l'avoir ouvert et regarda dormir son ami." (ibid., p. 138, vol. II)

Though delicately and tenderly evoked for its own sake, the love relationship between Edouard and Olivier is not an end in itself, but a means: "L'esprit, pour témoigner, ne peut se passer de matière." The spiritual or perhaps more accurately the allegorical aspect of the Edouard-Olivier relationship is made emblematic through the reference to a work of art. The sleeping shepherd could be David contemplated by Saul or even Michaelangelo's unawakened Adam, about to be called to life by God's creative touch. That Edouard's contemplation of a slumbering Olivier carries these connotations suggests in an indirect way (and for that very reason in an emotionally more potent one) the situation of the writer writing, which the overworked model of the diary failed to do quite in this way. The image epitomizes the split between the writer as distanced God and the writer as actor in his own story. Olivier as another self is clearly spelled out:

"La singulière faculté de
dépersonnalisation qui me permet
d'éprouver comme mienne l'émotion
d'autrui, me forçait presque d'épouser
les sensations d'Olivier, celles que
j'imaginai qu'il devait avoir;"
(ibid., p. 123, vol. I)

There is of course a great deal of irony as well as pathos in Edouard's longing, in his posture of

God-like insight and experience, and in that he would propose to save Olivier from the all too-common struggles for survival that are threatening to engulf him. This God-like authority, as well as tenderness and helplessness in Edouard's feelings for Olivier is also the writer's attitude toward his work: the tension between created beauty and untamed life, the urge to mold and fashion and arrest life to create a perfect work of art, but the sense that such art is at best an illusion and at worst a betrayal. If Adam/Olivier/the novel is not to remain a clay figure, they must be allowed to stray out of Eden and out of Edouard's control.

This is why Edouard's diary cannot be, at least by the definition of this novel, an instrument of control for him or an instrument of revelation for the reader. It can only be a record of trial and error, self-deception and blundering good faith. Insight and revelation, if any, are peacemeal and inconclusive, pointing to other forms of the inner model or to other forms of the written word. Only when all these have been read in relation to each other and to the novel can there be a sense of completed insight.

It would be consistent with Gide's ironic use of the diary form that a "revelation" of sorts should be hidden where least expected, (i.e., in the artificial prose of Edouard's fictive "novel.") As Edouard himself protests, the use of his "novel" as a means of effecting his nephew George's rehabilitation is rather "absurd." Instead of dealing straightforwardly with the young man's involvement in the circulation of false coins, he has him read a general discussion on stealing. This refers back to the earlier stages of the novel when Edouard catches George shoplifting. Also, George's mother confides in Edouard her suspicions about some missing cash. Stealing, however, is hardly the only 'problem.' George had literally blackmailed Edouard into buying for him the very book he was attempting to steal by insinuating that he, Edouard, had been trying to pick him up. This is why Edouard fails to avail himself of the moral authority of coming to speak to George on his mother's behalf. Why insist so much on the indirectness of the method, duly expressed in the italics of the print and the mannered names of the characters (not unlike those used in Gide's earlier fiction)? George has no trouble using this as an excuse to reject the substance of the message intended for his edification.

The fact of the matter is, Edouard clearly acknowledges that it was his last meeting with his half-sister that prompted him to write the fictional dialogue. Yet the occasion of that last meeting with Pauline was not George and his still unproven stealing, but his brother Olivier and Edouard's seduction of the young man. Though the mother discreetly reserves judgment, she is hardly likely to share her son's 'enthusiasm unto death.'

This rather different interpretation of Edouard's fictional novel can be supported through the analogy of yet another inner model: the passage in the diary of the pastor who recorded in it his spiritual battle against smoking. This passage is shown to Edouard by Sarah, the pastor's daughter. Edouard is surprised and inclined to tax the good pastor with hypocrisy, because the magnitude of the struggle as recorded in the diary does not correspond to what the pastor had said to Edouard in person: that the project had been successful and even relatively effortless. Sarah shocks Edouard by suggesting that another word be substituted for "smoking" to make sense of apparent inconsistencies. In the same way, if another word is substituted for "stealing" in Edouard's novel, the text will remain

equally meaningful, actually much more so in scope and generality and acquire a much deeper poignancy of personal relevance. This is also clearly George's intuition, who points immediately to the chink in the armor: If the recipient of Edouard's reforming zeal were to take him at his word, Edouard himself would be the greater loser. Edouard's eyes fill with tears at these words, but George does not mistake the direction of his uncle's love: he may be his uncle's nephew, but he knows he is the wrong one (after all, he did make advances early in the novel which Edouard ignored.)

As it happens, there is a God in heaven, (or a narrator in firm control of his novel) and all ends well: Boris, as was inscribed on his talisman, bears the collective burden of the characters' sins, so that George can go back to his mother, Olivier can survive his suicide attempt and Edouard happily resume his writing with renewed ease of inspiration. Will the story be about Eudolfe or about Olivier? Chances are, it will be about Caloub, as the last entry in his diary states: "Je suis bien curieux de connaître Caloub."

When life and art constantly betray each other, and are locked in an insoluble paradox, who really

has the last word in this competition between narrator as implied author and author as character? It seems that the writer-in-residence and the writer-at-large are merged at last, for the last question about Caloub is really a new beginning: there can be no last word, except quite literally with the last breath of life. In the meantime, many words have passed from the false reality of the diary to the possible truth of fiction, a currency of sorts, always subject to falsification, always questionable, but always questioning.

In following carefully how the journal is integrated in Les faux monnayeurs and related to other forms of the written word we have come to discuss not the genesis of that novel, but its very design and meaning. The fact that Edouard's diary turns out to be a series of carefully constructed units of the body of the narrative itself doesn't invalidate its mode of existence, at least provisionally or conceptually as separate entity. The setting off of the diary between quotation marks signals, theoretically, the gap between the telling of events and the interpretation of those events. The ironic trespassing of the diary's frame and the re-integration of the textual model as discourse or

interpretation back into the fictive mode of narrative events dramatizes the gap within the alleged logic or motivation of the discourse itself.

Thus, the gap between sen and matière evidenced in the successive remaniements of medieval texts is displayed in Gide's novel within the same text by means of an interaction within it of the idea of discrete texts. Thus, there are several "models" in the sense of analogues of the written word in Les faux monnayeurs and it is their cumulative interdependence that propels the narrative and completes its meaning.

If the medieval scripteur (the anonymous author of the thirteenth century Queste for instance) looked to the authenticity of the text for allegorical sanction, a modern writer like Gide prompts us to follow the manipulations of his texts within the text as an instrument of epistemological criticism. The model as written exemplar turns in on itself to become the inner model of reading.

CHAPTER 2

THE PICTORIAL MODEL

A fictive painting is a text that refers to a real or imagined painting. There is, for example, a reference to a Caravaggio in Henry James' The Wings of the Dove. In The Picture of Dorian Gray, however, the painting described has no specific extra-narrative point of reference although the general idea or class of objects called paintings is implied. Whether a fictive painting is associated with a known masterpiece or not paintings are an extremely frequent literary topos. From Longinus' reference to a series of cave paintings to a virtuoso use of pictorial arts (posters, photographs, statues as well as paintings) in contemporary fiction, literature displays an uninterrupted art gallery.

The pictorial model consists essentially in introducing the dimension of metaphor into the metonymic order of the narrative. This phenomenon has been variously characterized. Lessing called it the "conflict between the coexistent nature of a body with the consecutive nature of language."¹ The

body is the signified referent which the signifying allusion or description introduces into the narrative. If that "body" or referent is a painting, it is either a hypothetical object defined through the common knowledge of what paintings are, or it is a real object known as such-and-such a painting. The metaphoric property of "bodies" in general can be derived from their "coexistent" nature. They are indivisible, compact wholes, present to the mind's eye simultaneously as parts in a coherent spatial arrangement. Paintings are certainly "coexistent bodies" in that sense as they suggest at a glance through composition of line and color a whole complex of sense impressions, thoughts and feelings. Fictional paintings are therefore metaphors in that they capitalize on the synthetic characteristics of the pictorial to introduce concretely and emblematically into the narrative the enormous range of associations attached to works of art as cultural (i.e. social, historical, religious, psychological, esthetic) symbols.

Similar to Lessing's notion of the "coexistent body" is James' formulation of the device of "foreshortening," which replaces serial presentation through a process of amalgamation:

"...where representation is arrived at, ... not by the addition of items but by the art of figuring synthetically, a compactness into which the imagination may cut thick as into the rich density of wedding cake."²

Lessing had referred to just such a "wedding cake" when he praised Homer's description of Achilles' shield:

"[Homer] was able to make his shield the very essence of all that happened in the world by means of a few pictures." (op. cit., p. 95)

But Lessing's statement had stressed the idea of "conflict" between the pictorial or spatial and the linguistic or temporal dimensions of poetry (or narrative). An idea similar to Lessing's "conflict" is Oscar Wilde's paradox of movement expressed through stasis:

"[I wish] through an art essentially immobile...to convey...the sense of swiftness and motion."³

How are Lessing's "conflict" and Wilde's paradox, which are created by the use of the pictorial in the narrative, resolved? Once again Lessing is happy to praise Homer's "lively" manner, because his description of Achilles' shield has been integrated into the action of the story through the device of its being made before our eyes. Lessing contrasts

this example with the description of Aeneas' shield by Virgil, which remains, according to him, a set piece. A similar comparison between two modern examples can offer a further illustration. In Oscar Wilde's novel the intent, as stated in the Preface, had been to use the fictive painting as a means of "foreshortening" the "compactness" of Dorian Gray's life. The effect, however, seems to fall short of the intention. The diabolical changes of Dorian's portrait are like the twitchings of accelerated action in early motion pictures. They fail to suggest Dorian's life of "unspeakable" crime. For Lessing's "conflict" and Wilde's own impression of "swiftness and motion" to be productive in narrative terms, spatial suggestiveness must be translated into words: metaphor must become metonymy. In short, novelistic pictures must be "talking" or rather "written" pictures. In Oscar Wilde's novel the "unspeakable" remains unsaid. In contrast to this ambitious example, the effect of retardation and intensification the pictorial model is capable of producing is fully realized in an example from Proust's A la recherche du temps perdu. The grandmother's snapshot (to select deliberately a pictorial model on the minor scale) is not merely

left to "speak for itself." Its function is to focus the narrator's contemplation and to release Proust's typically searching, exhaustive prose. This is why what could be, in James' words cited earlier, "rich food for the imagination," i.e., Dorian's life of dissipation and crime, remains a caricature, while such unpromising fare as a grandmother's snapshot becomes a feast for the imagination.

We have seen that the pictorial model has the capacity to compress a great deal of thematic matter and therefore to create "a conflict," i.e., to release further narrative energy. This suggests rhythmic as well as thematic implications, so that the pictorial model can also be serviceable as a structural device. In addition to its properties as a narrative device, the pictorial model, like any other art-related text, has the capacity of self-reflexiveness. Thus fictive paintings have a double referent: the extra-narrative "painting" (either real or hypothetical) and the narrative itself. Although this second premise will be more fully developed in the second part of this dissertation, a discussion of the fictive painting as a narrative device would have to acknowledge the

reflexive aspect of its function.* I propose therefore to consider the pictorial model (primarily the fictive painting) as a narrative device in three different contexts. I will first review some characteristic themes associated with the fictive painting. Then I will follow some of the structural implications inherent in its function as thematic intensifier. Finally, I will consider the fictive painting as a reflexive text. That is, I will apply its thematic and structural properties toward the interpretation of a complete but short text, namely Pushkin's story The Postmaster.

1. The pictorial model as thematic intensifier.

If the fictive painting is to be considered from the point of view of the model it appropriates, a number of logical categories emerge which tend to be associated with specific thematic content. Fictive paintings could be abstract or representational; they could be portraits, landscapes, group paintings, icons. A further distinction could be made with

* Even in Lessing, where there is no explicit consideration of reflexivity, the praise of Homer's "liveliness" because of his ability to convey a narrative process, carries a suggestion of what we now call self-consciousness, the excitement of being made party, as readers, to the artist's deliberate craftsmanship.

regard to historical period or a particular style of painting. A brief review of principal categories will outline the range of thematic implications usually associated with fictive paintings.

i. The Portrait.

This is one of the genres of paintings most frequently encountered as a narrative device. Its use draws upon a long history of association with the sacred and the forbidden. The power of the shaman to capture a person's soul in a likeness (usually a sculpture or doll) still manifested among some tribes as a refusal to be photographed, lives on symbolically in many fictional portraits. The theft of the heroine's miniature by the duc de Nemours, in La princesse de Clèves, is a violation of the soul more momentous in a society both pious and licentious than a mere possession of the body. Anna Karenina's portrait, Dorothea's portrait in Middlemarch, Rosanette's portrait in L'éducation sentimentale, and the several portraits and sculptures in The Marble Faun, all are intimations of the hidden self, allegories of the soul. The most systematic and obvious exploitation of that device is Oscar Wilde's The Picture of Dorian Gray. Dorian's faultless

beauty is the emblem of his social persona while the hideousness of the hidden picture is a relentless record of his "real" self's progressive moral degradation. The problem of identity is also central to Proust's use of Elstir's paintings, especially the portraits of Odette. Instead of a single painting magically changed, there is a series of portraits of the same person as if she were someone else, to the point where the narrator fails to recognize Odette as the original of all her various portraits. Another variation of this idea occurs in Gunther Grass' Die Blechtrommel. In the chapter entitled Das Fotoalbum Oskar and his friend Klepp are addicted to taking strips of passport pictures which they cut up and endlessly recombine.

A variation on the device of the portrait as an instrument of introspection (the confrontation between self and self or self as other) is the dramatization of the encounter between self and another, notably a figure of authority. In such cases a psychological conflict may acquire social dimensions. The collective gaze of ancestors' portraits upon Emma Bovary at La Vaubyessard or on the hero in Malte Laurid Brigge, or the gaze of officialdom upon K in Der Prozess or on Roquentin in

La nausée have the quality of a judgment or rite of passage.

Another thematic possibility of the portrait goes back to its origins as the representation of the supernatural, be it divine or diabolical. When the painter in Lagerkvist's The Dwarf (Leonardo Da Vinci is not named but strongly suggested) paints a Madonna from the model of the licentious contessa, the thematic ambiguities are self-evident.

Another very important conflict that the portrait often dramatizes, though the portrait is not specific to such a theme, is the conflict involved in the creative process itself. Romantic literature especially is rife with conflicted geniuses and demonic portraits or mannikins. Gogol's Portrait is one example of such a conflict viewed in moral and even metaphysical terms. Through the dilemma of the painter in the story the anguish of the creative artist is played out as if his extraordinary gift opens up higher possibilities of good and evil: the hubris of a man usurping the creator's role and displacing a (God)-given reality with a man-made one. This anxiety, whether Freudian or ontological, is less explicit in more recent literature, but its suppressed tension continues to energize modern

fiction. Already The Picture of Dorian Gray set out its goal in purely esthetic terms: "All art is at once surface and symbol. Those who go beneath the surface do so at their own peril." (op. cit., p. 18) The novel itself, however, reads like a Victorian allegory, guilty of the crime of worshipping beauty for its own sake. In V. Woolf's To the Lighthouse, the clarity of vision realized in the final strokes of Lily Briscoe's painting of Mrs. Ramsay is a clarity of psychological as well as esthetic distancing. The portrait of an unknown man in Nathalie Sarraute's novel of the same name also crystallizes this moment of self-awareness of the narrator as artist: In the visit to the little provincial museum of another town the narrator experiences an unaccountable sense of relief in looking at a painting entitled "Portrait d'un inconnu." His hitherto parasitic mode of existence that only seemed to consist of "getting involved in other people's lives" becomes legitimized: the stranger in him is no longer a threatening shadow but the creative artist.

ii. The Landscape.

Fictional landscapes seem to carry a lesser burden of literary tradition than do portraits. Proust's description of le port de Craquehuit crystallizes the symbolic encounter between the self and the world, but in this case the world has no social dimension in the way a group painting or a painting with historic or mythical overtones might have. Since the painting is a landscape, the question posed is one of phenomenological perception which in Proust is always related to the question of esthetic apprehension. If Marcel considers this painting to be Elstir's masterpiece, it may be that it seems to offer a solution to his own apprehension of the world through the prism of art, initially represented by the magic lantern. His whole development from childhood to late maturity consists in a matching process between art and life. Art sets up all the expectations that life fails to fulfill. The duchess of Guermantes does not prove worthy of her ancestors as represented in the stained-glass window of the family chapel; "la Berma," surviving her own transitory art, is a pathetic figure; none of the real places, so exotic through their names, are capable of responding to their imagined magic. It is

in art, especially in Le port de Craquehuit, that this testing of life against art seems to find an equilibrium. The direct perception of reality-in-the-raw and the mediated perception of reality through art, the double reality of the port and the sea rendered interchangeable in terms of each other recreate on canvas a total vision of both life and art. Unlike the Goncourt pastiche, Elstir's art does measure up to reality. This improbable truce foreshadows the narrator's own final triumph over time, when the aging social butterfly crawls back into his cork-lined cocoon to spin his own life back into art.

The landscape is not always so open-ended, to be sure, nor is the pictorial model necessarily always the occasion of an epiphany. In Sartre's La nausée, for instance, the pictorial arts are singled out as an instrument of autopsy to test the degree of rigor mortis of bourgeois society. In Nabokov's Visit to a Museum, aside from the portrait of a friend's uncle, which belongs to the category of malevolent portraits that open the gates of hell, there is a passing reference to a seemingly innocuous landscape entitled "the return of the herd" which, the narrator insists, clearly means that "the herd is returning." Why

belabor this point? In the total context of the story where the climax is the narrator's nightmarish "homecoming" to a quite literal Russia/USSR, "the returning herd" can be recognized to stand polemically for those among the Russian emigrés who resolved the agonizing choice between expatriation and return in favor of the latter.

iii. Other Categories.

Finally there is the whole category of fictive paintings that could be called allegorical because they define a specific subject rather than merely implying the possibility of a theme. Even portraits and landscapes may belong in this category on occasion: portraits of historical or divine or mythical figures come with their own story for the narrative to contend with. We have also seen how the mere attribution of a title (Nabokov's "returning herd") allegorizes an otherwise neutral landscape. More obviously subject-bound fictive paintings are those portraying "active" scenes: battles, feasts, dances or any group scenes implying family or other social intercourse. Such fictive paintings present a crystallized set of interrelationships more controlling of meaning than open-ended fictive

paintings. Since a series of such paintings will provide the basis for my reading of Pushkin's The Postmaster, and will also support my interpretation of works in Part II, I will omit other examples at this time.

Clearly, fictive paintings can be made to convey a great variety of thematic content. I will now consider how their pictorial tendency to "foreshorten" such thematic contents can be used structurally.

2. The pictorial model as structural agent.

It has already been argued at the beginning of this chapter that the thematic condensation crystallized by the pictorial text creates, in Lessing's words, "a conflict." This conflict tends to propel the pictorial model toward the strong moments of the narrative: beginnings, ends, middles. More typically in contemporary fiction the pictorial model is a repetition orchestrating the rhythmic pattern of the narrative.

i. The fictive painting as beginning and ending.

Fictive paintings occur most often as beginnings. The synthetic quality of the pictorial

model discussed earlier, its state of semantic compression only waiting to be released through narrative development gives fictional paintings the universal adaptability of what Gombrich called schemata and what Ricardou and Robbe-Grillet call générateurs.⁴ An example of a générateur is Holbein's Allegory of Death which George Sand used as a foil for her La mare au diable. Though the relationship of Holbein's woodcut to George Sand's novella is not particularly organic, it is discussed in the work's preface and routinely included in most editions of her work. This establishes a permanent connection in the reader's mind between the highly conventional semiology of pictorial allegory and the charming fantasy created in response to it. Here Edward Saïd's statement that "a beginning is an intentional reconciliation between temporality and universality" (op. cit., p. 364) seems to be validated. Against the "universality" of Holbein's statement (a grim view of peasant life as a general norm) George Sand sought to oppose the "temporality" of what was her intimately concrete knowledge of the subject (some peasants of her time in the Berry). The most apparent link between the générateur and the

narrative is formal: La mare au diable is a pastoral, a mode as stylized as Holbein's allegory.

A less obvious example of a pictorial beginning as a narrative générateur is the fictive painting in the initial pages of Melville's Moby Dick. There is an abstract quality to the painting, for it is difficult to ascertain that it represents a seascape with a whale in its middle. Rather than the allegorical universality of pictorial models like Holbein's, the indeterminacy here has the suggestive quality of Gombrich's schemata: the fictive painting is highly ambiguous and therefore widely open to interpretation. The narrative "resolution" between "universality" and "temporality" is not a concrete counter-statement as with the case of La mare au diable, but a monumental re-statement of the original puzzle in a proliferation of new questions. Thus the initial pictorial model of the seascape and the whale reappears throughout the novel in other forms of the model, particularly as the Ecuadorian dubloon embossed with strange symbols and presented as Moby Dick's price, i.e., his equivalent.

The emblematic properties of the pictorial model are as suited to generalizing an ending as to striking an overture. An example of a parallel

beginning and ending conveyed through the device of the fictional painting is to be found in Nabokov's Glory.⁵ In the beginning of the novel over the hero's crib, "together with a small icon at its head... hung a watercolor depicting a dense forest with a winding path disappearing into its depths." (op. cit., p. 2) This landscape is the same as the one in the illustration of an English story book read to him by his mother at bedtime. It is the landscape of his dreams: quite literally he imagines himself disappearing into it every night. This landscape, or rather the text describing it, reappears in a number of variations throughout the novel. Glory is very much a novel of crisis of identity, where the question of who one is (introduced by the photographs of the hero's Swiss grandfather) amount, for a Russian of that time, to where one is or where one goes. As Nabokov notes in his later American preface, he resisted very hard turning his hero into an artist. But if the presumed banality of the "artist as a young man" is avoided, the underlying conflicts of identity, if resolved at all, are resolved as a final disappearance into or identification with art. After all, the land of the child's dreams is a painting, a work of art, and the

solution of Martin's identity problem is a purely esthetic solution. Remaining aloof from his father's Swiss identity and sending his Mother's Russian one across the border into Russia, the hero finally chooses the imaginary English identity cultivated by his mother's anglophilia and culled from the pages of an English story book: thus the new hero reappears as his friend and rival in love, the Englishman, walking in Switzerland through the dream landscape of his Russian childhood as the last paragraph of Glory duplicates exactly the description of the originally "painted" landscape.

A less subtle use of the pictorial model as ending can be found in samples of naturalist writing. Lucien Dällenbach characterizes this phenomenon as follows:

"Le naturalisme y recourt pour assurer la clarté de la communication et tourner le principe interdisant à l'auteur d'intervenir en son nom propre."
(op. cit., p. 152.)

In this respect beginnings and endings are rather interchangeable. Dällenbach mentions the foreshadowing function of the set of tapestries illustrating the story of Pyramus and Thisbe occurring early in Maupassants' Une vie, and the summarizing function of the painting at the end of Zola's Rome.

This generalizing, one might say moralizing, tendency of a Naturalist finale is almost brutal in Bel-Ami, where the painting of Christ walking upon the water parodies the social climbing of the scoundrel-like protagonist.

If the naturalist examples tend toward the allegorical and even the didactic in their use of the pictorial model as beginning and ending, endings may be turned to other purposes in other hands. Certainly the end of Flaubert's St. Julien l'hospitalier is as enigmatic as the beginning of Melville's Moby Dick. In this remarkable story, Flaubert anticipates Robbe-Grillet's technique of minute description that verges on almost hallucinatory animation only to "freeze the action" again throwing it back into the realm of fiction. Having drawn the reader in through painstaking documentation of medieval life and vicarious participation in the characters' psyches, Flaubert proceeds to shatter the illusion in his last sentence:

"Et voilà l'histoire de Saint Julien l'hospitalier telle à peu près qu'on la trouve sur un vitrail d'église dans mon pays."⁶

ii. The fictive painting as climax.

The neutralizing effect of focus and/or distanciation offered by the pictorial model as beginning or ending can also be used to dramatize a climax. Such a function is served by the central chapter in Solzhenitsyn's First Circle, entitled "The Castle of the Holy Grail."⁷

Nerzhin, one of the principal narrative consciousnesses of the novel, drops in on the "painter of the court." Having just had a meeting with his wife, who asked him for a divorce after eight years of loyalty during his imprisonment, Nerzhin looks for a quiet place "to be silent in." There are many paintings in the make-shift studio, of which we are told that most find their way to the walls of the hierarchy of the secret police, who improve them considerably with ornate gilt frames. Three paintings are singled out for special notice. The first one dates from the painter's earlier period, entitled "Moscow, 1941." If nobody has appropriated it so far (of course the prisoner is not remunerated for his work), it is probably because it is vaguely subversive. This portrait of a Komsomalka radiates an altogether mystical fierceness, more

"Joan of Arc" than Communist maiden. The second painting is of a gnarled oak tree seeming to have concentrated all its life-force in its roots to withstand the mutilation of its branches. That peculiar tree may have a meta-literary history in dissident circles which I have not been able to verify, but which I would like to submit as a hypothesis. In Piotr Grigorenko's Mémoires there is the description of a painting of a tree whose peculiarity consists in the fact that a well-known dissident activist, Mikola Rudenko, severely wounded in World War II, had posed for it:

"Dans la pièce que nos hôtes nous avaient réservée, il y avait un tableau à l'huile assez remarquable, qui représentait un chêne affreusement déformé. Il ne restait au sommet que quelques branches, mais le tronc semblait encore solide, malgré une longue trace laissée par l'orage qui avait mis l'arbre à mal. Presqu'au milieu du tronc, une force mystérieuse avait brutalement arraché un morceau de bois plus grand que la paume de la main. La marque était visiblement ancienne. La sève avait coulé tout autour et elle s'était recouverte d'une fine pellicule qui semblait tenir lieu d'écorce. Ce tableau ne cessait de retenir mon attention. C'était la première chose que je regardais chaque fois que j'entrais dans la pièce. Je ne sais ce qui m'attirait en lui, mais lorsque je le regardais je croyais voir un corps humain

vivant avec une terrible
blessure. Un jour, en entrant
dans la salle de bains, j'aperçus
de dos Mikola, nue jusqu'à la
tâille.

- Mikola, lui demandai-je, le
peintre qui a fait le tableau n'a
pas vu ta blessure, par hasard?

- Bien sûr qu'il l'a vue. C'est
moi qui ai posé pour lui, pendant
qu'il peignait son arbre.⁸

The anthropomorphic suggestiveness of the
gnarled oak tree, combined with the heroic exaltation
of the young woman prepare Nerzhin for the
contemplation of the third painting, where to a human
figure and the perennial presence of nature is added
a third element, a fortress. It is only a sketch,
but the painter considers it his masterpiece.

The display of that last painting, which is
usually hidden, is provoked by an ideological
argument between the two prisoners. As the painter
prepares to place the painting before Nerzhin, the
latter coldly assesses his friend's "idealism" and we
perceive the artist through Nerzhin's ironic eyes:

"A human being," Kondrashev
continued, "possesses from his
birth a certain essence, the
nucleus, as it were, of this human
being. His "I." And it is still
uncertain which forms which:
whether life forms the man or man,
with his strong spirit, forms his
life! Because--"
Kondrashev-Ivanov suddenly lowered
his voice and leaned toward
Nerzhin, who was again sitting on

the block--"because he has something to measure himself against, something he can look to. Because he has in him an image of perfection which in rare moments suddenly emerges before his spiritual gaze." (op. cit., p. 254)

The Russian word oglianutsa, translated as "something he can look to" is italicized in the original. It means, more literally, to look back or to look around as when one's name is called out. It also means to look oneself over, (e.g., to see if one's clothes are in order). Hence, by extension, to glance at oneself in the mirror. Although it seems difficult to improve upon the translation, it still falls short of the connotations of the original. These connotations are worth developing here for our own purposes. Essentially, oglianutsa combines the two almost contradictory notions, necessary here, of looking at and looking behind (or beyond).

The painting we are being prepared for is quite explicitly some sort of spiritual vision. We are invited to contemplate a rather appalling poetico-realistic landscape of "cliffs...primeval forest...creeping ferns and menacing (the translator calls them "hostile" and who can blame him?) bushes." And who should lurk amid this Romantic foliage but Parzifal, holding back his "steed" and

looking "amazed" (poetic justice?) "into the distance" at the "aureate-violate castle of the Holy Grail."

Nerzhin observes the painting with considerable reservations. And yet something happens. Without quite knowing it, Nerzhin is looking at himself: the painting is a prefiguration of his later rejection of the solicitations of conventional freedom. He is free already, standing alone, "gazing into the distance," -- and we realize that Parzifal's "aureate" fortress is the prison, not only transcended, but transfigured, the necessary condition for true freedom and the true object of his quest. Placed at the very center of the novel, the episode in the painter's studio is a climax and a turning point. It is the apex of the slow ascension of Nerzhin's consciousness towards an awareness of his condition both as a prisoner and as a free man, followed by a more or less conscious assumption of that double condition, or a descent toward action.

Kondrashev's painting is, therefore, more than a purple passage. It is truly an inner model, a crystallization of the novel's meaning, and it is so in the most radical definition of the term: it represents a total reversal of the fictional reality

in which it is embedded. As the title indicates, that reality is developed through the metaphor of Dante's hell. To imprison masses of innocent people is to condemn them to hell. It is also to tell them to leave all hope at the threshold. And the slow, painstakingly documentary accumulation of evidence to support the grim factuality of that condition becomes oppressively deterministic, inescapable. In this context Kondrashev's "aureate-violate" extravaganza, which in Western eyes might just make it as a commercial to sell German beer, becomes thoroughly subversive: it is a vision of the first circle of hell as the first circle of heaven.

* * *

Examples of the pictorial model as a single beginning, climax or ending are less characteristic than the examples (as in Moby Dick and Glory) where the pictorial model tends to generate a pattern of correspondences. This pattern of interdependence of a number of models, be they pictorial or drawn from another medium, creates the inner model of a novel's reading. Like the written model analyzed in the previous chapter, the pictorial model functions as an

daughter Dunia by a young nobleman, who takes her away from the postmaster thus causing the latter's misery and eventual death. Moreover, the story is recounted by a narrator (Belkin, who tells this story among a number of others) from the point of view of the father. This primary story, however, is subject to a number of subtle pressures and inconsistencies, which can be traced to the counter-pattern initiated by the presence, at the very outset, of a set of pictures representing the parable of the Prodigal Son.¹⁰

After the narrator's general introduction on the vagaries of contemporary transportation (which is really a pointed commentary on the Russian class system and is thus related to the "little man" theme of the story) and a mere notation of the surroundings (the posting station and the beauty of the postmaster's daughter), we are offered a relatively detailed description of four illustrations which hang on the wall of the posting station:

Then he (the postmaster) began copying my traveling documents while I occupied myself with the observation of the pictures which decorated his modest but pleasant dwelling. They represented the story of the prodigal son. In the first one the venerable old man in nightcap and robe bids farewell to the restless youth who hurriedly

receives his blessing and moneybag. The second one depicts in vivid strokes the dissolute behavior of the young man: he is seated at the table surrounded by false friends and shameless women. Further, the youth now destitute, in a tattered cloak and three-cornered hat, tends swine and partakes of their nourishment; his face expresses deep sadness and repentance. Finally, there is a representation of his return to his father; the good man, in the same nightcap and robe, runs out to meet him: the prodigal son is kneeling before him; in the background the cook is slaughtering the fatted calf while the older brother questions the servants as to the cause of such rejoicing. Under each picture I read proper German verses. (op. cit. vol VI, p. 132, the translations are mine)

Although the parable seems important, its retelling is extremely sketchy. The young narrator, who has given us a sample of his keen sense of observation and wit in the introduction, seems uninterested in imparting to us the stylistic qualities of the pictures, much less in offering a personal interpretation. His rendering is couched in the most conventional, non-committal language. The description of the second picture especially ("a vivid portrayal of the young man's dissolute behavior") is reticent to the point of ambivalence. Since we have no visually specific rendering of the

verbal statement that "he sits at the table surrounded by false friends and shameless women," it could refer as well to the situation of Christ's Last Supper or to the occasion of Mary Magdalen washing his feet. The general sense of reservation and possible irony is reinforced when the narrator notes the "proper German verse."* The use of foreign languages is a recognized topos in Russian literature, carrying a complicated set of cultural and moral implications. The word prilichnyje (meaning seemly or proper) is slightly incongruous here, a possible hint of "impropriety" lurking behind the "propriety" of the German verse. The ambivalence is reinforced when the deception that causes Dunia's seduction and the postmaster's sad fate is carried out in German between the young seducer who pretends to be ill and the German "medic" who is bribed into going along with the pretense.

* In D. A. Bethea and S. Davydov's excellent study of the parodic function of the epigraphs in Pushkin's Tales of Belkin the Russian word prilichnye is translated as "suitable." I feel that this is a "correction" of the slightly anomalous prilichnye and that a more faithful translation would be "proper" or "seemly," which sound slightly off just the way the original does. If Pushkin had wished to say "suitable," he would have said podkhodashchije or so-otvetstvujushchije. I suspect that the nuance was intended.

To the obvious betrayal of the postmaster, conducted in German, corresponds the "betrayal" by the "proper German verse" of the Biblical story, which Pushkin sets out to re-interpret. Of course we are never told what those German verses actually say. What we do have is the reference to another text, i.e., the epigraph from Viazemsky's own Stationhouse, which compares to Poland's advantage the two countries' posting stations. The epigraph acquires the function of an intertext as the banter of polemical disagreement about the relative merit of Polish versus Russian posting stations in the two friends' correspondence masks Pushkin's real concern, the concern of the writer for the authenticity of his subject and the creation of an "appropriate" or "suitable" rather than merely "proper" or "seemly" form. Of course Viazemsky is no German, yet his disparagement of Russian posting stations can be perceived not so much as unpatriotic or disloyal as unpoetic, i.e., insensitive or "foreign" to the real possibilities of the native muse. This foreignness or German-ness (Nemets or German meant originally both German and foreign) also has the connotation of denseness. Since Germans could not understand or respond in Russian, they were considered somewhat

deficient, or more plainly dumb, the literal meaning of "nemoy." As it happens the parable of the Prodigal Son itself provides a "dumb" reading of its own moral: in counterpoint to the message of forgiveness, intended by Christ, the humorless older brother remains unreconciled to the unmerited favor bestowed on his repentent brother. Similarly, the reader may be invited to dissociate himself from a "German" or "proper," (i.e., conventional) moral judgment on the fate of the postmaster.

In spite of this caveat, it may be rather easy to overlook Pushkin's unobtrusive barbs and sail into a pathetic reading of the postmaster as traditional "little man". The story is affecting, and meant to enter the point of view of the old man without reservations. It could be easy to forget the Biblical parable, for nothing seems to happen in the story according to the precedent set by its model: the son is a daughter, and unlike her prototype, she is the object of the highest praise, (she is beautiful, honest, hard working, intelligent). When she disappears so suddenly, it is without her father's blessing and her return happens too late to do him any good, for by then he has been driven to an early grave by his grief. Moreover, in contrast to

the lackluster description of the scenes of dissipation and degradation in the parable, the scene of Dunia's degradation turns out to be a charming tableau of marital bliss, as the poor father who has finally caught up with the eloped couple, sees for himself as he gazes at them through a half-open door. Hopelessly excluded and abandoned, the old man turns to drink and the brooding descriptions of sin and degradation about which he tells the narrator are really imagined by him or rather expected by conventional wisdom to be the result of such stories.

Having given free rein to the postmaster's point of view, the narrator intervenes, summarizing with the utmost clarity the two inextricable strains that have been woven into the story--the parodic and the sentimental:

"Such was the story of my friend, the old postmaster, a story more than once interrupted by tears, which he wiped off picturesquely with the flap of his coat, like the conscientious Terence in Dimietriev's magnificent ballad. Those tears were partly called forth by punch, five glasses whereof had been downed by him during the telling of his tale; however that may be, they touched my heart very much. Having taken my leave, the old postmaster dwelled in my memory for a long time, and for a long time my thought lingered with poor Dunia..." (p. 142, op. cit.)

The intellectual element that expresses itself in parody (the drunken grief, the picturesque Russian-peasant gesture of wiping one's tears [just one's tears?] on the flap of one's coat which is a kind of "shuffling") mocks the sentimental identification with the "wronged father" convention. Insofar as this father does not rise to the Biblical wisdom of forgiveness, he does not transcend that convention. Insofar as he suffers, and Pushkin's rendering of that suffering transcends the convention by turning mere "shuffling" into recognizable human pain, the emotional element enriches the intellectual and creates the moral dilemma (on a more modest scale to be sure) that surrounds the controversial figure of Shakespeare's Shylock. Both these wronged fathers express a long-denied claim upon the commonality of human feeling: "If we are cut, do we not bleed"? Is Shylock punished because he is a villain or because he is a Jew? How much of the stationmaster's misfortune can be attributed to his foolishness and how much to his lowly position in Russian society? Certainly he is not the Commodore: the option of visiting his stony vengeance upon the impertinent Russian Don Juan at the stroke of midnight is not available to him. Neither is he a Shylock, extorting

his pound of flesh. But he does have second thoughts: after throwing away the money first given to him by his daughter's seducer in a grand gesture of indignation, he retraces his steps, only to find that a well-dressed young man has absconded with it. More importantly, it is the model of the Biblical parable that helps to put the pathetic, self-pitying figure of the down-trodden father in proper perspective: unlike the Biblical father, the postmaster has not learned the lesson of forgiveness.

This lesson of forgiveness can be easily lost. It can be lost on the reader of Pushkin's story as it was lost on the unreconciled older brother of the parable. The father's call for celebration in his wayward son's honor strikes one very much as the narrator's cheerfulness at the end of Pushkin's story. Must we forget the daughter's despair as she lies prostrate on her father's grave? Must we forget the old man's abandonment, loneliness and pitiful death? Luckily, the father does speak to us from beyond the grave, less spectacularly than Hamlet's father's ghost or the ghost of Akakii Akakievich, but quite audibly all the same: before dying, the stationmaster had befriended the young boy who is leading the narrator to the grave, and taught him how

to cut reeds, this most symbolical of gifts. The gentle reader should do well to heed the truth that pipes out of the mouths of babes: "a beautiful lady...a kind lady...an excellent lady". This repeats the early peon of praise to Dunia and closes the circle.

Having seemingly followed divergent paths, the inner model and the story merge again, restoring a rightful place to the daughter, whose dilemma is that she must seek forgiveness not so much for her sins but for her happiness, which she asserts against the pre-established social norms.*

As to the narrator's sense of satisfaction for money and time well spent (the last sentences of the story reads: "I gave the boy a five pence and no longer regretted the trip or the seven roubles I had had to spend"), some measure of self-congratulation

* It must be stated here that Pushkin's lofty moral stance of forgiveness may be based, in part, on special pleading, so that in the narrator's cheerfulness there may be a measure of personal catharsis. It seems clear from the Pushkin-Viazemsky correspondence (see Shaw, op. cit.) that Pushkin did find himself in a situation very much like the young seducer's in his story, and had to struggle with its mundane (financial and social) aspects as well as the moral ones. Obviously, Pushkin was no Victorian and The Postmaster is no Resurrection. One can only surmise Tolstoi's views on such enlightened use of holy writ.

may also be owing to the fact that the "proper German verse" commenting on the pictorial story of the Prodigal Son, has now been rewritten into unqualified Russian.

* * *

Fictional paintings are, as we have seen, a narrative device used with extreme frequency. They may be a model in the sense of a source of external reference. They are also models in the sense that they are special kinds of synthetic, emblematic writing. This in turn makes narrative passages which discuss paintings highly productive thematically and structurally. Thematically, even a one-word allusion can create this overdetermination of meaning if we are talking about icons, i.e., objects that summarize or signify vast culturally accumulated content. Thus certain fictional paintings (e.g., portraits, landscapes, historical paintings, etc.) have specialized symbolic functions. They present a formal means of creating a symbolic encounter between the self and the world or between self and self. Structurally, the pictorial model tends to organize the narrative as a portentous beginning, a climactic

middle or sententious (or non-committal) end, or through a system of rhythmic repetitions or variations. It is, however, the integration of these emblematic texts into the narrative, and their structural distribution that creates the inner model of the narrative, of which discrete models are merely aspects or clues. These clues, as it happens, are extraordinarily suggestive, and are apt to guide the reader in his construction of the comprehensive model or reading of the narrative, as I have tried to show in the discussion of Pushkin's The Postmaster.

CHAPTER 3

MUSIC AS MODEL

The model of music includes a very broad range of possibilities for the narrative to use. Music and literature are historically related from the very beginning. The power of the combination of words and music in song goes back to the myth of Orpheus while the power of that same combination in prose fiction is associated with some of the greatest achievements of that genre in the twentieth century (Joyce, Proust, Th. Mann, Belij). While the pictorial model could be credited with an equally significant impact on literature, its specific function as a reflexive text is somewhat easier to circumscribe than that of the musical model. The pictorial model as reflexive text is a recognizable trope even if it consists of a one-word allusion while the primary effect of the musical model is by definition structural. Of course there is a structural aspect to the function of the pictorial model as well, and there are textual passages displaying the musical model as a mimetic event: in many novels characters play musical

instruments, attend performances and write musical compositions. Musical structure, however, is not necessarily dependent on narrative events associated with music. To understand the musical model in the narrative, analysis may not cut vertically "as into the rich density of wedding cake" (James' foreshortening), but must cut longitudinally. This presents a difficult task, considering the monumental character of the novels where the musical model is displayed with most brilliance and completeness. An additional problem in considering any structural element of narrative is that one is even less justified (as has been done with the pictorial model) in isolating just one form of the model.

To mitigate these difficulties I will divide my discussion of the musical model into two sections. A first section will survey the topos of music in literature and discuss only incidentally its ramifications as structural model and reflector. In a second section I will address the topic of the model of music more intrinsically: the detailed analysis of one short text (Tolstoi's Kreutzer's Sonata) will afford the opportunity to combine a discussion of theme and structure and to present, in

effect, the case of the musical model as interpretive tool or inner model.

This in turn should prepare the ground for the discussion of the way the musical model functions in combination with other forms of the art model in Part II.

1. Music as Literary Topos and
Compositional Technique.

A narrow application of musical ideas to the narrative would be inappropriate: if there is a crucial coincidence between music and prose fiction there is also a basic incompatibility between them. What music and fiction have in common is that they are both linear: they develop and are apprehended in time. The musical techniques of exposition, development and reprise, of theme and variation, repetition and rest, crescendo and diminuendo have familiar counterparts in the art of poetry. Prose fiction, however, having come later to a realization of itself as an art form, has turned only more recently to the model of music as a means of organizing its ever-expanding subject matter. As the mimetic model of plot, characterization and setting becomes dissolved into newer narrative conventions,

the musical model like the intertextual or pictorial model offers ways of melding sen and matière, theme and structure, mimesis and self-conscious reflection.

If music and writing share a structural ontology, in other respects nothing could be more antithetical than those two arts. Music is inarticulate in the way that words have meaning, and yet it "speaks" most eloquently its wordless language. It has been demonstrated that the ability to reproduce pitch, melody and rhythm is controlled by the side of the brain other than the one that controls language, mathematics and other cognitive skills. If one hemisphere is blocked, words of a given song are produced in a monotone. If the other hemisphere is blocked, the subject "sings" the same song by producing a wordless tune.¹ It would seem that this basic incompatibility, though verified experimentally relatively recently, has always been more or less clearly understood. Music as a literary topos seems to stand, by definition, for the "inexpressible" or the "ineffable," which the writer then proceeds to "express" and to "fabulate," but as if under duress and by circumlocution. This associates the inner model of music with certain appropriate themes, notably sexual passion, death and madness.

The gift of music as both preternatural and cursed is already evident in the myth of Orpheus. Orpheus' song opens the very gates of Hades, but his conscious gaze undoes what the power of music had been able to conquer, suggesting the mutual exclusivity of the musical/irrational and the verbal or conscious and rational. Ulysses, not an artist himself, devises a stratagem to solve this conflict: in having himself tied to the mast of his ship he can expose himself to the maddening song of the sirens and survive.

The sirens, however, are not always fatal, though they are always otherworldly. In Plato's Vision of Er they sit on each of the revolving worlds of the universe and the eight distinct notes they each sing produce the "harmony of the spheres." In Scipio's Dream Cicero does away with the sirens themselves thus causing the spheres to produce harmony in some mysterious mechanical way. The sirens, however, find plenty of musical employment in the Middle-Ages by transforming themselves into the ubiquitous musical angel.

This benign view of music, however, is a minor strain in literary thematics. Goethe's and Eichendorff's lyrical interludes (represented by

poems "Kennst du das Land, wo die Zitronen blühen"... "Wem Gott will rechte Gunst erweisen...") express a tender longing or a naive expansiveness of spirit. In H. Hesse's Steppenwolf the spirit of Mozart, personifying harmony and measure, is called upon to oppose the Wagnerian spirit of boundless surging emotion. In T. Pynchon music seems to play a similar role.² But whether a symbol of transcendence or of transgression, the problematical essence of music as literary theme was given a philosophical sanction by Schopenhauer and Nietzsche which few serious works escape. In Schopenhauer's philosophical definition of music as universalia ante rem it becomes simply the wages of sin. Because of its non-verbal, off-limits aura, music lends itself ideally to one of the most obsessive as well as taboo subjects in fiction, namely sexuality. I have already had occasion to comment on the ambivalent treatment of sexuality in Les faux monnayeurs and on the Schopenhauerian figure of La Perouse in the same novel. Similar overtones are evoked in Gide's La symphonie pastorale, where music is associated with spiritual blindness. An earlier and, as always with Flaubert, seminal use of music as objective correlative for passion is Emma Bovary's meeting of

Léon between the second and third acts of Lucie de Lammermore. The pain of her earlier infatuation for Rodolphe and her prospective availability to Léon merge in this pioneer bravura piece of musical expressiveness in fiction:

"La salle craquait sous les bravos; on recommença la strette entière; les amoureux parlaient des fleurs de leur tombe, de serments, d'exil, de fatalité, d'espérances, et, quand ils poussèrent l'adieu final, Emma jeta un cri aigu, qui se confondit avec la vibration des derniers accords." (p. 3)

These modest beginnings anticipate Ulysses' section the "Sirens," Gabriele's fatal piano playing in Tristan and Proust's "petite phrase." In Proust, of course, the aura of the tragic and the forbidden which characterizes the topos of music is developed for itself as well as for more subtle ends. To isolate the theme of music in A la recherche du temps perdu one has to concentrate on the figure of the musician Vinteuil and on the effect of his music on the characters of the novel, especially the narrator.

How does Vinteuil's music become an objective correlative of Marcel's insight into the mysteries and vagaries of love? On each occasion that he hears it, he is arrested by the peculiar quality of "la petite phrase." As it progresses from the early

sonata to the later septet, it evokes the same anticipation, surprise and yet extraordinary sense of familiarity or recognition. Would it be far-fetched to say that such a description of esthetic feeling could be, as I propose to argue in the case of Tolstoi's Kreutzer's Sonata, also a description of erotic excitement? It would be far-fetched to the extent that it would be an oversimplification rather than an outright inaccuracy. It is certainly true that "la petite phrase" is associated with the whole network of the novel's love relationships. First associated with Vinteuil's daughter's "forbidden" love affair, its repetition stitches together Swann's love for Odette to Marcel's love for Albertine and both to Charlus' love for the musician Morel, while its variation, each time, adds a new dimension to the narrator's gradually deepening insight into the meaning of all love.

The feeling of anticipation and the paradoxical tension of surprise and familiarity could, however, be the characteristic rhythm or shape of many basic emotions, not just of love. In Proust's novel especially does it not literally characterize every encounter, every journey? Is it not the underlying tenor of the experience of waking up in the morning

or of eating the famous madeleine? More pertinently, is it not the very rhythm that sustains and propels our reading of the novel itself? In this manner Marcel's listening to Vinteuil's "petite phrase" sets up a model of our reading of Proust's novel, ever guided by the many rhythms of time as repetition and variation, change and changelessness. Thus the musical model as theme is organically related to its function as structural device and as inner model or reflector.

This is even more true of the paradigmatic musical novel, Dr. Faustus. Adrian's claim to the heights of musical genius as well as his dissolution in madness are rooted in the curse of love. The alchemy of music becomes literally the devil's work. Thomas Mann himself referred to music as daemonic:

"Music is a daemonic realm, it is the most calculated order and chaotic antireason at once, rich in gestures of conjuration and incantation; it is the magic of numbers, simultaneously the art farthest from reality and yet the most passionate, abstract, and mystic."⁴

Such a view of music is a truly literary one: it is an idea whose symbolic possibilities the writer wishes to exploit for the benefit of his fiction. In his hands, Adrian's dilemma both as a man of his time

and as an artist who seeks to transcend his time through the technical mastery of music becomes the controlling paradox that informs the whole complex of cultural, historical and moral problems developed in the novel. It signifies the hero's genius and his hubris, his essential Germanness and his essential universality, his subjection to the mysteries of the past and his claim upon the mysteries of the future. The rigor of compositional technique inspired by music constitutes the very meaning of the work. This is best expressed by Erich Kahler in an article entitled: "The Devil Secularized: Thomas Mann's Faust:"

"We need not be surprised if readers shake their heads over the minute descriptions of a kind of music that has never been written and perhaps never could be written. People will ask: Is this necessary? Is this possible? It was necessary, and it has been done. It is both legitimate and necessary. A reader who wishes to be spared the reading of the theoretical discussions and technical details may as well spare himself the reading of the book altogether; there is no other way of penetrating to its innermost meaning. The time is past when writers could give credibility to artist-characters by letting them work for years at some monumental literary idea in color or sound and then having them perorate about the work, as Hauptmann and

even Ibsen did with their artist-characters. While this procedure has always been false and threadbare, today it has become quite impossible. The progression of man today, the progression of mind, is through technical processes, and it is through them that we must seek it and understand it."⁵

Another writer conspicuous in his interest in the applications of the model of music to literature is Andrej Belij. As Robert P. Hughes states, "music is present in almost everything he ever wrote - be it memoir, literary and aesthetic theory, criticism, fiction, or poetry."⁶ From Belij's comments on Schopenhauer and Nietzsche it is clear that he embraced the preeminence of music in the hierarchy of the arts because of its infra- or supra-rational roots in the "Will."⁷ In fictional terms, music becomes the privileged instrument of all forms of spirituality or inwardness (and as with Proust, Joyce or Thomas Mann), not just of erotic passion. Of special interest to Belij are states of mystical consciousness or the constant flow of emotions (whether an individual's shifts of mood or the cataclysmic swelling of revolutionary energies). Also, since poetry (or fiction) in Belij's aesthetic nomenclature constitutes the meeting ground between the spatial and temporal arts, the dimension of time

in the narrative is also to be expressed musically. In Belij, the inhibitions of the novelist are mitigated by the boldness of the poet and the theorist. His experimentation with musical techniques in the narrative are more radical, more ambitious, more observable than in his contemporaries. For him the model of music includes the tendency toward the lyrical in general, the very minute verbal pyrotechnics of onomatopoeia, and also the more obvious use of certain themes and larger compositional techniques.

Belij's use of the stream of consciousness can be, like Joyce's, defined as primarily a lyrical technique because it gives direct access to the inner psyche.⁸ Certainly love relationships, family conflicts, political ideals and hatreds, even fantasies and dreams become impersonal, interchangeable, elemental in the Silver Dove or in Petersburg. They can be as aptly described by reference to the Wagnerian use of leitmotifs as by any literary reference to the conventions of characterization.

The extensive use of onomatopoeia is quite evident throughout Belij's work, in his prose as well as in his poetry. An analysis of its function in any

given text ought to be closely linked to all other critical concerns relating to that specific text. This is why such studies are more manageable in the reading of poems. The attempt by Anton Honig to trace discernible patterns in Belij's use of recurring sound association in the larger prose works with the help of a computer is predictably disappointing:

"Zwischen Rhythmus und seelischem Zustand der Helden oder ihrer Erregung beim Sprechen lässt sich kein Zusammenhang und keine kausale Verknüpfung feststellen."⁹

Although such microscopic single-sound-to-meaning correspondences may be partly warranted by some of the Symbolists' own critical writings about the relationship of music and poetry, they are bound, as Honig's analysis reports, to be rather fruitless. One may observe that the sound "oo" as in "Roos" seems to acquire through repetition and placement in a certain context the connotations of mournful regret -- or is it that its intrinsic sound value contributes to such an effect? Or one may observe that Belij fully exploits the drum-beat quality of tam, tam, tam-tam on many occasions, so that it becomes a signal to reinforce, or work nostalgically against a number of passages alluding to

revolutionary stirrings. Examples of such exploitation of specific sound values on Belij's part could be multiplied to the point of bewilderment. There is admittedly an over-exuberance of sound and word play, an exaggerated use of unusual word reversals, neologisms and startling punctuation. Partly attributable to whimsey, perhaps, these devices can nevertheless be accounted for as an attempt to communicate direct sensory and emotional experience on the analogy of music's brittle immediacy rather than the accepted mode of logical discourse.

These aspects remain secondary, however, to Belij's major purpose of recapturing the form rather than the sound of music.

Here again a scrupulous analysis is less easily defeated by a shorter work. And yet, Simon Karlinsky's discussion of Pervoe svidanie from the point of view of musical structure is, admittedly, a prologomonon:

"A full-length study of the musical structural devices Belij used in this poem (which the present paper has only sketched out) could easily result in a book-length treatise."¹⁰

A more direct reference to Belij's preoccupation with musical structure is evident in his earliest

prose work, the four pieces entitled Symphonies. An analysis of these works in Dmitrij Tschizewskij's Introduction to a 1971 German edition includes a short consideration of the applicability of the musical model.¹¹ Tschizewskij's conclusion is that there is an undeniable relationship to musical compositional techniques in the Symphonies but that it could not be defined in strict theoretical terms. This is hardly unexpected. Belij's consuming interest in music is as utilitarian as Joyce's or Thomas Mann's. He needed new ground rules to "orchestrate" word masses newly released from conventional relationships of plot, mimetic characterization and setting. What we see in the Symphonies, to a large extent, is the dissolution of these literary conventions, and a ground-breaking attempt to devise new categories more or less fittingly borrowed from the model of music. In the later novels, especially in Peterburg, form and matter become fused, words, sentences, paragraphs, sections, chapters are truly "orchestrated" in the sense of an intelligible new set of inter-relationships obviously analogous to some principles of musical composition but at first felt rather than clearly understood.

The model of music, assimilated more or less visibly throughout Belij's oeuvre becomes in Peterburg an inner model. As in reading Doktor Faustus, an analysis of music as theme, structure, rhythm and sound becomes a close reading of the entire novel. The model of music becomes, in Belij's hands, the counterpart to the masterful tool of concrete "plastic" description for which the landscapes of Peterburg are an emblem. Music and architecture, or Dionysos and Apollo can be said to be the real antagonists of Peterburg (or, for that matter, the arabesque and the straight line, or atonality and tonality). Musical, Dionysian feeling, (both Schopenhauerian Will and Bergsonian durée) assaults the architecture and authority of Apollonian reason in the father-son conflict of the Ableuhovs, in the swelling of the waters of the Neva against the marble palaces of Petersburg. The triumph of music over architecture also becomes evident in the progressive dissolution of individual psyches. This is rendered in many ways: in the Dostoevskian multiplication of doubles, in the Gogolian dismemberment of bodies into the constituent parts (noses, hats, umbrellas) of a faceless crowd; aurally in the virtuoso orchestration of broken narrative

rhythms (irrational speech patterns, non sequiturs, associative logic, circular reasoning, categories and lists, neologisms, hyperbole, redundant rhetoric, obsessive repetition of words and sounds).

Music, then, signifies the dissolution of established (architectural) structures and the intimation of some yet to be created (musical, i.e., harmonious) structures. Thus structure itself is the central metaphor of Peterburg: psychological, political, metaphysical and, in the guise of architecture and music, literary.

2. Music as theme and structure
in Tolstoi's "Kreutzer's Sonata"¹²

A first reading of Tolstoi's work yields essentially the personal story of how Posdnyshev came to kill his wife in a fit of jealousy. We may remember the general circumstances of the narrative: a train journey, some initial exchanges between a number of travellers on the subject of matrimony recorded by an objective self-effacing narrator who eventually remains alone with the protagonist; it is the latter's quasi-monologue that carries the narrative from the (by now vague) idiosyncratic general reflections on the institution of marriage to the "meat" of the story or an Aristotelian "imitation

of events." The highlight and turning point of the events recounted by Posdnyshev is constituted by the scene of the musical performance, which propels the action to its logical conclusion, Posdnyshev's murder of his wife.

Further readings, however, alter this initial first contour of the story. For one thing, the mimetic or non-discursive section one remembers most clearly as a kind of shorthand for the whole story accounts only for one half, actually exactly one half (32 pages) of the entire narrative. On the other hand, when more closely analyzed, the "dramatic" or "pivotal" scene of the musical performance though still pivotal, now seems peculiarly un-dramatic, consisting for the most part of the protagonist's reflections about music. It is this interplay between the mimetic and the discursive modes of presentation that discloses the structure of Kreutzer's Sonata (Or as Shklovsky might have put it, the structure or plot is motivated by the formal problem of integrating those two modes).¹³

How did Tolstoi smuggle so much "telling" into a story that seems primarily to be a "show"? One answer, since we are focusing on any possible parallels between musical and narrative structure, is

indeed offered by the musical quality of the work's organization. Not only do we have the Schopenhauerian theme of music as metaphor of sex and death, but structurally the narrative approximates the sonata form.

One is at once struck by the sheer quantity of chapter divisions in proportion to the total bulk of the story. There are 28 chapters in a story only 73 pages long, i.e., the average chapter counts less than three pages, though of course there are variations, some chapters amounting to no more than a page. This bespeaks something one might characterize as musical fluidity, or a great freedom to manipulate the narrative in order to shift point of view. Can one describe Tolstoi's Sonata as comprised of a First Movement or Exposition (usually two subjects in contrasting keys), a Second Movement or Development (usually a free fantasia in A-B or A-B-A form), and a Third Movement or Recapitulation of the themes as first introduced and developed?¹⁴

The case, I believe, is quite conclusive. The first two chapters (op. cit., pp. 267-276) constitute a unit in contrast to what is to follow: they are mimetic or dramatic, presenting actions (people board the train, settle, leave) and are carried out

primarily in dialogue form while the next 16 chapters (ibid., pp. 277-309), or second movement, are essentially a confessional monologue addressed to a silent narrator. Whether the theme of matrimony, love and sex constitutes one, two or three subjects is, no doubt, open to argument. Clearly two major keys or points of view are presented on this thorny subject. The liberal, modernistic point of view is defended by the not-so-young, smoking, mannish and easily confused lady (who would want to make love to her in the first place?) and seconded by the inevitably self-serving attorney: marriage is a free contract based on love and ought to be dissolved at will. The opposite point of view is represented by an old merchant who stolidly reminds the company that Eve came out of Adam's rib and should know her place: he, for one, would know how to take care of any females in his household. Though the lady represents the "civilized" point of view most readers are likely to hold, we have already seen how Tolstoi has undermined her credibility. Similarly, though the blunt position of the merchant is appalling on the face of it, his dignified and self-assured bearing seems to carry the day. He stands up and prays unabashedly in the sight of all as the train starts,

he seems prosperous and he also has the Bible on his side, at least the Old Testament. Most of all he is "vnushitelnyj," a quality repeated several times and later also attributed to Posdnyshev, the story's main protagonist, carrying a connotation of conviction or convincingness emotionally rather than rationally justified. "Vnushit" means literally to intimate, almost to intimidate, at least in the case of the patriarchal merchant who is perfectly unburdened by either doubt or guilt.

In the second chapter the same subject is taken up again, but now the old merchant has gone and the nervous gentleman with shining or burning eyes (Posdnyshev) who has remained silent until now, except for an appreciative laugh in the old man's favor, fills in for him. The modern/old fashioned dichotomy with regard to matrimony and love is taken up again as the illusion versus reality opposition. The same lady and attorney express the obvious (there is more to love than sex, and marriage as an institution still endures, etc.) while Posdnyshev delights in shocking everyone by maintaining that love equals sex and the institution of marriage is a hollow farce. He speaks with the authority of personal experience and yet the major thrust of his

argument is that his case is typical (one example of the typical had already been produced in the "type" of the patriarchal merchant). He creates a sensation in announcing that he has killed his wife. This closes the first movement, having outlined the subject, the contrasting keys and even the final issue: thus the circular construction of the entire sonata need only develop and recapitulate the original theme, giving it the inevitability of motion toward a predetermined end. This first movement also constitutes a blend of the two modes (the mimetic and the discursive): there is action, but the action is primarily a debate about the ethics of human conduct.

The second movement is predominantly discursive, the narrator's few asides contributing toward a characterization of Posdnyshev. The latter's name means late-comer; it also may imply the notion of knowing "poznat" though here, by implication, having come to know or understand too late. One of the most effective tools of particularizing Posdnyshev is the leitmotiv of the strange sound he makes, this sound resembles sometimes a suppressed laugh, sometimes a stifled cough or sob. This "characteristic sound" first mentioned in a general description of Posdnyshev as anonymous fellow traveller occurs

eleven times, first derisively in response to the lady's liberal contentions, then later punctuating Posdnyshev's confession as an ironical counterpoint of human pain, bewilderment and suffering to the clinical treatment of the subject affected throughout the monologue that constitutes the second movement. This leitmotiv is last sounded shortly before the episode of the musical performance, and is as if absorbed by it. It is also peculiar that "his sound" is said to be produced by Posdnyshev's nose. I will have occasion to comment on the sexual connotations of the musical performance when I discuss it as part of the third movement. But whether Gogolian or Freudian, whether musical or literary, the nose is as good an organ as any other. In contrast to this motif Posdnyshev is said from time to time to have a "pleasant," "melodious," "expressive," and, like the old merchant, a "winning" or "convincing" voice. These ambiguities are finally resolved by the cathartic therapy of confession, which allows a melding of the human voice and the animalistic sound into a fit of characteristically "silent" sobbing.

The development of the second movement or section of Kreutzer's Sonata seems to follow the convention of the alternating A-B pattern rather

precisely. Tolstoi intertwines the personal history and social development of Posdnyshev with far-ranging generalizations about the norms of society at large, by presenting in the fairly rapid succession of short chapters matching aspects of each. This rapid rhythm and alternating or dialectical structure of argument (no matter how discursive) has the effect of carrying it toward the synthesis or dramatic culmination of the third movement.

How can this sense of tragic inevitability stem from an interpretation of Posdnyshev's predicament as primarily social? Surely sex, matrimony and jealousy could as easily qualify for comic treatment, and some possible seeds of such a treatment exist in the first movement: the modern lady, unlike Posdnyshev's wife whom we see only through his own passionate point of view, is no tragic heroine. The sense of the tragic consists in this extraordinary narrowing of focus, the fate of mankind seen through the vicissitudes of one family (the Atreides of Greek tragedy), or as in Kreutzer's Sonata, the cavorting of a licentious society seen through the personal misfortune of one man. Posdnyshev's exemplary status, however, far from constituting hubris or a tragic flaw consists precisely in being like everyone else: he only

difference is that he now knows it. His tragedy is that he followed his typical situation to its logical conclusion. There is a moment during the performance of Beethoven's sonata, when he feels lifted out of himself. He is capable of granting that Beethoven might have known what he was about, but he, Posdnyshev, feels too ordinary to know what to do with this state of transcendence and merely lapses back into his accustomed state of feeling and re-acting. How do we know that the wife and the musician do not also partake of this state of transcendence and that Posdnyshev does not merely misunderstand the situation the way Lear misunderstands Cordelia's reserved expression of filial affection? The possibility is there, for doesn't Posdnyshev start by expressing his horror of men's hopeless misunderstanding or misconception ("puchina zabluzdenija," *ibid.*, p. 278) with regard to women, an insight bitterly acquired through his own experience? And yet Posdnyshev's story is the opposite of Lear's: Lear is a great man who lapsing into momentary foolishness, pays the price in a grand manner. Posdnyshev is an ordinary or habitual fool, who cannot redeem himself personally because his foolishness is socially conditioned: his salvation

or redemption, like his downfall, depends on the salvation or redemption of society. Thus his confession is a bearing of witness: what happened to him could happen to anyone. It is as if the recounting of a fait divers from the illumination of the role society plays in it, becomes not only tragedy but prophecy. All events of his past life acquire this double quality. They are ordinary and typical, and at the same time they announce his tragic fate. His first sexual experience is both commonplace and "his first fall." His socially condoned conduct as a young man about town is really "fifteen years of depravity." His falling in love at the age of thirty as prescribed was really a carefully planned entrapment, and so on. The delights of courtship, universally acknowledged, are really a thin veil hung over a shameless bartering of the bride's charms, the ravishment of honeymoon is more akin to rape and its consequence an inescapable war of the sexes further poisoned by the strictures of cohabitation and made intolerable by childbearing and childrearing, which hurried process requires the blandishments of city life, a final surrender to artifice and frivolity. Thus the naked fact of sex is variously disguised, manipulated, marketed and

generally pandered to without the slightest acknowledgement of the moral implications of its sway over society.

This state of moral blindness serves Posdnyshev ill at the hour of his personal reckoning. He is inextricably enmeshed in the social fabric of corruption so that his jealousy and fit of murderous passion are hardly a quantum jump from a view of marriage as mutual sexual exploitation and are, in fact, its natural issue. Thus the difference between the second and third movement is a purely formal one. From chapter XVIII on, there is a distinct change of tempo. Chapters become somewhat longer. From a panoramic view of an entire life or rather those of its "slices" that serve to illustrate the anatomy of an entire age so that the dissection of the soul shows how its sinews are made to twitch (or "sound") by the stimulus of social decay, the focus narrows in time to a few days. The themes developed melodically or longitudinally are recomposed into harmony with its spatial implications: now we seem to be watching whole or "round" or "live" people again. With the return of mimetic action, rhythm can relax. The retardation effect gains in intensity: it is as if everything we were "told" up to now is going to be "shown" to us in close up and in slow motion.

Chapters XVIII and XIX are transitional. The married couple now live in town. With the criminal complicity of the medical profession, the wife gains control over her reproductive ability: she decides to interfere with the natural rhythm of childbirth, i.e., with the natural consequences of the sexual act. The husband can't help observing and being alarmed by the resulting flowering of her beauty and sex appeal. This closes their dual relationship: in the next chapter the appearance of a third party, (any man might do, but a musician will do best of all) creates the fatal triangle of jealousy.

The violonist Truhachevsky ("truha" or "truhlatina" means rot or rotting) is only mentioned obliquely at first in Chapter XIX. The primary factor, re-iterated over and over again is the love-hate relationship between husband and wife. Thus before the musician appears in person yet another chapter is taken up by the retelling of habitually compulsive and ever heightening quarrels. That way, when the musician finally appears, he is no more than a triggering device. Posdnyshev clearly sees now how he himself could have chosen to pursue the acquaintance or to drop it, to introduce the man to his wife or to abstain from that step, to

encourage their musicianship or to oppose it, and finally to avoid the fatal performance rather than to stage manage it as he did. At the same time, choice itself must also be seen as utterly beyond his reach at the time. Having been preconditioned by all the other unilateral choices of his life, which have steadfastly eroded all distinction between eros and thanatos, Posdnyshev now sees eros and thanatos as one and the same, and staggers blindly toward his fate. With each new scene or chapter the tension between freedom and necessity mounts. The reader, knowing full well that the deed has already happened is nevertheless caught up in the moral dilemma each time the possibility of choice is offered and rejected. He at least is given the opportunity to opt against the typical by dissociating himself from Posdnyshev's compulsive "choices," as Posdnyshev now dissociates himself from his own past.

Thus the deliberate nature of Posdnyshev's rage after he comes home and finds the musician talking to his wife about their projected concert is clearly spelled out. (ibid., p. 321) It is an interesting side-issue that the wife's subsequent fit of hysterics is viewed as "natural" (ibid., p. 322). Following this stormy scene there is a reconciliation

whose sexual cement is pointedly alluded to. There is no explicit description of that scene. Sex is always an inchoate libidinal drive defying verbalization, witness those painful and failed attempts at appropriate conversation during their courtship days and all subsequent totally pointless efforts at "communication," to use an anachronistic word. This is where the metaphor of music fills its Schopenhauerian role: already the wife's earlier interest in reviving her musical proficiency had coincided with her sexual emancipation at the time she decided to put an end to her childbearing days at age 30. She is ripe for Mr. Rot (Truha hevsky): "everything was set against her, especially that accursed music". (ibid., p. 332) Unlike the solution of el dolce stil nuove, where sex is sublimated into the courtly music of language, in the scene of the musical performance Tolstoi's puritanism gives us the language of music as sublimated sex.

First there is a rapid objective description of externals: preparation toward the evening, arrival of guests, including the flashily attired musician, a tedious dinner. Then, as if words failed, "it starts." The occasion of this ominous beginning is Beethoven's Kreutzer's Sonata, especially its first

presto movement. This introduces a disquisition on the effect of music upon the listener:

"And altogether music is a frightful thing. What is it? I don't understand. What is music? What does it do? And why does it do whatever it is that it does? They say music's effect is to elevate the soul, nonsense, untrue! It does affect one, frighteningly so, I am speaking for myself, but not in the least by elevating the soul. Its effect is neither elevating nor lowering to the soul, its effect is a stimulant to the soul. How shall I put it? Music compels me to forget myself, my real position, it transports me into some other state that is not my own: under the influence of music I believe that I feel that which, in fact, I do not feel, that I understand that which, in fact, I do not understand, that I am capable of that of which I am not capable."(op. cit., p. 334)

It seems that the principal effect that music has on people is that it destroys their natural equilibrium. Once this severance from any rational context has occurred, the effect is akin to hypnosis, and the worst quality of this hypnotic power is that it is intrinsically aimless, hence liable to any aim whatsoever: the implication is that the a-moral becomes of necessity the im-moral.

"And this awesome instrument (i.e., music) is in God knows whose hands. For instance take even that Kreutzer's Sonata, the first

presto. How can this presto be performed in a drawing room among ladies in deep decolleté? To play it, then to clap and eat ice-cream over the latest gossip. Such things ought to be played under special, important, significant conditions, and when special actions that correspond to such music are called upon. To play and then to accomplish that which the music has prepared you for. Otherwise this arousal of energy that is out of place and at the wrong time, this feeling without possible exteriorisation, cannot but have a fatal effect." (op. cit., p. 335)

The husband's elation at the discovery of his own depth of feeling, and the new aura of light in which he is able to view his wife at the conclusion of her performance is one of the possible directions in which the power of music could "transport" him. But this feeling remains in suspense, unresolved. Tolstoi is done with happy endings, the tragic muse calls to his puritanism and this requires that he "finish" the story accordingly. If he must "finish" what music has "aroused" ("music arouses, but does not finish" *ibid.*, p. 334) then all the tensions of the story must be "finished" in a crime of passion. The sexual connotations of "finishing" what had been "aroused" are further reinforced by the threefold repetition of "came" or "has come" ("doshel" *ibid.*, p. 334). It does not say "reached its goal" or

"filled its function" or even "came to the point" but simply "came." Unlike those instances when "music comes" (the military march, the dance tune, the liturgy) his own newly expanded feeling toward his wife remains unfulfilled because it is too late since she has already "finished" with the musician.

"I had never seen my wife as she was that evening. Those shining eyes, that stern, meaningful expression while she played, and that total loss of self-possession, a kind of vulnerable, rueful and blissful smile after they had finished."
(op. cit., p. 334)

If this is so, then it is fitting that the wife should be killed on mere suspicion: all we know is that prompted by sudden stirrings of doubt, Posdnyshev cuts short a business trip and surprises his wife and the musician at supper. Projecting his own passion unto what seems, after all, a still unconsummated affair, he has no choice but to "finish" following the logic of his own feelings. For this is the only donnée we were ever given from the beginning: this is no Rashomon where the wife or the lover's story might be presented over against the husband's point of view. All along he has attributed his own feelings to his wife and to the other man drawing conviction from his acute yet ruthless

analysis of society. The train journey back from his place of business is a nightmare of obsessive fantasy mechanically propelled and for that very reason out of control. Perhaps this masterful passage corresponds most nearly to the narrator's stated appraisal of Beethoven's initial presto.

Compared to the feverish crescendo of fantasy urged on by the drumbeat of mechanical wheels, the actual carrying out of the murder is awkward, full of stops, starts and irrelevancies. It is human, all too human, like the grotesquely tortured "characteristic" sound made by Posdnyshev's nose. This last example (Posdnyshev's peculiar "sound"), is particularly apt to underscore the obvious: that the musical model is something that literature assimilates only to turn it into something quintessentially literary: a musical nose, a musical train journey, a musical argument for sexual abstinence, a musical performance that is really a sexual performance. This does not take away from the fact that the "musical" experimentation Tolstoi undertakes in his novella is of the highest importance for the literary quality of his work, both formally and thematically. For the same reason, the musical model offers a particularly fitting key to the reading of Kreutzer's Sonata.

* * *

The distinguishing characteristics of music as model are its structural adaptability to the requirements of fiction and certain thematic associations with the irrational. The musical model as text is even more difficult to circumscribe than the pictorial or intertextual model. The musical performance or the description of a musical score are only focal points or temps forts because the musical model is essentially a structural one. The deliberate arrangement of narrative sequences according to principles of musical composition (the fugue, sonata, symphony, rondo, etc) have yielded an increasingly more complex and at the same time more rigorous method of organizing prose fiction. One of the side effects of this more abstract technique, especially striking in Belij, has been the concomitant liberating and deepening of the lyrical elements in the novel. Freed from the mimetically defined conventions of the round character, the inner voice plunges into the subconscious or crosses the individual bounds of personality to blend with or sing in counterpoint to a chorus of voices. Here the

perennial association between music and the daemonic (that which drives lovers, madmen, artists, revolutionaries beyond the limits of the permissible) finds fertile ground for narrative elaboration.

* * *

In this first half of my dissertation, I have concentrated on the formal and thematic differences between the various art models, and on the process of their integration into the narrative.

The dialogical interaction between texts, which can be so varied, has been studied primarily in its two most extreme forms: first in the slow transformation of the same text into a different text (as in the medieval dialectic between sen and matière) and then in the simulation of such a dialectic between different texts within the same text (as in Gide's Les faux monnayeurs).

The pictorial model has been primarily represented by the fictive painting, an extremely frequent form of the art-related text. Its strong extra-literary associations and its synthetic properties have the power to crystallize the flow of the narrative around certain complexes of thought and

feeling. This characteristic of the pictorial model has been discussed from the point of view of thematics and from the point of view of structure. Concretely the pictorial model has been considered as portrait, photograph, landscape, icon etc., as well as beginning, middle or end. Finally, the pictorial model has been considered as an inner model. Analyzed as a reflexive text in Pushkin's The Postmaster, the fictive paintings depicting the parable of the Prodigal Son have provided the basis for an interpretation of that work.

In contrast to the spatial character of the pictorial model the model of music is temporal. If, as P. Stevick puts it, "the central tradition of the novel represents a search for artistic equivalents of change and continuity," then music has a major object lesson to offer.¹⁵ In Proust, Thomas Mann, Gide and Belij the model of music inspires extensive experimentation with narrative structure while the thematic associations of music and feeling represent one of the most constant concerns of all fiction. The detailed analysis of the musical model in Tolstoi's Kreutzer's Sonata has shown its function as an inner model.

The three forms of the model discussed in this section have been studied independently. An understanding of the specific qualities that each model brings to the narrative can now be brought to bear in a more thorough reading of more complex works, where several forms of the art model tend to appear as interdependent aspects of the work's inner model.

PART II

THE INNER MODEL

THE ART SYMBOL AS READING TOOL

INTRODUCTION

"We have talked for a long time, and unselfconsciously, of the work of art, we may come to talk as naturally of the work of reading."

Paul De Man,
Allegories of Reading

It is impossible to "hold" a novel in one's mind except in a fragmentary way. Percy Lubbock called the reader's effort to do so the building of a "novel within a novel."¹ The main task of Part II is to offer a particular method of building the reader's imaginary novel. To do so I propose to consider the art trope (discussed in Part I in its specific forms) from the point of view of its more general functions as reflector or duplicating agent.

The root metaphor of art relates all art tropes to each other and to the narrative as itself an instance of art. This generic link turns the art trope into a privileged tool of narrative self-reference and amplification. It becomes, indeed, a privileged tool for the figuration of narrative problems in general, and thereby a sign post for the reverse problems of reading. In Part I, I focused on the art trope as a mediator between the

fictional world of the writer and the esthetic and ideological worlds or "models" he integrates into it. In Part II, I will use those tropes as "techniques of discovery" for the purposes of the reader's own novel. The cultural content so often communicated directly to the reader by means of art models must now be read as transformed by the narrative.

To highlight the specific function of each art form as a figurative device, I have studied them separately in Part I. In Part II the focus will shift from their specific function as textual, pictorial or musical tropes to their common function as reflectors, and hence to their interrelations within the same text. The art trope as figura (of an external model) will emerge as the element of a configuration (or inner model).

CHAPTER 1

THE MODEL AS HIEROGLYPH

IN DOSTOEVSKY'S THE DEVILS¹

"What I think, Bazarov retorted,
is that Raphael is not worth a
copper penny."
Ivan Turgenev, Fathers and Sons

Dostoevsky's novels seem poor candidates as "art novels" in the sense of novels self-conscious about their formal relationships. Henry James' characterization of Tolstoi's and Dostoevsky's work as "loose baggy monsters" is deservedly notorious. But Dostoevsky found detractors closer to home as well: Nabokov insisted that Dostoevsky's novels were mere pot boilers. Nabokov's objections were directed not only against the form of Dostoevsky's novels (or their presumed lack of it) but more provocatively against the acknowledged "profundity" of his

"ideas." That the reputation of Dostoevsky's work rested on the interest of his "ideas" rather than on any consideration of the poetics of his novels was true for a long time. The habit of close reading, however, when applied to Dostoevsky's work, proves remarkably rewarding.

The instrument of close reading in the present instance, of course, is the art trope or inner model as reproduction. One of Dostoevsky's apparently most "disheveled" novels, The Devils, exhibits several art models: the object of this chapter is to see whether their interrelation yields a coherent system or model for the novel's interpretation.

All three forms of the art model, the textual, the pictorial and the musical are on hand in the The Devils. The complexity of their interrelationship is immediately problematic, however, as art models occur within art models and in turn as part of other forms of inner reflection: The main protagonist Stavrogin has written a confession (a textual model) in which he sees a dream (another mode of inner reflection) which is the animation of a painting (a pictorial model) in which people sing songs of praise (a musical model); a key passage of the Apocalypse (another textual model) also occurs in the

confession. In addition, the confession, the dream, the painting, the song and the Biblical quotation each have complex connections to other textual, pictorial and musical models, as well as to other forms of inner reflection. If this situation were not complicated enough in itself, each art model has extra-narrative connections with specific générateurs: a reproduction of Raphael's "Sistine Madonna," which is repeatedly mentioned in The Devils, hung on the wall of Dostoevsky's study; a short story, The Dream of a Ridiculous Man, is a variant of elements in Stavrogin's confession; a character in The Raw Youth, another of Dostoevsky's novels, outlines an opera project based on the Faust mytos: elements of that mytos (as conceived by Trishakov in The Raw Youth) are clearly recognizable in aspects of theme and structure in The Devils.

The structure of multiple and simultaneous relations between the art models intersects with a similar structure of multiple relations among the novel's other modes of inner reflection. The central device of inner reflection in The Devils is the dream recounted in Stavrogin's confession, but the most consistent device of inner reflection is the peculiarly Dostoevskian recipe of split

characterization. Dostoevsky had first developed this device in his early novel The Double, building upon the Romantic device of the Doppelgänger. In the later novels and in The Devils in particular, the device of split characterization is distilled and multiplied with accomplished virtuosity: every female character is related to every other female character in a fundamental symbolic way and the same is true of every male character; moreover, each category of characters is also related to a divine or demonic order of being based on Christian and pagan myth.

All these devices of repetition and variation, compression and amplification have found a defining concept in Bakhtin's characterization of Dostoevsky's novels as polyphonic.² This is not to say that there is a specific musical form underlying the composition of The Devils as was demonstrably the case in Tolstoi's Kreutzer's Sonata. But there is a principle of organization underlying the massive and multi-faceted narrative of Dostoevsky which is quasi-musical in its rigor and versatility. The principle of organization points to Stavrogin's confession as its center of gravity. Stavrogin's confession seems to control the novel's centrifugal and centripetal narrative movements along two axes.

Along the horizontal axis, corresponding art models anticipate the complex of art models locked into the confession, which then propels the novel's peripateia, relayed by other art models. Along the vertical axis the sense of contraction generated by the confession is released not so much downward or upward as inward, through the interlocking system of art models as signifiers, toward a single point of insight. Narrative movement depending on modes of reflection other than the art model is also centered on Stavrogin's confession. What Stavrogin and his victim Matriona re-enact in solo as told in the confession happened earlier and has been acted out by every other character in the novel in some form (individually and en masse), though initially presented with "prophetic obscurity" and later with the drama and insight of "revelation."

Since the main premise of this dissertation is that art models are sign posts for the reader's "work of reading" and Stavrogin's confession seems to be the principal art model of The Devils, I will focus my analysis on the confession. In doing so I will consider the confession itself and each art model which it contains, and I will be guided by the two axes of interrelationships intersecting in it.

On the horizontal axis the confession is a formal textual insert introduced into the novel and related to a other textual inserts, each with their own complicated narrative and extra-narrative contexts. The immediate context of Stavrogin's confession as a written text is his oral confession to the unconventional spiritual advisor Tikhon. Their conversation spans an entire chapter, broken down into three parts: an introductory dialogue between Stavrogin and Tikhon, the confession proper as document and the dialogue between Stavrogin and Tikhon that follows the latter's reading of the "document." That chapter was to occupy a central position in The Devils. It was originally intended for the end of Part II or the beginning of Part III and was eventually placed between the chapter entitled "Ivan Tsarevich" and the chapter entitled "Stepan Trofimovich has been searched."

Stavrogin's confession constitutes the crisis of Stavrogin's life as well as the turning point of the novel's events. But it acquires this significance through the cumulative associations, parallels and contrasts of related themes. Its full understanding is best achieved by way of those associations. To begin with, the textual models related to Stavrogin's

confession comprise two distinct categories. The two epigraphs selected for The Devils, one from Pushkin's poem The Devils and one from the Bible, introduce a duality between texts as either secular or sacred. Let me consider the secular series of texts first, whose most consistent and common feature is that they exhibit great aspirations which are, however, mere presumptions. These texts are contrasted to the Bible as the text of texts, which shows up their underlying ambition to usurp the function of sacred texts; this turns merely secular texts into profane texts.

The epigraph from Pushkin's poem The Devils is a mild anticipation of the novel's other secular texts:

"Try as we may, the tracks are gone,
We've lost our way, what can we do?
The devil took us clear to the fields,
He leads us in circles and off the track

How many are they, where are they heading,
Why is their song so glum?
Are they burying a housegod?
Are they marrying off a witch?"

Dostoevsky picks no major quarrel with Pushkin, who is after all, not a contemporary. But the character Stepan Trofimovich who invokes Pushkin, and the character Karmazinov, liberal intellectuals and literati both, fare much worse. Their literary

efforts (together with some other variations of the textual model) frame Stavrogin's confession, Stepan Trofimovich's poem occurring in the beginning of the novel, while Karmazinov's lecture occurs toward the end.

Karmazinov has been recognized as a possible caricature of Turgenev, with whom Dostoevsky shared the podium in a real-life celebration of which the fiasco of the benefit for retired governesses in The Devils is presumably a parody.³ Similarly, The Devils is reputedly Dostoevsky's answer to Turgenev's Fathers and Sons, a study on the theme of Russian nihilism. These historical undercurrents lead one to look to Karmazinov's lecture for some indication of more or less explicit parody of Turgenev's work. To be sure, it is not difficult to recognize rather obvious allusions to some of Turgenev's mannerisms, especially characteristic of his later writing. These, however, are minor aspects of his work which Dostoevsky's "cruel talent" seems bent on counting as major sins. Turgenev's very qualities become Karmazinov's unforgivable failures. His elegance, detachment, lyrical delicacy are insufferable because circumstances demand heights or depths of spiritual insight, not mere reasonableness.

However entertaining Karmazinov's lecture may be on this level of parody, its more intrinsic function is related to Stepan Trofimovich's poem and to Stavrogin's confession. Stepan Trofimovich's poem had been, admittedly, an effort of his burgeoning youthful talents just as Karmazinov's lecture is an effort of that writer's declining years, but they share a quality of vagueness, pretension, incoherence and basic "irrelevance." The narrator claims that Stepan Trofimovich's poem seems derivative of Faust's Part II. Its general theme (like Turgenev's Fathers and Sons) is clearly related to Dostoevsky's own theme in The Devils. The poem develops the ideal of universal harmony (even minerals sing); a handsomely demonic young man appears on a steed and leads mankind to its triumph as the tower of Babel is erected at last thereby dislodging from Mount Olympus the traditional master of the universe.

The circumstances of the lecture, where Karmazinov struggling to finish his presentation and Stepan Trofimovich (older but hardly wiser) reasserting "the superiority of Raphael and Shakespeare over boots" must share the same cat calls, illustrate the great liberal dream come true. The apotheosis of this presumed triumph of mankind is

pilloried in the text of Labiadkin's grotesque poem in praise of governesses, favorably received by the audience. The utter "poshlost" of the poem, its mixture of vulgarity and pretension, evidenced earlier in Lebiadkin's anonymous letters to Lisa epitomizes the inner contradiction of the liberal ideal. The inherent impossibility of heaven on earth is also illustrated in another textual model, Shigalev's "new" Bible. Shigalev, "a Russian Fourier, only more so" promulgates the installation of total freedom through a system of total slavery.

How are these various textual models related to Stavrogin's confession? It would seem at first that the relation is one of antinomy, that the feeble or precious or vulgar literary efforts just reviewed appear in stark contrast to Stavrogin's unvarnished confession of child-seduction and despair. Yet doubt is cast upon the confession from the very beginning. The chapter where the confession appears is preceded by the chapter entitled "Ivan Tsarevich," in which Stavrogin's projected bid for a historical role is associated with the legend of the false Dimitris. The manner in which the narrator presents Stavrogin's confession casts further doubt on its authenticity: "(I am) far from asserting that it (the confession)

is false, i.e., entirely imaginary or made up." Additional peculiarities are the very poor spelling of the text and the fact that it is printed in the format of the seditious or scandalous pamphlets that had been circulating throughout the province. The most significant connection between Stavrogin's confession and the other textual models is Tikhon's suggestion that it might provoke laughter. Is Stavrogin, the handsome and proud aristocrat and rebel on whom the new generation pins its hopes, in some sense another young man on a dark horse wandering through amethyst sunsets and mystic caves like the heroes of the other poems? Hasn't he, unlike those other young men, committed a terrible crime more apt to provoke pity and terror than laughter? If laughter is insisted upon, it will not be the lighthearted laughter or urbane comedy suggested in Pushkin's poem, but the strained menippean laughter born of the disproportion between the grandiosity of claims and ambitions made for Stavrogin and his cause on the one hand, and the nature of his crime: Ivan Tsarevich the child molester.

The possibility of laughter which Tikhon suggests and Stavrogin fears bears other implications

as well, which I will develop later. Let it be simply established at this point that in spite of superficial differences between the secondary written models and Stavrogin's confession there is an underlying similarity.

To the secular texts which exhibit in their very style the incongruity of excessive claims and paltry means is counterpoised a set of Biblical texts. These sacred texts are distributed, like the secular ones, toward the beginning, middle and end of The Devils. Actually two texts are cited twice. The text of the epigraph about the possessed from The Gospel According to Luke is taken up again and explicated toward the end of the novel. The passage from The Apocalypse occurring in the middle (during Stavrogin's conversation with Tikhon) also reoccurs toward the end. The third scriptural reference (the more familiar Sermon on the Mount) occurs also in the last chapter on the occasion of Stepan Trofimovich's pilgrimage to "Spassof" (literally the place of salvation).

It would seem that unlike the secular texts, whose parodic character allows them to speak for themselves, the sacred texts require a formal exegesis. To solidify the relation of the scriptural

epigraph to the novel Stepan Trofimovich, the hopeless but now regenerated liberal, is given the final word on the matter:

Now please read me one more
passage, about the swine...ces
cochons...(op. cit., p. 689)

Stepan Trofimovich's commentary on this text spells out in no uncertain terms for the reader the interpretation of The Devils as a whole:

These devils, coming out of the patient and entering the swine are all the plagues...and devils...accumulated...in our Russia...But a great idea, a great purpose will enlighten it from above...and all the devils will come out...and they themselves will beg to enter into swine. Yes and they have entered them already, may be! It's us, us and those others, Petrusha...et les autres avec lui, and I, may be foremost among them, and we will all throw ourselves, mindless and possessed, from a cliff and into the sea and we will all drown and that's as it should be because that's as far as we can go. But the patient will be restored and will be "seated at Jesus' feet"...and all will stare in amazement...vous comprendrez... Nous comprendrons ensemble. (op. cit., p. 690)

What is revealed so explicitly had already been implicit in the characterizations and events of the novel. The text from the Apocalypse, however, is only repeated as if to merely reassert its quality of touchstone regarding issues of spiritual alignment:

To the Angel of the church of Laodicea: Thus speaks the Amen, faithful and true witness, the firstborn of God's creation: I know your works; they are neither cold or hot: if only you were either hot or cold! But since you are only warm rather than either hot or cold, I shall vomit you from my mouth. Because you say: I am rich, I grew rich and want nothing; and you don't know that you are pitiful and poor and destitute and blind and naked. (ibid., p. 731 and also p. 688)

Stepan Trofimovich, as is quite evident from the course of his entire life, is neither hot nor cold, but merely tepid, a plaything of the spiritual forces unleashed around him.

These spiritual forces come more nearly to the surface when that same passage is cited for the first time in Stavrogin's conversation with Tikhon, just before Stavrogin's written confession. The text from the Apocalypse is in fact the only point around which the two protagonists of the Tikhon-Stavrogin dialogue find a meeting ground: that one must take a stand with regard to the manifestations of evil, that one must declare one's colors. This is always the central question in Dostoevsky's novels. Ivan Karamazov refuses to be a willing party to a world where children must suffer, he "respectfully return his ticket." Raskolnikov is torn between the urge to

be a Napoleon, (i.e., one who is above suffering,) and one who must simply bear suffering. Stavrogin is obviously one who has inflicted suffering. He has come to Tikhon to find out, once and for all, who he is (whether salvation or change is possible). As the conversation proceeds and the actual events related in the confession unfold, Stavrogin's position in the universal scheme of things becomes inescapably confirmed on the side of antagonism or coldness. He is not the patient from the Biblical passage who becomes exorcised. Even if Stepan Trofimovich's explication of that text had not been available, Stavrogin identification with the devil is amply documented. Thus Stavrogin's visit to Tikhon is initially motivated by the former's hallucinatory experiences. Stavrogin himself interprets these experiences as either mental illness or actual communication with the devil:

(the visits) of an evil being,
mocking and rational, and
appearing in various guises, but
one and same, and each time I am
furious (op. cit., p. 726)

This is certainly a scriptural interpretation and Tikhon has little to add to Stavrogin's understanding of the matter.

But associations between Stavrogin and the devil, which become more pronounced in this chapter, have existed from the very beginning. He is repeatedly described with the devil's attributes. For example, children burst into tears at the sight of him; Maria Lebiadkin recognizes him as "the changeling;" people talk constantly about the beauty of his features and yet his face is often presented as a death mask. He is called "the wisest of snakes" by Labiadkin who "stands before him like a hare before a python." Satanic attributes are also recognizable in Stavrogin's doubles. The snake likeness is literal in the following description of Piotr Verkhovensky:

His head is elongated toward the back and somehow flattened on the sides, so that his face seems pointed...You begin to imagine that the tongue in his mouth must be of some special shape, somehow unusually long and thin, terribly red with an extremely sharp and constantly and involuntarily moving tip. (ibid., pp. 194-5)

Liamshin, however, as he screams and squeals at the time of Shatov's murder, resembles rather one of the pigs who "house" the devil after they are summoned out of the body of the sick man.

Instances of dementia, which has been established as equivalent to demonic possession, are

multiplied in The Devils. Sometimes such events are clearly traceable to Stavrogin himself: an officer bites someone just as Stavrogin had done and a very young man is found hanging in a hotel room as Stavrogin eventually will hang himself. Other similarly irrational events are more closely associated with Stavrogin's doubles. Baroness Lembke takes leave of all judgment under the influence of Piotr Verkhovensky while her proverbially mediocre and proverbially dependable husband lapses into sudden insanity. Many other events are simply a symptom of massive loss of control: thus a crowd seizes and beats up an elderly lady who happened to pass by.

That the beating of the elderly lady is related to the beating of Matriona by her mother which initially arouses Stavrogin's sexual feelings (or for that matter to the nightmarish beating of the mare in Raskolnikov's dream) reiterates the central problem of suffering inflicted and endured with regard to which Stavrogin and other characters must define themselves. Stavrogin's purportedly unconscious breaking of the ivory crucifix, which lies on Tikhon's desk, is a symbolic confirmation of Stavrogin's true, diabolical nature.

When Stavrogin first comes to Tikhon, however, this is not necessarily established. Stavrogin has been shown to have many admirable qualities. He is handsome, strong, proud, generous. His name evokes the Greek word for cross (stavros) as well as the Russian word "rog" (horn). One can follow the transformation of Stavrogin from Faustian hero, almost Dimitri-like in his boundless vitality in the notebooks to the empty Satanic figure of the completed novel. Gradually, he is divested of his Faustian attributes which spin off into new characterizations (Shatov, Kirilov, Piotr Verkhovensky) who eventually become more Christlike or more devilish, while Stavrogin himself remains aloof in the storm's eye stirred up by Piotr Verkhovensky and his band of acolytes. At the time of his visit to Tikhon, however, Stavrogin himself seems uncertain about his identity and if not sanguine about his fate, at least not utterly given over to despair.

In this gradual approach to an interpretation of Stavrogin's confession through some of its principal elements we have at this point analyzed the implications of the confession as a textual model in relation to the other textual models in the novel.

This has caused us to discuss, inter alia, the characterization of Stavrogin as a satanic figure with respect to whom the other male characters are defined.

Next I will consider the pictorial model in Stavrogin's confession and the light other pictorial models can shed upon its interpretation. As in the case of the textual models, we find a predictable structural distribution toward the beginning, middle and end. Here too we have a secular/sacred polarization, although perhaps more ambivalent and open-ended than in the case of the written model. With the exception of a portrait of the poet Kukolnik all pictorial models represent women (while the textual models were primarily associated with men).

The central pictorial model is an animation of a painting (Lorrain's "Acis and Galatea") in a dream which Stavrogin recounts in his confession. Before we discuss the relation of "Acis and Galatea" to the other pictorial models of The Devils, mention must be made of a separate story written by Dostoevsky of which Stavrogin's dream is a shorter version. The title of the story is The Dream of a Ridiculous Man. The protagonist of the story is called a "ridiculous man" because ever since he was born people have

laughed at him. He dreams that he shoots himself through the heart and that he is transported to another planet identical to our earth in every way except that it is in a state before the fall. Through the ridiculous man, the inhabitants of that earth lose their erstwhile innocence, acquire the knowledge of good and evil and degenerate into a state of suffering and pathetic rationalization now familiar to us. The ridiculous man wakes up, rejects his earlier decision to commit suicide and tries henceforth to communicate to all who will listen the revelation granted him during his dream. Curiously the important thing about the revelation is that innocence is possible in the first place rather than the fact that he was the instrument of its corruption.

Stavrogin's dream retains the setting of Classical Greece (made visually alive through the reference to "Acis and Galatea") and the intense feeling that he is dreaming mankind's dream of Eden. Upon awakening, however, he is overwhelmed by a sense of banishment, as if he identified himself with the Cyclops who watches full of rage and envy, the scene of Acis and Galatea's bliss. Stavrogin is not "the ridiculous man" in the sense that Prince Myshkin becomes "a ridiculous man," spreading the good news

of the possibility of love and innocence. He gradually becomes conscious, instead, that his own role as "a ridiculous man" both assigned and chosen, is to be the corrupter of innocence. That such a role should somehow be a comic one is Tikhon's enigmatic suggestion. In Stavrogin's retelling of the dream, however, there is no hint of the ridiculous, for it is presented from Stavrogin's own point of view. Stavrogin is in the painting, he feels its beauty, he suffers its loss. The device of the dream makes it more private and more subjective. Yet in the re-telling there is already a beginning of distanciation, a sense of becoming one's own audience. The reader certainly has the opportunity to look at the painting of "Acis and Galatea" more objectively. He or she may be especially guided by that painting's relation to the other pictorial models of The Devils.

Pictorial models are especially apt to dramatize problems of perception. The portrait of the poet Kukolnik (kukla means doll) is one of Varvara Filipovna Stavrogina's treasured possessions from her days in boarding school. It is said that Stepan Trofimovich Verkhovensky, her friend and protégé of many years, bears a remarkable resemblance to the

poet's portrait, all the more so since Varvara Filipovna has had clothes made for him to match. This pictorial raccourci announces Varvara Filipovna's endless aspirations and disappointments regarding Stepan Trofimovich's presumed literary talents, and his own passive role at the hands of her vicarious exploitation. It grounds their entire relationship in constant self-deception.

The comic motif of misunderstanding becomes spiritual blindness in connection with the other pictorial models. These models are a reference to Raphael's "Sistine Madonna," which occurs for the first time early on in the novel, and then again during the notorious conference in honor of governesses; a photograph of a young girl resembling Matriona which is mentioned in Stavrogin's confession; the reference to the burglary and desecration of an icon of the Virgin; finally, a reference to "dirty pictures from abroad" which one of the radicals reportedly smuggles in among the Bibles of the poor Bible peddler, causing considerable scandal.

The most obvious connection between Raphael's "Sistine Madonna" and Lorrain's painting of "Acis and Galatea" is their "classicism." Both are cultural

myths and represent the pinnacle of esthetic achievement and humanistic ideal: they epitomize the glories of Western civilization. But Western civilization, especially pagan Greece and the Italian Renaissance, is a long way from home in the Russia of "Macar et ses vaux." There is a persistent feeling of unreality surrounding the evocation of the "Sistine Madonna," which is first mentioned in a letter sent from abroad by Stepan Trofimovich to his dear friend and patron the wealthy widow Stavrogina:

"I am working twelve hours a day"--"I'd have settled for eleven," Mrs. Stavrogin muttered...

"I talk to the young people until dawn. We have parties here that might be described as Athenian, but only, of course, in the sense of being refined and intellectual and of high aesthetic quality. Everything is so beautiful: there is a lot of music, principally Spanish, and a great longing for the general regeneration of mankind. And there is the concept of eternal beauty, the "Sistine Madonna," the alternation of light and shadow, with dark spots even on the sun!" (op. cit., p. 29)

"Nonsense," concludes the worthy Stavrogina, "If those Athenian nights last until dawn, how can he possibly spend twelve hours a day over his books"?

Varvara Filipovna's common sense abandons her, nevertheless, when, still clinging to her lifelong

emotional investment in Stepan Trofimovich literary greatness, she tries to compete with a rival patroness of literary geniuses, Baroness Lembke. The words "Sistine Madonna" and "Dresden Madonna" become mere pawns in the two women's provincial culture-mongering and end up signifying the very opposite of the lofty spiritual ideals they are supposed to represent.

Uncouth shallowness is again the reaction when Raphael (together with Shakespeare) becomes the club Stepan Trofimovich uses to beat his utilitarian opponents during the public lecture:

"Messieurs, the final word in this business must be general forgiveness," Mr. Verkhovensky continued. "I, an old man who has nothing more to expect from life, wish to declare solemnly that the life spirit is still present in us and that today's younger generation is still full of the life force. Its enthusiasm is just as pure and bright as ours was in the time of my own youth. All that has happened is a shift in goals--the substitution of one conception of beauty for another. The entire misunderstanding stems from different evaluations: what is more beautiful, Shakespeare or boots? Raphael or petroleum?"
 "He's a police informer!"
 "He's asking leading questions!"
 "Agent provocateur!" *ibid* p. 513

But Stepan Trofimovich persists, proclaiming his humanistic credo to the end:

"And I declare," Mr. Verkhovensky squeaked, throwing himself unreservedly into the fray, "that, to me, Shakespeare and Raphael are of greater value than the emancipation of the serfs, than nationalism, than socialism, than the younger generation, than chemistry--and perhaps even than mankind itself! And it is that way because they represent the very highest human achievement, an achievement of beauty without which I wouldn't be willing to go on living." (op. cit., p. 513)

Stepan Trofimovich's ideal of human achievement is patently denied by the behavior of the audience. The dream of the "Golden Age" is only a dream. In reality the worship of beauty itself is treacherous. Does Stepan Trofimovich not miss loving Varvara Filipovna because she does not conform to a certain type of beauty? Perhaps the "Sistine Madonna" and its true beauty are inaccessible to him as well? Perhaps his worship is in a way as misapplied as Varvara Filipovna's worship of him through the mask of the poet Kukolnik? The "Sistine Madonna" is certainly much more a "Raphael" than a "Madonna" to Stepan Trofimovich, who highlights the esthetic at the expense of the divine or blurs the two into one concept. The far-reaching consequences of such a spirit of secularization had been anticipated when the traditional art of Russian iconography was first

challenged by the post-Renaissance "realistic" style of painting. After much controversy the new style was reserved for secular subjects while the stylized manner derived from Byzantium persisted as the only proper mode of representing the sacred. But Stepan Trofimovich is a Westernizer and his sense of the divine and the esthetic have not only been blurred but, in effect, switched around. The next step is to perceive the logical link between his worship of the "Sistine Madonna" as a secular ideal and the burglary and desecration of an icon by the convict Fedka. This link is made obvious by the fact that Fedka is reduced to his life of crime because of Stepan Trofimovich, who used to own him, but has sold him in the past to the army to pay off a gambling debt. It would seem then that the Madonna as Virgin and Holy Mother of God needs to be rescued not only from the radicals, who desecrate its sacred image, but from the liberals as well, who have hidden its face under a coat of esthetic and cultural varnish.

What is the "real" or authentic image of the Virgin in The Devils? The last pictorial model clearly represents a clue:

A couple of years ago in Frankfurt
passing by a stationery store I
noticed among other photographs
the portrait of a girl, dressed in

an attractive child's dress, but very close in resemblance to Matriosha. I bought the postcard right away and once back at the hotel, I placed it on the mantelpiece. (op. cit., p. 751-2)

Just as Stavrogin is invested with satanic attributes, Matriona (a popular form of Maria) is imbued with attributes of holiness, or at least holy innocence. But we know nothing of Matriona or of her fate outside of Stavrogin's confession. Like the nestled wooden dolls called "matrioshki" (another form of Matriona, meaning peasant woman) all alike and yet each slightly different, Matriona is in a fundamental way identified with every other important female character of the novel. The link between them is their relation to Stavrogin. The two Marias are obvious doubles: Marie Labiadkin, the lame and saintly fool is Stavrogin's unacknowledged wife; Shatov's wife Marie arrives from abroad bearing Stavrogin's child to give birth at Bogoiavlenskaia Street (the street of "the revelation of God"). The other women Lisa and Dasha stand in special love relationship to Stavrogin, while Varvara Filipovna, in spite of some comic overtones in her character, must perhaps suffer the most as Stavrogin's mother. United in love for Stavrogin and in having been wronged by him, they are also identified with Holy

Mother Russia, upon whose suffering body the devils have been loosed:

-Who is the Mother of God according to you?
 -She is the great Mother, the salvation of mankind.
 So, she says, the Mother of God, she is the Great Mother Earth and much joy comes to men from this mystery... (op. cit., p. 156)

But the mystery escapes "the possessed." The shallow liberals, seduced by the pretty colors of the Western Madonna, do not see the Mater Dolorosa, the dark Russian Earth. The radicals, on the other hand, feverishly rebuilding a pagan "Golden Age" like the one in "Acis and Galatea" can do no better than found the future regeneration of mankind on a senseless murder. But the senseless can become significant if understood from the point of view of Christian mystery. Murder may become ritual murder and sacred death. And the anonymous little Matriona, unrecognized by a frivolous age and victimized by its satanic hybris may be the Virgin triumphant, the bearer of a new life.

That Matriona acquires the status of Christian myth vis-a-vis Stavrogin's role as Satan will be borne out by a subsequent analysis of the confession itself. On the other hand, that very myth and Matriona's role in it require that she also incarnate

the character of Eve. This aspect of Matriona is associated with the musical model and will be considered next.

The musical model is associated with the story of Stavrogin and Matriona. All musical references except one occur in the confession. I will consider the "external" reference first; it restates in yet another way much that is familiar from earlier discussions of the textual and the pictorial model. Once again we are given the concrete spectacle of spiritual blindness: the inevitable degradation from highblown purpose to appalling paltriness. The occasion of this demonstration occurs shortly before Stavrogin's confession (toward the middle of The Devils). One of the radicals (Liamshin) performs a piano piece entitled "The Franco-Prussian War."

It (the piece) began with the
menacing strains of the
Marseillaise:

Qu'un sang impur abreuve nos
sillons!

One could hear the bombastic challenge, the intoxication of future victories. But suddenly, together with the masterful beat of the hymn, somewhere to the side, below, one could discern the flimsy sounds of "Mein lieber Augustin." The "Marseillaise" doesn't notice them. The "Marseillaise" is at the high point of intoxication with its own

grandeur. But "Augustin" gains momentum, "Augustin," with increasing cheek, so that its tempi begin somehow to coincide with the tempi of the "Marseillaise." The latter begins to take umbrage; it notices "Augustin" at last, it wishes to throw it off, to chase it away as if it were a pestering insignificant fly, but "Augustin" has taken hold for good; it is gay and self-assured; it is joyous and unabashed; and the "Marseillaise" becomes somehow stupid all of a sudden: it no longer attempts to hide its irritation and peevishness; its sounds are now cries of indignation, tears and oaths with arms outstretched toward providence:

"Pas un pouce de notre terrain,
pas une de nos forteresses!"

But it is now compelled to sing with "Mein lieber Augustin" on the same beat. Its sounds turn somehow into "Augustin" in the most ridiculous fashion, it bows down, becomes extinct. From time to time, as if startled, one hears "qu'un sang impur" but then it jumps over immediately into the despicable little waltz tune...But now "Augustin" grows wilder: hoarse sounds are heard, one feels the excessive drinking of beer, outrageous boasting, the extortion of milliards, fine cigars, champagne and ransom; "Augustin" grows into a bestial roar..." (op. cit., pp. 345-6)

If the high purpose of the Marseillaise is such easy prey to Augustin, may one not infer that the two deserve each other? It might have suited Liamshin's

radical standing better to attempt the experiment using "God save the Tsar" or "Glorious is the Lord on Sion Mount." After all Liamshin had been the one credited with putting the mouse behind the icon's protective glass and the "dirty pictures" among the Bible peddler's holy books. It matters little whether the inconsistency is Dostoevsky's or Liamshin's. Dostoevsky's bias is transparent enough: Liamshin is a Jew, which explains everything. The main point of this episode is rather the unspeakable bestiality waiting to be released by mankind's most ambitious as well as its most trivial efforts. The synecdoche Dostoevsky chooses to stand for the "Marseillaise" is "qu'un sang impur abreuve nos sillons." The silly antics of "Augustin" become slowly transformed into a "bestial roar." Thus the merging of sound expresses the underlying equivalence of meaning.

This carnivalesque switching of masks is further illustrated in the events following the musical passage cited above. The conquest of the "Marseillaise" by "Mein lieber Augustin" is acted out in reverse in the fact that Piotr Verkhovensky, the principal instigator of the novel's devilry, gains final ascendancy over Baroness von Lembke, the

governor's wife. This is inevitable because liberalism as a principle is too shallow to acknowledge its bloody roots and too short-sighted to anticipate the disastrous consequences of his good intentions.

Pandemonium is replaced by the seclusion of the cloister where Stavrogin comes to Tikhon to unburden his secret. Stavrogin's secret, (the molestation of a 12-year old girl) is not far removed, however, from the aggressive appetites expressed in the "Franco-Prussian War" episode. And the musical model which conveyed the latter theme with the structural versatility peculiar to it, serves equally well the central theme of sexual transgression, which is the hidden spring of The Devils' compulsive action.

The extent to which the principle of musical composition (Bachtin's polyphony) inspired Dostoevsky's handling of The Devils, but more specifically the Stavrogin - Matriona story may be judged from another musical passage quoted by Bachtin and taken from The Raw Youth:

Listen, do you love music? I love it terribly. . . If I were to write an opera, I would, you know, take the plot from Faust. I like the theme very much. I am constantly creating the scene in the cathedral, just imagining it in my head. A Gothic cathedral,

the interior, choirs, hymns,
 Gretchen enters and, you
 know--medieval choirs, so that you
 can hear the fifteenth century.
 Gretchen is in anguish, first a
 recitative, a soft, but terrible,
 agonizing one, and the choirs
 thunder somberly, severely,
 without sympathy:

Dies irae, dies illa!

And suddenly--the voice of the
devil, the song of the devil. He
is invisible, just his song,
alongside the hymns, together with
the hymns, almost coinciding with
them, but still completely
different from them--this would
 have to be done somehow. The song
 is long, indefatigable--this is
the tenor. It begins softly,
 tenderly: 'Do you remember,
 Gretchen, how you, still innocent,
still a baby, would come with your
 mother to this cathedral and
 babble prayers from an old book?'
 But the song becomes ever
stronger, more passionate and
impetuous; the notes get higher:
 there are tears, hopeless undying
 agony in them, and, finally,
 despair: 'There is no
forgiveness, Gretchen, there is no
forgiveness for you here!'
 Gretchen wants to pray, but only
 shrieks burst from here
 breast--you know, when the breast
 is convulsed from weeping--and
 Satan's song goes on, piercing
 deeper and deeper into the soul,
 like a spear, ever higher, and
 suddenly it is nearly broken off
 by a cry: 'It is the end,
 accursed one!' Gretchen falls on
 her knees, wrings her hands--and
then comes her prayer, something
very short, a semi-recitative, but
naive, completely unpolished,
something utterly medieval, four

lines, just four lines in
all--there are a few such notes in
Stradella--and with the final
note--she swoons! Confusion.
 People lift her up and carry
 her--and then suddenly a
thundering chorus. It is like a
 clap of voices, an inspired,
triumphant, overwhelming chorus,
something like our
 Dori-no-si-ma-chin-mi--so that
 everything rattles on its
 foundations, and then it all turns
into a rapturous, exultant
exclamation: Hosanna!--Like the
 cry of the entire universe, and
 she is carried away, carried, and
 then the curtain falls!" (op.
 cit., pp. 482-483)

There is of course no such scene in The Devils, but the elements of the Faust story selected, highlighted or suppressed and changed as shown in the passage from The Raw Youth are highly suggestive of what becomes eventually incorporated into The Devils; (I have underlined the lines most relevant to my argument.) With regard to theme, several factors are noteworthy: Grechten's extreme youth is dwelled upon ("still innocent, still a baby"); Faust has completely been displaced by Mephisto (we already know from The Devils that Stavrogin is both) who has either swallowed him or is a ventriloquist, because the voice we hear is not the expected bases, but a tenor; the devil, on the other hand, must remain invisible and expressed entirely in song: this idea

seems to take narrative expression in The Devils by reversing its terms: Stavrogin is highly visible through the novel but peculiarly restrained in speech. Gretchen's part is understated, "a recitative, four lines in all" (Matriona's story is confined to the confession) while her final vindication announces Matriona's symbolical triumph over her seducer.

With regard to structural aspects of the musical model, the citation from The Raw Youth is also explicit. The devil's song must be heard together with, and in counterpoint to the church choir, dominating it at times and being superseded by it at others. The remark "this would have to be done somehow" betrays a preoccupation with the purely narrative problems of such a presentation, its musical execution presenting no special difficulty.

How are those "musical ideas" actually applied as narrative devices in Stavrogin's confession? The grandiose polyphonic effects described by Trishakov's operatic project are not in evidence in the confession itself. The musical model does appear in it on three different occasions in the guise of songs. The first song is Matriona's. Stavrogin rents a room in her mother's apartment and the two

are alone. Before this episode is discussed, however, a related episode must be mentioned. There had occurred several days before that an unpleasant episode between Stavrogin and Matriona, when Stavrogin had misplaced his knife and accused Matriona of stealing it, for which the girl had been beaten by her mother. At that time, the beating of Matriona had aroused powerful feelings in Stavrogin which are not specified but one may assume to be of a sexual nature. Subsequently Stavrogin had found the missing knife in a fold of his blanket and thrown it away without mentioning the fact. Now three days later Stavrogin and Matriona are alone and what happens between them seems to be literally triggered by Matriona's song:

We remained an hour like that,
Matriona was sitting in her
compartment on a bench, her back
turned toward me, working with a
needle. At last she began to
sing, quietly, very quietly; she
did that sometimes. I took out my
watch, it was two o'clock. My
heart started to pound. I got up
and started toward her. (op. cit.,
p. 740)

But the seduction of Matriona is not without ambivalence. After an initial reaction of terror, and after Stavrogin kisses her hands and takes her on

his lap, she herself throws her arms around his neck and begins kissing him ecstatically. What follows is "censored." The entire chapter had been prohibited from publication at first, and in the final version Stavrogin himself withholds the crucial second page of the confession. Stavrogin actually claims that "nothing happened," which the reader may either take or leave. In any case, Matriona hangs herself a few days later. Before that she becomes ill and says in her delirium that "she has killed God." Also, when alone with Stavrogin once again, she comes to the threshold separating the two rooms and shakes her fist at him in silence. This pitiful gesture fills Stavrogin with unspeakable terror.

Somehow all these terrible events seem to have been contained in Matriona's "quiet, very quiet" song. There is something of the siren's fatal echo in it, and Stavrogin, for all his satanic urges and posturings, dies of it as surely as Matriona herself. But Matriona is not a siren. Her song and her kisses, childish and erotic, are more like Eve's proffering of the apple to Adam. But if Stavrogin is both Adam and the devil, he must seduce as the devil first and then be seduced as Adam. This is just the way events are presented: the Freudian episode of

the lost knife for which Matriona was punished constitutes subliminally Stavrogin's seduction and betrayal of Matriona long before the actual event and makes the event itself optional, as Dostoevsky does in fact leave it.

The second song is the song of an artisan working at this craft. It occurs at the very moment Stavrogin knows Matriona to be hanging herself, while he sits motionless at the open window, staring at a little red spider on a geranium leaf. The artisan's song is reminiscent of the whirring of Binet's lathe as Emma Bovary is about to kill herself in Flaubert's novel, or of the heightened awareness of traffic sound reported by the narrator as Georg Bendemann is drowning in Kafka's Das Urteil. These unselfconscious life noises magnify the silence of acute and painful awareness of life beyond words and beyond sound, so that death alone is its final expression. As Stavrogin stares at the little spider on the geranium leaf the artisan's song becomes a song of innocence, an innocence utterly inaccessible to Stavrogin himself.

A similar song of innocence, and a similar sense of irreconcilable separateness on Stavrogin's part occurs in the very climax of Stavrogin's dream: a

throng of happy people sing songs of praise. These songs come closest to the "choir effect" intended by Trishakov in the Faust opera. Their "medieval" or Christian character supersedes the pagan innocence first described in The Dream of a Ridiculous Man. The "praise" seems to reflect awareness as well as innocence, an innocence regained after a terrible fall, painful trial and miraculous redemption. Hence the rapturous praise, in which Stavrogin participates for the brief moment of the dream, becomes an emblem of banishment at the moment of awakening: The dead Matriona appears, not in the dream, nor in the flesh either, stands on the threshold (like the Archangel waving his flaming sword) and shakes her fist at Stavrogin. Stavrogin's initial terror at her "pitiful" gesture is confirmed: the gesture is one of triumph, not of helplessness. The Biblical prophesy that the woman through whom evil came to the world would also be the one to place her foot on the serpent's head is accomplished. This explains Stavrogin's despair, for it turns out that he is the instrument of everybody's salvation but his own, the seducer seduced, the butt of a fat pious joke. Stavrogin's role as laughing stock in this precise sense explains Tikhon's somewhat cryptic allusions.

The cosmic situation thus engineered stems not only from the Biblical myth of original sin and sacrificial redemption but also from a literary source as well. In Goethe's Faust things are firmly in the hands of the Almighty, and Satan's role is given a decidedly comic turn:⁴

Faust: ...Nun gut, wer bist du denn?
 Mephistopheles: Ein Teil von jener Kraft,
 Die stets das Böse will und stets das Gute
 schafft...
 Faust: Nun kenn ich deine würdigen Pflichten!
 Du kannst im Grossen nichts vernichten
 Und fängst es nun im Kleinen an.
 (op. cit., pp. 44-45)

If the textual model was primarily associated with Stavrogin and all of his incarnations and the pictorial model belonged to Matriona and the many aspects of her characterization, the musical model symbolizes the sexual and spiritual drama of their union, suggesting the extremes both of sexual lawlessness and the longing for transcendental purity. The expression of this last tendency culminates in the heart of Stavrogin's confession and forms, as it were, its innermost point. We are now ready to see how the textual, pictorial and musical associations distributed along the horizontal axis of the novel's peripeteia were building up toward a set of disclosures, one within the other, which give the

confession and the spiral of inner models within it this role of symbolic center.

These disclosures must find their narrative expression in the subsequent development of the novel: the innocuous meeting between Stavrogin and Tikhon becomes a kind of spiritual duel, where the voices of evil and the voices of contrition and humility, indistinguishable at first, are called upon to declare themselves and take sides as either "cold" or "hot" or else be "vomited from the mouth of the Almighty." As actual events take on a more precipitous rhythm, characters come to terms with what they are. Thus Stavrogin makes the public announcement of his marriage to Marie Lebiadkina and Lisa throws away her life for his sake. Thus Shatov must be killed as the sacrificial lamb of redemption and Kirilov keeps his promised appointment with death, the Lebiadkins are murdered and even the convict Fedka, like Smerdiakov a willing instrument of murderous rebellion, is found dead. Thus Dasha and Varvara Filipovna Stavrogina make the sudden decision to follow Stavrogin to Switzerland while Stavrogin himself puts an end to his life. The one character who in his entire life could never make up his mind about anything, or if he did, was sure to

opt for the opposite solution the very next day, Stepan Trofimovich Verkhovensky, the very incarnation of "tepid" liberalism "casts his bread upon the waters" at last, breaks away from the loving but tyrannical Varvara Filipovna and wanders off to Spassoff.

Much remains unsaid about The Devils in this short analysis. Earlier Dostoevsky criticism has been fascinated by Dostoevsky's characters, which surely deserve the attention granted them. I have elected not to dwell on Kirilov or Shatov although they both, through their voluntary death (the one self-inflicted, the other made inevitable by Shatov's moral choices) develop the Faustian aspects of Stavrogin's fate. My concern has been rather to approach the reading of this novel through its reflexive texts to see if their conjunction yields a system of interrelations reflexive of the novel as a whole. As these multiple interrelations are analyzed one does indeed recognize their function in creating a meaning both remarkably complex and remarkably consistent. In response to Pushkin's initial question "what are the devils up to?" Dostoevsky asserts unabashedly the Biblical world view of demonic possession and miraculous healing. This (to

say the least) anachronistic view of human affairs is boldly pitted against the liberal "pieties" of the day, the shibboleths of Western civilization whose classical and humanistic ideals seem inapplicable to Dostoevsky's view of Russia. Russia seems intimately identified, instead, with Christian myth.

Christianity alone, it would seem, has the scope and the depth to account for its trials and tribulations and to offer the needed radical solutions. The chief failing of the Westernizers is their inveterate denial of evil, an evil presented with garrulous abandon and poignant lyricism. To such depths of despair Christianity proffers the promise of exultant vindication while more liberal or "civilized" solutions remain basically irrelevant. There is a system to the madness, and in reply, a politics of salvation.

Such a systematic interpretation of The Devils would seem to militate against my earlier endorsement of Bakhtin's concept of polyphony and subscribe instead to the elaborately metaphysical interpretations of V. Ivanov.⁵ But the concept of polyphony is largely demonstrated in my reading, except perhaps for the ultimate irresolution of dialogical tension Bakhtin claims for his concept and

which seems to me unsustainable in The Devils. Perhaps this conclusion was inherent in the very choice of my method, which relies for an interpretation upon the most polemical elements of the novel, its more or less explicit sign posts or models. The clash of warring ideologies, the death battle between the sacred and the profane should not obscure the merely human. Thus the central question of possession and salvation need not overshadow the more basic, more private dilemmas: the problematic relationship between men and women based on the Freudian family romance. If Matriona is both Eve and the Virgin, she is also simply a woman, the picture of a young girl in her Sunday best, forgotten on the mantel piece in a hotel room in Frankfurt. And all the other women of The Devils are also brides, wives, sisters, lovers, friends, mothers, governesses. Mother Russia herself, the ultimate giver of life and of final repose, is a woman. As to Stavrogin and his crime, the characteristic reductionism of Freudian analysis may add its own comédie humaine to the divine comedy into which Stavrogin is drafted. The Freudian rule of analysis suggests a simple reversal to account for the paradox of Stavrogin's cosmic/comic crime. By switching the adult-child

relationship of the Stavrogin-Matriona seduction one obtains the classical oedipal situation, universally fraught with suppressed guilt and suppressed laughter. Thus the abundance of love (the famous "je vous aimais" finally uttered by Stepan Trofimovich to Varvara Filipovna) and the curse of the lack of love underly the ideological militancy of The Devils.

Raphael's Madonna as Eve, Virgin and Mother, the dream of universal salvation in all of its more or less utopian forms, Matriona's song of innocence and awareness, Stavrogin's confession as revelation in the sense of apocalypse as well as self-knowledge, the Gospel as the final word, all these textual, pictorial, musical models are a thousand distorting or magical mirrors repeating and concentrating the love and hate dance of The Devils.

CHAPTER 2

THE MODEL AS SYMPTOM OF CONSCIOUSNESS

IN SARTRE'S LA NAUSEE¹

La plupart des gens y voient par l'intellect bien plus souvent que par les yeux. Au lieu d'espaces colorés, ils prennent connaissance de concepts. Une forme cubique, blanchâtre, en hauteur, . . . est immédiatement une maison, pour eux: la Maison!

Paul Valéry, Introduction à la méthode de Léonard de Vinci,

La nausée is the diary of Antoine Roquentin, a historian who spends a number of months in the provincial town of Bouville. Roquentin experiences a strange and elusive feeling upon picking up a pebble and decides to write a diary to clarify to himself the nature of his experience. Roquentin's writing records the observation of his own reactions of the moment, the observations of surroundings and of a few people with whom he comes into contact, and a reflection upon those psychological and sociological data as well as upon his own act of recording them.

The writing of La nausée is a problematical task because the feeling which originally triggered its undertaking seems inaccessible to accepted modes of classification, naming or perception. In struggling to define it as it recurs periodically, Roquentin must also struggle with all those accepted forms of perception naming and classification which obtrude themselves in his attempt to get to the "truth" of the matter. Among the perceptual and interpretive models which Roquentin considers is a remarkable array of art models. This matching process between the "raw material of life" (what Roquentin eventually calls the utter contingency or absurdity of existence) and the conceptual models that account for it with a greater or lesser degree of accuracy or distortion is reminiscent of a similar process made familiar from Proust's A la recherche du temps perdu. Marcel was forever inferring life's events and experiences from certain psychological and sociological expectations in which esthetic norms of patterning had set the stage: the result was constant pain and disappointment. But if Marcel suffered exquisitely, Roquentin suffers bluntly and awkwardly as he reviews the instruments of access to life handed over to him by his culture and finds them wanting.

This critical effort, however, must also be a creative effort. Art models are both the object and the instrument of Roquentin's investigations: the tabula rasa of Cartesian discourse hoped to be a prolegomenon and Roquentin's diary hopes to become a novel. Whether this is the case remains an open question. The parti pris of uncertainty allows for the provisional certainty of the cogito, the mere consciousness of the thinking or writing itself. Answers are not excluded, merely bracketed or postponed and vitally dependent on what the questions are and how they are asked. Since the questions posed by Roquentin concern the universal values of historical truth, emotional attachment, the structure of society and the very foundation of being, the stakes for both the writer and the reader are high. Since the universal values Roquentin scrutinizes are represented through the device of art models, the latter become intellectual and psychological battlegrounds, magnets both of narrative meaning and of narrative justification.

The art model most prone to embody "established" values is the pictorial model: it is therefore not surprising that it should predominate in La nausée. Paintings, statues, posters, illustrations,

photographs, a portrait gallery, are models not only instrumental in Roquentin's personal search for identity and a place in society, but play a major role in his relationship to the two people touching his life: his friend the autodidact and his lover Anny. The written model takes second place: Roquentin mentions La chartreuse de Parme and actually quotes a passage from Eugénie Grandet. Roquentin's own historical work in progress on the marquis de Rollebon occupies a tangential position since it is not exactly a "work of art." Paradoxically, however, this presumably objective piece of scientific research makes Roquentin aware of the ambivalence of truth and forces him to the conclusion that it was closer to the category of fiction than he had realized. The musical model occurs as a leitmotif in La nausée and is associated with Roquentin's attachment to the actress Anny, although as a mere reminiscence. The improvisational form of Jazz, however, may be seen as a possible theoretical solution more than as an actualized narrative form in La nausée.

Structurally, the pictorial model dominates La nausée also. It organizes the novel into a rhythmical progression, punctuating salient moments

of insight, the most important of which occurs, characteristically, toward the middle in the episode of Roquentin's visit to the museum of Bouville. The brief review of art models in La nausée suggests the method of their discussion: made party to the process of existential interrogation, each art model yields a variety of symbolic forms to dramatize the dynamics of significant choice (and narrative opportunity).

The choices pressed upon Roquentin by his experience of "nausea" (whether to write history or fiction, whether to stay or leave) recall earlier choices made more or less consciously and precipitate his relations with Anny and the autodidact. The emblem of both Roquentin's change and Anny's or the autodidact's fixations is worked out primarily through the narrative catalyst of pictorial models and secondarily through Roquentin's gradual decision to turn to the writing of fiction instead of history. Preoccupation with history seems to absorb Anny and the autodidact almost as much as Roquentin, who is, after all, a professional historian. Anny is very explicit in her meaning. First, there are privileged situations. She explains to Roquentin her fascination, as a child, with Michelet's History, and

particularly with some of the engravings it contains, like the famous Assassinat du duc de Guise. (op. cit., p. 185). Like Aristotle, Anny thinks that certain subjects, such as kings or death, are more suitable than others to dramatic treatment. Unlike Aristotle, Anny confuses art and life, for "une situation privilégiée," if recognized and properly treated, can become "un moment parfait." (ibid., p. 187) Only now she has discovered her error. Not only is everybody basically incapable (this seems to include Roquentin) of rising to the harmonic pitch of art-in-life, but History itself is a deception. It had been precisely the art of the engraving that had stamped the seal of greatness on an otherwise totally humdrum historical detail. But if life can no longer offer either "situations privilégiées" or "moments parfaits," what about art, since it is credited with turning mere existence into "History"? Roquentin reminds Anny of her conception of herself as an actress:

Tu disais autrefois que tu voulais
faire du théâtre parce qu'on
devait, sur la scène, réaliser des
moments parfaits. (ibid., p. 191)

But Anny is dissatisfied with her art as well:

Oui, je les ai réalisés: pour les
autres. J'étais dans la poussière,
au courant d'air, sous les lumières

crues, entre des portants de carton. ...L'essentiel, pour nous tous, c'était le trou noir, juste devant nous, au fond duquel il y avait des gens qu'on ne voyait pas; à ceux-là, évidemment, on présentait un moment parfait. Mais, tu sais, ils ne vivaient pas dedans: il se déroulait devant eux. ...Finalement il n'était nulle part, ni d'un côté de la rampe ni de l'autre, il n'existait pas; et pourtant tout le monde pensait à lui. (op. cit., p. 191)

Independently of Anny, Roquentin had come to the same conclusion about the meaning of history. His new insight into the inauthenticity of history must logically lead him to renounce his current work, the writing of the biography of the marquis de Rollebon. It is surely significant that both Clamence in La chute and Roquentin in La nausée have stolen the masterpiece in the one case and the historical documents in the other case, from which they launch their life's work. Only now Roquentin has discovered that it would be an exercise in falsification: to magnify and perpetuate an irrelevance is to fictionalize history, to call fiction fact. Moreover, it means to inauthenticcate his own life:

Monsieur de Rollebon était mon associé: il avait besoin de moi pour être et j'ai besoin de lui pour ne pas sentir mon être. (op. cit., p. 127)

Unlike Clamence, who is made to assume the

ambiguities in his position, Roquentin simply gives up on the marquis: "Monsieur de Rollebon venait de mourir pour la deuxième fois." (p. 127)

This does not mean that Roquentin gives up altogether, like Anny. He realizes that Rollebon's biography is only a false start toward the writing--and living--of his own life. But before he finds another art-related metaphor that would approximate more accurately the tenuous connection between existence and being (the famous jazz tune) Roquentin has to continue wiping the slate clear as it were and confront his own compromises with existence.

His befriending of the autodidact gives him the opportunity to come to terms with some of those inconsistencies. Along the lines of Anny's early enthusiasm for the tragic potentialities of History, the autodidact admires the rendering in wood of the attempt by Orsini on the life of Napoleon III:

Le panneau a un mètre cinquante de long sur un mètre de large; toute l'oeuvre est d'un seul tenant; il y a soixant-dix personnages, chacun de la grandeur de ma main, sans compter les deux chevaux qui traînent la voiture de l'empereur. Et les visages, monsieur, ces visages faits à la lime, ils ont tous de la physionomie, un air humain. (op. cit., p. 139)

The horses too, no doubt, had an appearance of humanity. If the autodidact has a tendency to humanize even animals, Roquentin, after a ferocious inventory-taking of the various humanistic postures closes on an animalistic simile: "Mais l'Autodidacte l'ignore: il les a enfermés en lui comme des chats dans un sac de cuir et ils s'entredéchirent sans qu'il s'en aperçoive." (op. cit., p. 149)

The autodidact is a not-so-distant cousin of Flaubert's Bouvard et Pécuchet, notorious compilers of Le dictionnaire des idées reçues. There is room, in his insatiably receptive mind, not only for all mankind, and the A to Z of human learning, but for all space and time as well: the adventures of history and the adventures of the exotic explorer.

"Ah! les coutumes, monsieur,
c'est...c'est curieux."
Un peu essoufflé, il pointe vers
moi sa grande mâchoire d'âne. Il
sent le tabac et l'eau croupie.
Ses beaux yeux égarés brillent
comme des globes de feu et ses
rares cheveux nimbent son crâne de
buée. Sous ce crâne, des
Samoyèdes, des Nyams-Nyams, des
Malgaches, des Fuégiens célèbrent
les solennités les plus étranges,
mangent leurs vieux pères, leurs
enfants, tournent sur eux-mêmes au
son du tam-tam jusqu'à
l'évanouissement, se livrent à la
frénésie de l'amok, brûlent leurs
morts, les exposent sur les toits,
les abandonnent au fil de l'eau
sur une barque illuminée d'une

torche, s'accouplent au hasard,
mère et fils, père et fille, frère
et soeur, se mutilent, se
châtrent, se distendent les lèvres
avec des plateaux, se font
sculpter sur les reins des animaux
monstrueux. (op. cit., p. 52)

It may be worth pointing out that it is Roquentin (not just Sartre) who projects this orgy of exotic fantasy into the autodidact's unsuspecting mind. We do know of Roquentin's extensive travelling. When we recall that his seemingly unaccountable decision, reported in the beginning of his diary, to interrupt his Far-Eastern trip and return to France was precipitated, as it were, by the contemplation of a little Khmer figurine, we realize that it is precisely a fantasy not unlike the one Roquentin attributes to the autodidact that has suddenly become crystallized in the enigmatic features of the figurine. Only now the riddle is solved. Promising wild adventures the figurine has, in fact, nothing to offer. Let someone else dig for dead Gods. Roquentin makes the discovery that archeology rather than exotic adventure is the real purpose of the trip: and he is not interested in archeology. This discovery had been the reverse of his realization that in writing history he was really writing fiction. If adventure is what Roquentin is after,

why write the "false" fiction of history, why not simply write fiction? The all-important question is, what kind of fiction.

Slowly, Roquentin sheds the exoticism of his travels in space as he is shedding the exoticism of his travels in time. His collection of snapshots and postcards, avidly consumed as surrogates by the the autodidact are a cemetery of his past. They can no longer ossify "adventure" because he is beginning to grasp its essential quality: transience, mortality. If he were to write fiction it would have to capture those qualities.

Meanwhile the pictorial model continues to encapsule the litter of his past. The passing of one of the most important adventures in Roquentin's life, his love for Anny, is symbolized in the fading of one of the snapshots he has of her: "L'autre jour j'ai retrouvé sous un buvard une petite photo pâlie. Une femme souriait, près d'un bassin. J'ai contemplé un moment cette personne, sans la reconnaître. Puis au verso, j'ai lu: "Anny. Portsmouth, 7 avril 27."

(op. cit., p. 50) But the estrangement is welcomed as salutary. Let the dead bury the dead. Roquentin finds himself trapped in the present. This is precisely what Anny herself, cannot do: "je me

survis" she says. This feeling of remoteness between Roquentin and Anny is indirectly finalized in the reproduction of Emily Brontë on the wall of the hotel room where Roquentin visits her. Unlike Roquentin, she is trapped in the past, in her favorite role as a romantic heroine. She refuses Roquentin's timid offer to recreate a new present. The scene of their farewell, where he watches her board a train from a distance, is redolent with literary reminiscences of Anna Karenina's fate. Anny and her handsome companion are off to Egypt, but it has all been done before, and the last impression left to the reader is of her sleeping, an ironic metaphor of death.

The handling of photographs, illustrations and postcards in connection with Anny and the autodidact (especially in the case of Anny) exemplifies the light touch Roquentin associates with Jazz. They are symbols, (i.e., "an analogy for something unstated, going beyond reference and the limits of discourse ... embodying a complex of feeling and thought."¹) Since love between Roquentin and Anny is not or is no longer a grand passion or "love incarnate" but a reminiscence, mere allusion suffices to establish the proper mood. Already in the episode with the autodidact one could note the flood of "reference

and discourse" straining the fragile symbolical support that gives rise to the occasion (all that outpouring of exotic imagery because of a couple of postcards). The vitriolic power of discourse becomes unleashed again when its object incarnates a myth truly worthy of iconoclasm, namely the totem gods of Bouville pretending to sleep in their mausoleum while their beards, meanwhile, continue to grow.

The deservedly famous episode of Roquentin's visit to the Bouville museum is the central narrative event associated with the pictorial model. While earlier minor forms of the pictorial model crystallized moments of awareness of which Roquentin took advantage to change the source of his life, Roquentin's confrontation with the whole weight of conventional wisdom institutionalized by the museum and its contents turns into something more, possibly, than Sartre actually intended. Here the power of the pictorial model to project psychological fixation as well as historical determinism seems to force Sartre's hand, as it were, and to implicate extratextual considerations of which he did not seem aware. Textual evidence provides sufficient support for my hypothesis, however, even if its deductive consequences are broader than its inductive grounds.

The satirical purpose of the passage is announced at the outset. Roquentin wishes to verify an earlier impression of a portrait of Olivier Blévigne (1849-1908). The visit to the museum is indirectly motivated by a copy of the Satirique Bouvillois, which presumably contains the key to Olivier Blevigne's enigma. Whether the enigma associated with Olivier Blevigne is the one disclosed to us later by Roquentin (or a more complex one disclosed by the Freudian subtext of this episode,) a purely literary "anxiety of influence" is disclosed in this passage as well. A full citation of the description of the portrait gallery at "La Vaubyessard" in Flaubert's Emma Bovary will illustrate the indebtedness and the parody contained in Sartre's episode:

Il était pavé de dalles en marbre,
très haut, et le bruit des pas
avec celui des voix y retentissait
comme dans une église. En face
montait un escalier droit, et à
gauche une galerie donnant sur le
jardin conduisait à la salle de
billard, dont on entendait, dès la
porte, caramboler les boules
d'ivoire. Comme elle la
traversait pour aller au salon,
Emma vit autour du jeu des hommes
à figure grave, le menton posé sur
de hautes cravates, décorés tous,
et qui souriaient silencieusement
en poussant leur queue. Sur la
boiserie sombre du lambris, de
grands cadres dorés portaient, au

bas de leur bordure, des noms écrits en lettres noires. Elle lut: "Jean-Antoine d'Andervilliers d'Yverbonville, comte de la Vaubyessard et baron de la Fresnaye, tué à la bataille de Coutras le 20 octobre 1587." Et sur un autre: "Jean-Antoine Henry-Guy d'Andervilliers de la Vaubyessard, amiral de France et chevalier de l'ordre de Saint-Michel, blessé au combat de la Hougue-Saint-Vaast le 29 mai 1692, mort à la Vaubyessard le 23 janvier 1693." Puis on distinguait à peine ceux qui suivaient, car la lumière des lampes, rabattue sur le tapis vert du billard, laissait flotter une ombre dans l'appartement. Brunissant les toiles horizontales, elle se brisait contre elles en arêtes fines, selon les craquelures du vernis; et de tous ces grands carrés noirs bordés d'or sortaient, çà et là, quelque portion plus claire de la peinture, un front pâle, deux yeux qui vous regardaient, des perruques se déroulant sur l'épaule poudrée des habits rouges, ou bien la boucle d'une jarretière en haut d'un mollet rebondi. (op. cit., pp. 66-67)

The major difference, of course, is that Sartre is not interested in contrasting the mediocrity of the living with the glory of the dead, quite the reverse. This is why the role of gullible Emma is taken over, in La nausée, by Roquentin's friend the actress Anny. Emma is only too happy to have been allowed to play her bit-part at "La Vaubyessard" and is not about to ask any rude questions. Why indeed

should the phantasmal presence of the departed, enshrined on a wall, somehow warrant the living to carry on a mere game of pool as if it were the high ritual of some timeless mystery? This lack of insight is much like Anny's infatuation with "moments parfaits." As for Roquentin, he is ready for his lonely quest as he ventures into "their" den, girding himself for single combat. The visit to the museum is an elaborate descent into hell.

As skillfully as Flaubert, Sartre creates an atmospheric prelude:

Je traversai rapidement la pénombre du vestibule. Sur les dalles blanches et noires, mes pas ne faisaient aucun bruit. Autour de moi, tout un peuple de plâtre se tordait les bras. J'entrevis en passant, par deux grandes ouvertures, des vases craquelés, des assiettes, un satyre bleu et jaune sur un socle. C'était la salle Bernard Palissy, consacrée à la céramique et aux arts mineurs. Mais la céramique ne me fait pas rire. Un monsieur et une dame en deuil contemplaient respectueusement ces objets cuits. (op. cit., p. 108)

Surely the auditory impression of his "rapid steps" should echo the sharp visual impression of black and white tiles. But those steps, befitting the conventions of an extinct world, are perfectly soundless. Even the torments of hell are rapidly

noted as a people of statues "se tord les bras."
This glimpse into the postures of a Christian hell
are rapidly superseded by that of a pagan Satyr, blue
and yellow (whereas "plâtre" was more suggestive of
whiteness). Finally there is the couple in mourning
(the later elderly couple in black) observing
respectfully these "baked items."

As hell ought to be guarded by a Cerberus, the
main hall of the museum, "le salon Bordurin-
Renaudas," is guarded by the new painting, "La Mort
du Célibataire. (op. cit., p. 108) This conventional
image of a solitary and tragic death is, however, the
unconventional fantasy of young Sartre's childhood as
described in Les Mots: it is an image of achievement
rather than of defeat. As it turns out, the guard is
asleep and Cerberus is a cat, lapping its milk in the
painting and presently shooed away, "the only living
thing in this rectangular hall." This transition
between art and reality, the cat in the painting and
the real cat in the museum remains unexplored as a
conscious device. We remain for the most part on the
level of "reference and discourse": we are given a
succinct historical treatise on "tous ceux qui firent
partie de l'élite bouvilloise entre 1875 et 1910."
(op. cit., p. 109) The vocabulary, previously

alluding to the underworld, now evokes the connotations associated with a church. Again, a familiarity with Flaubert is enriching: the effects of chiaroscuro defined a contrast, the luminous transfiguration of certain features in the portraits against the pedestrian "menton posé sur de hautes cravates" of its latter-day counterparts. In La nausée the distinction is reduced, over Flaubert's dead body as it were, to the same level again. We have two painters, Renaudas, specializing in spiritual halos, and Bordurin, more modest, specializing in the art of furbishing "faux-cols" until they shimmer with the spirituality of white marble. (op. cit., p. 110) Their combined talents result in the hall Bordurin-Renaudas, a vivid illustration of the power of esthetics, or how Flaubert's bourgeois become Flaubert's noblemen, and all of them, Roquentin's "salauds."

In his pilgrim's progress towards Olivier Blévigne, Roquentin is vehemently addressed by 150 pairs of eyes. As we may recall, the devastating power of the glance has a venerable literary tradition. According to one such tradition, the Greek myth of the Medusa, a glance at her has the power to petrify. According to another myth, that of

Orpheus searching for his dead wife Eurydice it has the power to dissolve or annihilate. Having come to question the dead, Roquentin finds himself the target of their petrifying gaze: "Je renonçai à le prendre en défaut. Mais lui ne me lâcha pas. Je lus dans ses yeux un jugement calme et implacable." (p. 112)

When Ulysses had come to ask Teresias to unveil his future, he had been careful to follow the proper forms. Roquentin finds himself empty-handed:

J'étais au centre de la pièce,
point de mire de tous ces yeux
graves. Je n'étais pas un
grandpère, ni un père, ni même un
mari. Je ne votais pas, c'était à
peine si je payais quelques
impôts: je ne pouvais me targuer
ni des droits du contribuable, ni
de ceux de l'électeur, ni même de
l'humble droit à l'honorabilité
que vingt ans d'obéissance
confèrent à l'employé. Mon
existence commençait à m'étonner
sérieusement. N'étais-je pas une
simple apparence? (op. cit., p.
113)

This low point of self-awareness is suddenly followed by a revelation: "c'est moi, le soldat." Its implications of subordination and insignificance may be superseded by those of dogged resistance and even those of heroic combat. Gradually, Roquentin disengages himself from the aggressive gaze of the portraits to respond in kind:

Ses yeux, que je fixai avec
ébahissement, me signifiaient mon

congé. Je ne partis pas, je fus résolument indiscret. Je savais, pour avoir longtemps contemplé à la bibliothèque de l'Escurial, un certain portrait de Philippe II, que, lorsqu'on regarde en face un visage éclatant de droit, au bout d'un moment, cet éclat s'éteint, qu'un résidu cendreuse demeure: c'était ce résidu qui m'intéressait. (op. cit., p. 115)

In a true obsession with paintings (a painting of Philip II of Spain is evoked to exorcise the painting of Jean Parrotin), we are witnessing the process of de-petrification or de-mystification, a laying to rest of the dead: "ashes to ashes, dust to dust." The collective demise of the ancients follows rapidly.

On les avait peints très exactement; et pourtant, sous le pinceau, leurs visages avaient dépouillé la mystérieuse faiblesse des visages d'hommes. Leurs faces, même les plus veules, étaient nettes comme des faïences: j'y cherchais en vain quelque parenté avec les arbres et les bêtes, avec les pensées de la terre ou de l'eau. Je pensais bien qu'ils n'avaient pas eu cette nécessité, de leur vivant. Mais, au moment de passer à la postérité, ils s'étaient confiés à un peintre en renom pour qu'il opérât discrètement sur leur visage ces dragages, ces forages, ces irrigations, par lesquels, tout autour de Bouville, ils avaient transformé la mer et les champs. Ainsi, avec le concours de Renaudas et de Bordurin, ils avaient asservi toute la Nature: hors d'eux et en eux-mêmes. Ce que ces toiles sombres offraient à

mes regards, c'était l'homme
repensé par l'homme, avec, pour
 unique parure, la plus belle
 conquête de l'homme: le bouquet
des Droits de l'Homme et du
Citoyen. J'admirai sans
 arrière-pensée le règne humain.
 (op. cit., p. 117)

Having confronted the great princes of this world ("ce prince des sciences"), Olivier Blévine proves to be a minor devil: "Il était raide comme une trique et jaillissait de la toile comme un diable de sa boîte. Ses yeux étincelaient: la pupille était noire, la cornée rougeâtre." His secret proves remarkably anti-climactic. It is "Napoleon's complex," the vindictive compulsion to compensate for his small size:

Un mètre cinquante-trois! Eh oui: Bordurin, avec un soin jaloux, l'avait entouré de ces object qui ne risquent point de rapetisser; un pouf, un fauteuil bas, une étagère avec quelques in-douze, un petit guéridon persan. Seulement il lui avait donné la même taille qu'à son voisin Jean Parrottin et les deux toiles avaient les mêmes dimensions. Il en résultait que le guéridon, sur l'une, était presque aussi grand que l'immense table sur l'autre et que le pouf serait venu à l'épaule de Parrottin. Entre les deux portraits l'oeil faisait instinctivement la comparaison: mon malaise était venu de là. (op. cit., p. 121)

The last portrait is that of Octave Blévigne, son of the former, represented in officer's uniform, deceased in the bloom of youth. The Latin inscription, although it is not clear whether it is an inscription or Roquentin's ironic comment ("Tu Marcellus eris! Manibus date lilia plenis"), introduces a long chant-like enumeration of all the dead, a requiem in fact, to close on the final irreverent summation.

J'avais traversé le salon
Bordurin-Renaudas dans toute sa
longueur. Je me retournai. Adieu
beaux lys tout en finesse dans vos
petits sanctuaires peints, adieu
beaux lys, notre orgueil et notre
raison d'être, adieu Salauds. (op.
cit., p. 122-123)

It is difficult to accept Olivier Blévigne, the stated prize of Roquentin's quest, as a mere pretext for his bout with the bourgeois establishment. One has to acknowledge that the descent to hades archetype is also the search for the father. There are undertones and ambiguities suggesting this possibility, which it is impossible to explore within the context of this work alone but which are elucidated by a reference to Les Mots.²

The fabric of associations is very dense. First, the painting representing the son, Octave Blévigne, bears a striking resemblance to the

portrait of Sartre's father from Les mots. (op. cit., p. 20) There is an unaccountable confusion of dates. The presumed date of Octave's death is given as 1904 at one time and as 1906 at another. (The father's death in 1908 is said to have followed that of his son by two years while the inscription under the portrait of Octave reads: "mort à Polytechnique en 1904:"). The date of the publication of the Satirique Bouvillois, on the other hand, is specific to a fault: November 6, 1905. This is the year, if not the date, of Sartre's birth as well as of his own father's death. In Les mots (as in practically all of Sartre's works, including La nausée), it is death that gives meaning to life:

Le temps tirait en arrière les vieilles dames perplexes, les fleurs de faïence et toute la boutique... Pour moi, j'étais le commencement, le milieu et la fin ramassés en un tout petit garçon déjà vieux, déjà mort, ici, dans l'ombre, entre des piles d'assiettes plus hautes que lui et dehors, très loin, au grand soleil funèbre de la gloire. Rassemblé, resserré, touchant d'une main ma tombe et de l'autre mon berceau, je me sentais bref et splendide, un coup de foudre effacé par les ténèbres. (op. cit., pp. 205-6)

Olivier Blévine too hangs between two paintings marked by death, La mort du célibataire and Octave Blévine, "mort à Polytechnique." But he juts out of

his canvas like "Jack" out of his box or like the young Sartre, "ramassé" (as if ready to jump). His eyes sparkle, and unlike the other portraits, whose generic feature seems to be "un clair regard," his pupils are black. He stands out from among his confrères like "le satyre jaune et bleu sur son socle" stands out from "tout un peuple de plâtre"--and like little Poulou... stands out of "les fleurs de faïence"... "entre deux piles d'assiettes."

Another connection is to be found in the purely verbal association between the satyr in the museum and the Satirique Bouvillois, which contains, we are told the "secret" of Olivier Blévigne. Besides, "le satirique" could qualify a man as well as a journal. And why refer to Blévigne's works, seemingly in a mere listing of them, as opus improbus, when they are supposed to represent the acme of moral and patriotic edification? Would not the designation of opus improbus, (i.e., malevolent and impudent), be closer to a public appraisal of Sartre's own work at the time?

Another verbal association worth examining is to be found in the very construction of Olivier Blévigne's name, which seems a succinct allegory of all that is held sacred in Christian mythology: the

olive branch of hope, brought to Noah by the dove of peace no doubt; but it may also be "le jardin des oliviers," the mental agony before the tears of real blood; as for "blé" and "vigne," they will have to be the bread and wine of sacrifice and salvation. These associations may be construed to parody the accomplishments of the "real" Olivier Blévigne. But they do bear on young Sartre's conception of his calling and on Roquentin's discovery of the real nature of adventure.

There are a number of other possibilities that point to the fact that the "truth" about Olivier Blévigne points toward a truth about Roquentin as Sartre. Suffice it to refer to one last case in point. The real size of Olivier Blévigne, a midget-like 1m.53 is a source of much amusement to Roquentin, who is rather vain of his own towering stature. Are not the painter, in falsifying Olivier Blévigne's size, and Sartre, in making a giant out of Roquentin, perpetrating a similar deception? We are not only referring here to the psychological problem of Sartre's own notoriously small size (though he himself has referred humorously to the fact), but to the question of moral or literary stature. Essentially, is deception the price one pays to enter

the hall of fame? Is the nature of the painting's revelation that the price of immortality imposed by the dead on the living is that they become "like one of us"? Perhaps Sartre was too hard on himself when he characterized his contribution in La nausée as follows: "Je réussis à trente ans ce beau coup: d'écrire dans La nausée--bien sincèrement, on peut me croire--l'existence injustifiée, saumâtre de mes congénères et mettre la mienne hors de cause." (op. cit., p. 214) Perhaps he did put himself against the wall with the others, with the "salauds" in the features of Olivier Blévine. Not directly, to be sure, but like Perseus who must turn his back on the Medusa in the very act of killing her. It is only through her reflection in his shield that he can give her the death blow. Thus Olivier Blévine, reactionary politician, may be seen as one of the defenses of Roquentin, romantic terrorist. If the Sartre of La nausée is not able to make the connection explicit, the conflictual treatment of Olivier Blévine's portrait implicitly undercuts its own rather humorless goal. If all the other paintings and statues and graphics of La nausée refract the many stops and starts of self-revelation, as well as the litter of conventional wisdom, the

portrait of Olivier Blévigne has the potential ambiguity of a more suggestive inner model. Under the sign of Melancholia which Sartre considered as a title for La nausée, lurks an obstinate little incubus, "tout un homme, fait de tous les hommes et qui les vaut tous et que vaut n'importe qui", be it Blévigne or Roquentin or Sartre. (Les mots, p. 214)

If Roquentin cannot meet his father in the underworld (Sartre's father, having never existed for all intents and purposes, is unavailable as imago) he meets at least his own unacknowledged shadow and wrestles with it. From this encounter he emerges better prepared to recognize his own participation in the nausea of existence, better prepared to extricate himself, at least subliminally, by ceasing to live other people's concept of being and by creating his own.

Et moi aussi j'ai voulu être.
 Je n'ai même voulu que cela; voilà
 le fin mot de ma vie: au fond de
 toutes ces tentatives qui
 semblaient sans liens, je retrouve
 le même désir: chasser
 l'existence hors de moi, vider les
 instants de leur graisse, les
 tordre, les assécher, me purifier,
 me durcir, pour rendre enfin le
 son net et précis d'une note de
 saxophone. Ca pourrait même faire
 un apologue: il y avait un pauvre
 type qui s'était trompé de monde.
 Il existait, comme les autres
 gens, dans le monde des jardins

publics, des bistros, des villes
 commerçantes et il voulait se
 persuader qu'il vivait ailleurs,
 derrière la toile des tableaux,
 avec les doges du Tintoret, avec
 les braves Florentins de Gozzoli,
 derrière les pages des livres,
 avec Fabrice del Dongo et Julien
 Sorel, derrière les disques de
 phono, avec les longues plaintes
 sèches de jazz. (op. cit., p. 218)

If the pictorial model predominates in La
nausée, it is because La nausée is still a
 battleground between past and present, and not yet
 the future new novel toward which it clears its way.
 To put to rest its historical and psychological
 ghosts, La nausée is organized around a succession of
 false models. The pictorial model is a favorite
 emblem of closure: in the irreversibility of its
 esthetic order (the patina of collars in the
 Bordurin-Renaudas portraits) Roquentin detects the
 premeditation to eternalize the other, social and
 political orders. But a different kind of painting
 is possible: Roquentin describes a kind of "tableau
 vivant" created by a spontaneous momentary
 conjunction of circumstances (reminiscent of the
 surrealist encounter of an umbrella and a sewing
 machine): A young woman and a tall black man in a
 beige raincoat bump into each other in the floodlight
 of a street lamp, hesitate in a moment of surprise,
 then go their way.

This quality of evanescent and seemingly unpremeditated order, inherently averse to any form institutionalization or idolatry, is the quality Roquentin admires in Jazz. But the Roquentin who hears the Jazz tune for the last time, just before leaving Bouville, is not the same Roquentin who heard this tune in the early pages of La nausée. The quality of the music doesn't change.

Tout à l'heure viendra le refrain: c'est lui surtout que j'aime et la manière abrupte dont il se jette en avant, comme une falaise contre la mer. Pour l'instant, c'est le jazz qui joue; il n'y a pas de mélodie, juste des notes, une myriade de petites secousses. Elles ne connaissent pas de repos, un ordre inflexible les fait naître et les détruit, sans leur laisser jamais le loisir de se reprendre, d'exister pour soi. Elles courent, elles se pressent, elles me frappent au passage d'un coup sec et s'anéantissent. J'aimerais bien les retenir, mais je sais que, si j'arrivais à en arrêter une, il ne resterait plus entre mes doigts qu'un son canaille et languissant. Il faut que j'accepte leur mort; cette mort, je dois même la vouloir: je connais peu d'impressions plus âpres ni plus fortes.
(op. cit. p. 36)

In the first episode Roquentin had expected (as Anny expected her acting to become her life) that the music should somehow change him, take him

out the world of contingent existence and raise him to its own state of necessary being. In the second episode, however, he is reconciled to the incompatibility of existence and being. He dwells on the contingencies of existence which have, in fact directly caused the perfect contours of being in the Jazz tune:

Je pense à un Américain rasé, aux épais sourcils noirs, qui étouffe de chaleur, au vingtième étage d'un immeuble de New-York. Au-dessus de New-York le ciel brûle, le bleu du ciel s'est enflammé, d'énormes flammes jaunes viennent lécher les toits; les gamins de Brooklyn vont se mettre, en caleçons de bain, sous les lances d'arrosage. La chambre obscure, au vingtième étage, cuit à gros feu. L'Américain aux sourcils noirs soupire, halète et la sueur roule sur ses joues. Il est assis, en bras de chemise, devant son piano; il a un goût de fumée dans la bouche et, vaguement, un fantôme d'air dans la tête. "Some of these days." Tom va venir dans une heure avec sa gourde plate sur la fesse; alors ils s'affaleront tous deux dans les fauteuils de cuir et ils boiront de grandes rasades d'alcool et le feu du ciel viendra flamber leurs gorges, ils sentiront le poids d'un immense sommeil torride. Mais d'abord il faut noter cet air. "Some of these days." La main moite saisit le crayon sur le piano. "Some of these days, you'll miss me honey." (op. cit., p. 219-220)

But the Jazz tune is a rare miracle. The typical tools of Roquentin's own culture are epitomized by the Bouville museum, and Balzac. Roquentin submits a series of passages from Eugénie Grandet as evidence. That we are intended to read it as an example of existence untransubstantiated into being is suggested by its being interlaced with passages of La nausée at its most painstakingly contingent. Matters of culinary complaisance become an antibourgeois manifesto:

"Eugénie appela Nanon".

"Quoi, que voulez-vous encore, Mamselle?"

"Nanon, tu auras bien de la crème, pour midi?"

"Ah! Pour midi, oui, répondit la vieille servante."

"Eh bien, donne-lui du café bien fort, j'ai entendu dire à M. des Grassins que le café se faisait bien fort à Paris. Mets-en beaucoup."

"Et où voulez-vous que j'en prenne?"

"Achètes-en."

"Et si Monsieur me rencontre?"

"Il est à ses prés..."

...Long silence. Le mari trempe de la mie de pain dans sa sauce. Mariette change les assiettes et leur apporte des tartes. Tout à l'heure, moi aussi je prendrai une tarte. Soudain la femme un peu rêveuse, un sourire fier et un peu scandalisé aux lèvres, énonce d'une voix traînante:

"Oh non, toi tu sais!"

Il y a tant de sensualité dans sa voix qu'il s'émeut, il lui

caresse la nuque de sa main
grasse.

"Charles, tais-toi, tu
m'excites, mon chéri,"
murmure-t-elle en souriant, la
bouche pleine.

J'essaie de reprendre ma lecture:

"Et où voulez-vous que j'en
prenne"?

"Achètes-en."

"Et si Monsieur me rencontre"?

Mais j'entends encore la femme
qui dit:

"Dis, Marthe, je vais la faire
rire, je vais lui raconter..."

Mes voisins se sont tus. Après
la tarte, Mariette leur a donné
des pruneaux et la femme est tout
occupée à pondre gracieusement les
noyaux dans sa cuiller. Le mari,
l'oeil au plafond, tapote une
marche sur la table. On dirait
que leur état normal est le
silence et la parole une petite
fièvre qui les prend quelquefois.

"Et où voulez-vous que j'en
prenne?"

"Achètes-en."

Je ferme le livre, je vais me
promener. (op. cit., pp. 67-70)

Eugénie Grandet is not the proper model for the
new novel Roquentin projects, that much is settled.
The pictorial model is also inappropriate: "ils
expliquent toujours le nouveau par l'ancien." The
new model must be really new, different: words
strung together like a Jazz tune, words that capture
the unconsciousness of existence and the
consciousness of being, a new novel. But that new
novel is not La nausée if the latter's lesson in
deconstruction has not been lost on the reader: the

inner model of La nausée is an experiment, an exercise in negative reading.

CHAPTER 3

THE MODEL AS GENERATEUR IN ROBBE-GRILLET'S LA JALOUSIE

Eh bien! c'est un parallélépipède rectangle, il se détache sur -- c'est idiot, il n'y a rien à en dire. Voilà ce qu'il faut éviter, il ne faut pas mettre de l'étrange où il n'y a rien.

J.P. Sartre, La nausée

The intensive use of art references in Le nouveau roman stimulated the original questions which produced the work of this dissertation. It is fitting that at the conclusion of that work, I should consider how its findings may be applied deductively to the very texts, (at least one text) which caused the issues to be formulated in the first place. Among the nouveaux romanciers Robbe-Grillet still seems to me the most radical and successful in using the inherent possibilities of the art model and in giving it, at the same time, a new direction. I have chosen La jalousie because in addition to the pictorial and the textual models, which tend to predominate in Robbe-Grillet's fiction, the musical model also plays a significant role in that novel.

How do the art models guide the work of reading La jalousie?

The intense effort of interrogation which turns every system of values, every solid fact into a question in La nausée becomes, in La jalousie, not the result of critical discourse, but of silent observation. Perceived reality falls into patterns of perception as effortlessly as Roquentin's famous Jazz tune, purified of the sweat and tears of "nausea" as either argument or pathetic fallacy. What organizes the pattern of perception in La jalousie, if it isn't a narrative "voice"? It is the eye and the ear of the narrator, who happens to be dominated by the passion of jealousy. If jealousy can be defined as a reaction of one person to another person's sexual energy perceived as misdirected, then we have two principal elements or themes: the sexual energy itself and the reaction to its exercise. There is usually a third element in the traditional triangle of jealousy, namely the object of "misdirected" sexual energy, but that object is more or less incidental if the story is told from the point of view of the jealous party.

We have already discussed an earlier novel on the subject of jealousy, Tolstoi's Kreutzer's

Sonata. If the sociological analysis is left out, we are indeed left with two principal elements, and the story could be told as follows: 1) the wife plays the piano; 2) the husband kills her for her pains. Since La jalousie seems to dispense with explicit or implicit (pathetic) commentary altogether, the entire novel is focused on the essential elements: what the wife does, what the husband does. It is as if the entire Kreutzer's Sonata were reduced to Posdyshev's feverish fantasies during his return train trip, so that "what he does" and "what she does" becomes magnified as through a microscope on the analogy of Natalie Sarraute's tropismes. However, La jalousie only seems to have dispensed with commentary. We have already seen how skillfully Tolstoi had smuggled his moralizing as musical performance. We have seen how masterfully Dostoevsky had disguised his politics of salvation in the mirror images of art models. We have seen how polemical invective experiments with art models in La nausée, always on the brink of a perfect, "musical" solution. If La jalousie uses its art models primarily to organize visual and auditory perceptions which constitute the bulk of its matter, it also uses them to display how it is doing that: the commentary in La jalousie is not concerned with

matters of religion, or politics, or ethics, or philosophy, but it is concerned, quite explicitly, with matters of narrative poetics. There are, to be sure, matters of implicit content that might provoke comment (i.e., assumptions of Freudian psychology) but these are subtexts rather than intertextual models of reading. The art models are the "African" fictive novel read and discussed by A... and Franck, the song of the native, and for the pictorial model the poster of the calendar in A...'s room and a photograph of A... on the narrator's desk. Each model is related to the others and through a system of analogies and variations gradually accounts for the entire text. I will analyze the textual model first.

On the first occasion when the fictive novel is mentioned, Franck is the only one who has read it, and A... is in the process of reading it:

Il fait ensuite une allusion, peu claire pour celui qui n'a même pas feuilleté le livre, à la conduite du mari. Sa phrase se termine par "savoir la prendre" ou "savoir l'apprendre," sans qu'il soit possible de déterminer avec certitude de qui il s'agit, ou de quoi. Franck regarde A..., qui regarde Franck. Elle lui adresse un sourire rapide, vite absorbé par la pénombre. Elle a compris, puisqu'elle connaît l'histoire.
(op. cit., p. 26)

In this passage connections between the fictive novel and the situation developing in La jalousie are established with all their ambiguities. There is an "understanding" between A... and Franck from which the narrator is excluded. The understanding is presumably based on the reading of the fictive novel, but quite questionable on those grounds since A... has admitted that she has not finished reading the novel and yet "knows the story." The obscure allusion to "the behavior" of the husband (la conduite du mari) associates the word "conduite" to "la grosse conduite bleue," one of Franck's cars. The whole string of references to motor trouble and mechanical proficiency becomes a rather obvious allusion to the popular parlance of sexual performance. In that context "savoir l'apprendre" refers back to problems of "understanding" which could refer to A... or to the fictive novel or to La jalousie. Thus at the very outset the narrator is placed into a basic position of limited knowledge which determines (for the reader as well) the exact boundaries of the novel's scope and within those boundaries, the endless oscillations of conjecture. Since meta-textual sources of "understanding" are impossible in La jalousie (for instance, Posdnyshev

"understands" his wife from the position of Tolstoi's sociological analysis or Stavrogin "understands" everything once he understands that he is the devil), understanding is a purely textual process, literally objectified:

Le boy fait son entrée par la porte ouverte de l'office, tenant à deux mains la soupière pleine de potage. Aussitôt qu'il l'a déposée, A...lui demande de déplacer la lampe qui est sur la table, dont la lumière trop crue--dit-elle--fait mal aux yeux. Le boy soulève l'anse de la lampe et va porter celle-ci à l'autre bout de la pièce, sur le meuble que A...lui indique de sa main gauche étendue.

La table se trouve ainsi plongée dans la pénombre. Sa principale source de lumière est devenue la lampe posée sur le buffet, car la seconde lampe--dans la direction opposée--est maintenant beaucoup plus lointaine. (op. cit., p. 22)

Immediately there follows a reconstruction of the new "reality."

Sur le mur, du côté de l'office, la tête de Franck a disparu. Sa chemise blanche ne brille plus, comme elle le faisait tout à l'heure, sous l'éclairage direct. Seule sa manche droite est frappée par les rayons, de trois quarts arrière: l'épaule et le bras sont bordés d'une ligne claire, et de même, plus haut, l'oreille et le cou. Le visage est placé presque à contre-jour (op. cit., p. 23)

In contrast to this scrupulous reappraisal we have the reported interpretation of the new situation by Franck:

"Vous ne trouvez pas que c'est mieux?" demande A..., en se tournant vers lui.

"Plus intime, bien sûr," répond Franck. (op. cit., p. 23)

Franck's supposed "personal" feeling is really an unexamined cliché, further aggravated by something inappropriate, even predatory in Franck's manner of consuming his food, duly noted by the careful observer ("son comportement, néanmoins, ne passe pas inaperçu.") Then follows one of many passages that takes the keyed-up watchfulness of jealousy to a purely ontological state of doubt about ascertaining any fact whatsoever:

A..., au contraire, vient d'achever la même opération sans avoir l'air de bouger--mais sans attirer l'attention, non plus, par une immobilité anormale. Il faut un regard à son assiette vide, mais salie, pour se convaincre qu'elle n'a pas omis de se servir.

La mémoire parvient, d'ailleurs, à reconstituer quelques mouvements de sa main droite et de ses lèvres, quelques allées et venues de la cuillère entre l'assiette et la bouche, qui peuvent être considérés comme significatifs.

Pour plus de sûreté encore, il suffit de lui demander si elle ne trouve pas que le cuisinier sale trop la soupe.

"Mais non, répond-elle, il faut manger du sel pour ne pas transpirer."

Ce qui, à la réflexion, ne prouve pas d'une manière absolue qu'elle ait goûté, aujourd'hui, au potage.

Maintenant le boy enlève les assiettes. Il devient ainsi impossible de contrôler à nouveau les traces maculant celle de A... --ou leur absence, si elle ne s'était pas servie. (op. cit., p. 24)

Later, during the night of A... 's absence and the narrator's waiting, the light goes out, with all the connotations of "hope" as well as "understanding" "light" conveys:

Avec la même facilité la chevelure se laisse dénouer, se laisse étendre, et retomber sur l'épaule en un flot docile, où la brosse de soie glisse doucement, de haut en bas, de haut en bas, de haut en bas, guidée maintenant par la seule respiration, qui suffit encore à créer, dans l'obscurité complète, un rythme égal, capable encore de mesurer quelque chose, si quelque chose demeure encore à mesurer, à cerner, à "décrire," dans l'obscurité totale, jusqu'au lever du jour, maintenant. (op. cit., p. 174)

Another objective correlative for relativity of perception is the defective windowpane in the dining room, which changes, when closed, and/or multiplies the reflections of various angles of vision of the court yard when opened. (pp. 95-96)

Finally, the art of writing and the art of reading are merged through the repeated observations of A... writing, and the difficulty of deciphering the "message."

A l'intérieur du sous-main, le buvard vert est constellé de fragments d'écriture à l'encre noire: barres de deux ou trois millimètres, petits arcs de cercles, crosses, boucles, etc...; aucun signe complet n'y pourrait être lu, même dans un miroir.

On a later occasion there is a much longer passage dealing with "the novel." Now A... has read it too. This passage is more reminiscent of Stepan Trofimovich's early poem in the The Devils or of the passage from Eugénie Grandet in La nausée: parodies of what The Devils and La jalousie intend not to be. The passage of La jalousie is rather an ironical commentary on the way people tend to read novels: A... and Franck discuss "the novel" vicariously rather than esthetically:

Jamais ils n'ont émis au sujet du roman le moindre jugement de valeur, parlant au contraire des lieux, des événements, des personnages, comme s'il se fût agi de choses réelles. (op. cit., p. 82)

If places, people and incidents are taken at face value they see no inconsistency, on the other hand, in tampering with the esthetic necessity of a

writer's fiction, "rewriting" the novel at whim.

Ils déplorent aussi quelquefois les hasards de l'intrigue, disant que "ce n'est pas de chance," et ils construisent alors un autre déroulement probable à partir d'une nouvelle hypothèse, "si ça n'était pas arrivé." (op. cit., p. 83)

Expressions like "Ce n'est pas de chance" and "justement ce jour-là," which refer to the "African" novel, occur shortly after in La jalousie in connection with the break-down of the car which causes Franck and A... to spend the night in a hotel together. When A... replies: "pas de chance peut-être, mais ce n'est pas un drame" there is the additional irony of "drama" as literature or fiction. To the narrator, who has pointedly not read the "African" novel, the discussion of its subject becomes the discussion of the novel or "drama" he "lives" where "si ça n'est pas arrivé" and "on ne change rien à la réalité" have quite a different ring.

The last series of references to the "African" novel occurs toward the end of La jalousie. The exotic setting of both novels is obviously another point of convergence between the textual model and La jalousie. The literary topos of the exotic setting (Paul et Virginie, René, Werther, Wuthering Heights) is the Romantic contribution to the poetics of the

novel of a new objective correlative for subjectivity and passion. The narrator refers to that convention in its somewhat more derivative form, having possibly in mind novelists like Graham Greene or Pearl Buck, when he mentions "un récit classique sur la vie coloniale, avec descriptions de tornade, revolte indigène et histoires de club." If La jalousie does not stoop to some of these "lieux communs," it does exploit the convention of the exotic setting to suggest connotations of sexuality and mystery. A... alone, it is said, exhibits an instinctive affinity with her surroundings and is capable of natural communication with the inscrutable, nameless and interchangeable natives.

Other points of distinction between the "African" novel and La jalousie are also suggested. Once again the discussion of the fictive novel repeats the reference to the "behavior" of the husband, only this time with a slight change:

Il fait ensuite une allusion -- peu claire pour celui qui n'a même pas feuilleté le livre -- à la conduite du mari, coupable au moins de négligence selon l'avis des deux lecteurs. La phrase se terminait par "savoir attendre," ou "à quoi s'attendre," ou "la voir se rendre," "là dans sa chambre," "le noir y chante," ou n'importe quoi.

Now the indistinct sentence understood as possibly "la prendre" or l'apprendre" in the earlier textual model, is given as a series of other possibilities. These phrases are not offered as a result of poor understanding, but stated as such. They are in fact clearly a series of motifs with which we are already familiar in La jalousie: "Savoir attendre" could refer to all the descriptions of the empty house; "a quoi s'attendre" could refer to the many versions of A... 's imagined return or imagined flight or imagined accident; "La voir se rendre" refers to the imagined scenes in the hotel; "Là dans sa chambre" refers to the repeated descriptions of A... in her room; "le noir y chante;" refers to the musical model of the native's song.

There are two further brief references to A... simply reading the novel. Since we have already been told that she has finished reading it, they could be understood as memory flashes, the husband's wishful thinking "erasing" (the way he is attempting to erase the blot on the wall) the events that have "unfolded" in La jalousie.

But now we have reached the penultimate page of La jalousie where a long bravura passage is devoted to the African novel.

Le personnage principal du livre est un fonctionnaire des douanes. Le personnage n'est pas un fonctionnaire, mais un employé supérieur d'une vieille compagnie commerciale. Les affaires de cette compagnie sont mauvaises, elles évoluent rapidement vers l'escroquerie. Les affaires de la compagnie sont très bonnes. Le personnage principal--apprend-on--est malhonnête. Il est honnête, il essaie de rétablir une situation compromise par son prédécesseur, mort dans un accident de voiture. Mais il n'a pas eu de prédécesseur, car la compagnie est de fondation toute récente; et ce n'était pas un accident. Il est d'ailleurs question d'un navire (un grand navire blanc) et non de voiture. (op. cit., pp. 215-216)

The entire passage is a compendium of contradictions. It seems to reinforce and to negate in turn statements of earlier "information" about the "African" novel. The illogical naiveté toward the "facts" of the novel, attributed earlier to A... and Franck is now presented with a systematic exaggeration and seems attributable to the narrator (who has presumably not read the African novel but has almost finished writing La jalousie). The compilation of those facts has nothing to do with La jalousie, except the last sentence "... Il est d'ailleurs question d'un navire (un grand navire blanc)". "Le grand navire blanc" could have been one

of the phrases in the previous textual model since it is one of the principal motifs of La jalousie (associated with the pictorial model) and in assonant harmony with the other phrases.

Essentially, then, the textual models are inner models of reading: the "African" novel is and is not La jalousie. It certainly has the same subject and even the same or a similar setting. But if it is read as a "classical colonial novel" then it is a misreading of La jalousie. A reading of La jalousie preoccupied with plot and chronology and the biography of the characters outside of what has already happened in the reader's mind would be a reading of some African novel, not of La jalousie. If the textual models propose demonstrations of how not to read La jalousie, they also offer suggestions of possible reading: they signal the limitation of the narrator's (and hence the reader's) point of view, and they outline the essential themes (rather than events or characters) around which the narrative develops its fictions.

The other art models exercise their rhetorical function in La jalousie too, the musical model more insistently than the pictorial model. But their essential function is to organize the visual field

and the sound systems which constitute the narrator's "reality" and hence the fictional content of La jalousie. Since the limitations of his point of view are specific to the "syndrome" of jealousy, the data of this "reality" cannot be random: the fictional content of La jalousie must exhibit some criteria of selection. Criteria for such a selection are dictated by the parameters of the subject itself and may be related to historical imperatives as much as to the creative choices of an individual writer. Thus the famous episodes of the killing of the centipede exhibit "the state of the art" of Freudian psychology as much as the strangling of the wife in Kreutzer's Sonata exhibits the dogmas of scientific determinism. Similarly, Robbe-Grillet's "inscrutable natives" inject more "colonialism" into La jalousie than Robbe-Grillet probably intended. But neither Tolstoi's nor Robbe-Grillet's prejudices impugn the quality of their work as long as they are not literary prejudices. We don't expect Robbe-Grillet to utilize his art models the way Tolstoi or Dostoevsky or even Sartre did (although we may expect some element of traditional continuity). To examine how the pictorial and musical models define the

subject of La jalousie, I will begin with an analysis of the role of the musical model in La jalousie.

As in Tolstoi's novel, where the musical performance had the overtones of a sexual performance, the song of the native in La jalousie is associated with the theme of sexuality. Again as in Tolstoi's novel, where the musical performance had been prepared by the mounting tensions of the couple's stormy relationship, the song of the native is prepared more subtly by a cumulative murmur of sounds, which itself seems to arise out of A... and Franck's physical proximity:

Les bras de A..., un peu moins nets que ceux de son voisin à cause de la teinte--pourtant pâle--du tissu, reposent également sur les accoudoirs. Les quatre mains sont alignées, immobiles. L'espace entre la main gauche de A... et la main droite de Franck est de dix centimètres, environ. Le cri menu d'un carnassier nocturne, aigu et bref, retentit de nouveau, vers le fond de la vallée, à une distance imprécisable. ...Le même cri aigu et bref, qui s'est rapproché, paraît maintenant venir du jardin, tout près du pied de la terrasse, du côté est.

Comme en écho, un cri identique lui succède, arrivant de la direction opposée. D'autres leur répondent, plus haut vers la route; puis d'autres encore, dans le basfond. (op. cit., pp. 30 - 31)

These sounds, produced by unidentified "carnivorous animals" (carnassiers) become a recurring motif. It is linked to the song of the native by the erratic nature attributed to both. But the aura of unpredictability also links these sounds to all sounds in La jalousie, which become a metaphor of the narrator's (and the reader's) suspicion. Thus not only the song of the native, but the nocturnal calls of the animals, the occasional noise of a passing truck or car, A... humming a song, the sound of a brush through her hair, the breathing during the imagined lovemaking scene in the hotel, the crackling of fire in the imagined accident, the scratching of the centipede, the wheezing of the lamp, the conversation of the protagonists, all these sounds create the pervasive fabric of tension which sustains the reading of La jalousie. The tension created by the sound of the novel is further modulated by a contrapuntal manipulation of silence. The native's song seems in fact to be called forth by a sound vacuum, itself the result of intense verbal exchange:

Elle et Franck, assis dans leurs deux fauteuils, y continuent de discuter, à bâtons rompus, du jour qui conviendrait le mieux à ce petit voyage en ville qu'ils ont projeté depuis la veille.

Le sujet bientôt s'épuise. Son intérêt ne décline pas, mais ils ne trouvent plus aucun élément nouveau pour l'alimenter. Les phrases deviennent plus courtes et se contentent de répéter, pour la plupart, des fragments de celles prononcées au cours de ces deux derniers jours, ou antérieurement encore.

Après d'ultimes monosyllabes, séparés par des noirs de plus en plus longs et finissant par n'être plus intelligibles, ils se laissent gagner tout à fait par la nuit.

Formes vagues, signalées seulement par l'obscurité moins dense d'une robe ou d'une chemise pâles, ils sont assis tous les deux côte à côte, le buste incliné en arrière contre le dossier du fauteuil, les bras allongés sur les accoudoirs aux alentours desquels ils effectuent de temps à autre des déplacements incertains, de faible amplitude, à peine ébauchés que déjà revenus de leur écart, ou bien, peut-être, imaginaires.

Les criquets se sont tus, eux aussi.

On n'entend plus, çà et là, que le cri menu de quelque carnassier nocturne, le vrombissement subit d'un scarabée, le choc d'une petite tasse en porcelaine que l'on repose sur la table basse.

Maintenant, c'est la voix du second chauffeur qui arrive jusqu'à cette partie centrale de la terrasse, venant du côté des hangars; elle chante un air indigène, aux paroles incompréhensibles, ou même sans paroles. (op. cit., p. 99)

The transitionless "maintenant" introducing the native's song (occurring presumably the next day) seems to make manifest in the fullness of sound and broad daylight the putative sexual excitement passing between A... and Franck as they talk about their trip, increasingly covered over by waves of silence and darkness. A close analysis of the native's song will best illustrate its double function as a narrative device (objective correlative of feeling) and as a reflexive text:

Maintenant, c'est la voix du second chauffeur qui arrive jusqu'à cette partie centrale de la terrasse, venant du côté des hangars; elle chante un air indigène, aux paroles incompréhensibles, ou même sans paroles.

Les hangars sont situés de l'autre côté de la maison, à droite de la grande cour. La voix doit ainsi contourner, sous le toit débordant, tout l'angle occupé par le bureau, ce qui l'affaiblit de façon notable, bien qu'une partie du son puisse traverser la pièce elle-même en passant par les jalousies (sur la façade sud et le pignon à l'est).

Mais c'est une voix qui porte bien. Elle est pleine et forte, quoique dans un registre assez bas. Elle est facile en outre, coulant avec souplesse d'une note à l'autre, puis s'arrêtant soudain.

A cause du caractère particulier de ce genre de mélodies, il est difficile de déterminer si le chant s'est interrompu pour une raison fortuite -- en relation,

par exemple, avec le travail manuel que doit exécuter en même temps le chanteur -- ou bien si l'air trouvait là sa fin naturelle.

De même, lorsqu'il recommence, c'est aussi subit, aussi abrupt, sur des notes qui ne paraissent guère constituer un début, ni une reprise.

A d'autres endroits, en revanche, quelque chose semble en train de se terminer; tout l'indique: une retombée progressive, le calme retrouvé, le sentiment que plus rien ne reste à dire; mais après la note qui devait être la dernière en vient une suivante, sans la moindre solution de continuité, avec la même aisance, puis une autre, et d'autres à la suite, et l'auditeur se croit transporté en plein coeur du poème... quand, là, tout s'arrête, sans avoir prévenu.
(op. cit., pp. 99-101)

Once again the musical model is used as an emblem of ineffability: the native's song can only suggest the mystery of sexual desire, not translate it into words: "elle (la voix) chante un air indigène, aux paroles incompréhensibles, ou même sans paroles." In addition, the voice reaches the reader as if filtered through the grid of jealousy, which the title of the novel suggests: "la voix doit contourner ...ce qui l'affaiblit de façon notable, bien qu'une partie du son puisse traverser la pièce elle-même en passant par les jalousies." In the next paragraph the voice, described as weakened in the

previous paragraph, is described as strong, and (at the same time as "low") thus sustaining in these microscopic verbal vascillations the basic theme of uncertainty applicable to the subject of sex or jealousy or writing. The next sentence relates clearly the voice (of the native) to A... because it repeats exactly one of the phrases used on many occasions to describe A...'s hair, "coulant avec souplesse." Moreover, referring to the native's song repeatedly as "the voice" and even more frequently as "elle" creates a feeling of disassociation so that the disincarnated "voice" mediates between "il" and "elle" and causes them to be interchangeable in the reader's mind. Next the theme of inaccessibility is picked up again, only subtly transformed into a metaphor of the problems of reading a novel like La jalousie. The difficulty is first seen as a problem in continuity: the stops and starts of the song don't seem to follow an expected melodic line. But the melodic line could as well stand for plot line, because the song, which claimed to be "une chanson sans paroles" is now discussed as a word oriented medium: "une retombée progressive, le calme retrouvé, le sentiment que plus rien ne reste à dire... et l'auditeur se croit transporté en plein coeur du poème."

The relation of the song to the process of writing is made even clearer metonymically, because the next paragraph describes A... writing a letter, and the rhythm of her action, her stops and starts, repeat the unpredictable rhythm of the song: "A... y rajoute trois ou quatre mots, assez vite, et demeure la plume en l'air." This association is reinforced in the next paragraph which refers to "the poem." "The poem" could refer to the song as well as to A... 's act of writing, and even to "her poem with Franck" if she is writing to him, in the sense of "son roman avec Franck" (meaning "her romance"). The rest of the paragraph clearly refers to the writing mode of La jalousie itself, recapitulating what had been initially presented as "incompréhensible" (in the native's song) as a recognizable and perhaps even defensible mode of singing (or writing):

Sans doute est-ce toujours le même poème qui se continue. Si parfois les thèmes s'estompent, c'est pour revenir un peu plus tard, affermis, à peu de chose près identiques. Cependant ces répétitions, ces infimes variantes, ces coupures, ces retours en arrière, peuvent donner lieu à des modifications -- bien qu'à peine sensibles -- entraînant à la longue fort loin du point de départ. (op. cit., p. 101)

The native's song occurs again toward the end of La jalousie. It is the same native ("le second chauffeur") but not necessarily the same song. During the time span of the song or rather overlapping with it takes place a conversation between A... and Franck which mentions the "African" novel. Since that textual model includes the phrase "le noir y chante," a complicated cross-reference between musical model and textual model is established. An earlier association between A... and the native's voice is brought out in a more blatant light: the heroine of the "African" novel is said to have had one or several affairs with natives, which shocks Franck but amuses A..., who asks: "Eh bien, pourquoi pas?" Then "the poem" is characterized as non-musical with as much insistence as the earlier song had been characterized as non-verbal.

Le poème ressemble si peu, par moment, à ce qu'il est convenu d'appeler une chanson, une complainte, un refrain, que l'auditeur occidental est en droit de se demander s'il ne s'agit pas de tout autre chose. Les sons, en dépit d'évidentes reprises, ne semblent liés par aucune loi musicale. Il n'y a pas d'air, en somme, pas de mélodie, pas de rythme. (op. cit., pp. 194-195)

If the song of the native, first deprived of meaningful words and then deprived of musical

significance becomes mere sound, then it belongs to the elemental level of those other sounds (the calls of the animals, the swish of the brush in A... 's hair, etc) which suffuse the novel with connotations of sexuality. Out of this web of overt and covert suggestions "the man's work (while singing) seems unambiguous: "on dirait que l'homme se contente d'émettre des lambeaux sans suite pour accompagner son travail."

The fact that the native's song suggests these sexual overtones does not invalidate it as a metaphor for writing. Other passages suffuse the act of writing itself with an aura of sexuality:

A... est assise à la table, la petite table à écrire qui se trouve contre la cloison de droite, celle du couloir...Malgré l'apparente immobilité de la tête et des épaules, des vibrations saccadées agitent la masse noire de ses cheveux.

Penchée de nouveau, elle a maintenant repris sa tâche interrompue. La chevelure lustrée luit de reflets roux, dans le creux des boucles. De légers tremblements, vite amortis, la parcourent d'une épaule vers l'autre, sans qu'il soit possible de voir remuer, de la moindre pulsation, le reste du corps. (op. cit., pp. 43-44)

Another reason (other than its sexual connotations) why the native song must remain

enigmatic, (sung in an alien tongue, a poem without words, a song that is not a song, music without apparent musical structure) is the same reason why animal sounds in La jalousie may not be cries of "fear" or "pain" or "agression" or "love," only "sounds." The reason is to ensure that the native's song and the animal sounds are not coopted into a prefabricated reading, a reading that would turn La jalousie into a "classical colonial novel." The narrator is obviously not interested in asking the native what the song is "about." If the native were to oblige by saying that the song was about a "faithless wife" this would encourage the naive reader who would have an "explanation" while the narrator, more scrupulous, merely poses the questions, or rather proposes it to the reader's sensibility as an esthetic experience.

Robbe-Grillet discards most of the narrative conventions of Tolstoi's Sonata, while appropriating and enlarging upon its more experimental techniques. If both novelists are dealing with sexuality as a subterraneous, unacknowledged presence and its frustrated manifestation in the twin passion of jealousy, Tolstoi strove to bring out into the open forum of moral discourse what he saw as the murky

social as well as individual roots of sexual behavior, while Robbe-Grillet displays the passion itself in all its irrationality as deliberately and noncommittally as possible.

As a reflexive text, the musical model reinforces the model of reading La jalousie already adumbrated in its textual model, which oriented the reader away from conventional expectations and toward the actual compositional techniques of La jalousie. A discussion of the pictorial model as générateur will complete the analysis of the function of the art models in La jalousie.

The two pictorial models of La jalousie are a photograph of A... taken on a vacation in Europe and a calendar poster which hangs in A...'s room. Just as the native's song had been associated with the entire network of La jalousie's sound metaphors, the culmination of the two pictorial models accounts directly or by analogy for the entire repertory of La jalousie's visual images. Let me consider the calendar first.

The calendar is a leisurely description, detailed and precise in Robbe-Grillet's characteristic manner, but not insistent. One has a sense of being able to visualize the calendar, which

seems to fit the genre of the travel agency poster. But if there was such a calendar as extra narrative générateur, Robbe-Grillet remodels it to create a textual générateur, or emblem of La jalousie's constellation of themes. A travel poster would not feature any vultures, which are singled out in a later reprise in a technique that approximates cinematographic close-up. The structure sustaining the wharf, which we have just been told is not visible, is described with blueprint precision, approximating the X-ray vision technique sometimes used in constructivist paintings. A similar though not insistent treatment is granted to the complicated rigging and unloading system of the boat. Another detail singled out is the man in the foreground of the poster, who is looking intently at an indefinite object in the sea, two natives in a canoe staring at a "frozen" spray of water (one becomes aware that the natural condition of water is to flow).

The elements singled out for repetition and transformation (the vultures, the boat and its rigging, the man in white, the object he is staring at, the two natives in the canoe fixing the spray of water) highlight Robbe-Grillet's technique of breaking down the composition of a total "picture"

into component elements, which can then be developed into single motifs almost indefinitely.

Let me consider the salient elements one by one and follow their ramifications in La jalousie. The vultures are not particularly dwelled upon at first, but their very presence turns the image d'Epinal of exoticism represented by the colorful poster into a painting of magic realism. It gives the indistinct object floating in the sea (the word "épave" is also referred to as "une étoffe") the suggestion of a dead body. When the vultures are mentioned again in a subsequent reprise of the pictorial model, their immobility is stressed:

Contre la paroi opposée de la chambre, le vautour en est toujours au même point de son virage. Un peu plus bas, couronnant le mât du navire, le deuxième oiseau n'a pas bougé non plus." (op. cit., p. 167)

How could the painted birds have moved? The motif of immobility, associated with the motif of waiting (and we know what vultures wait for) is developed through the description of all the strange and characteristically immobile animals ("le lézard empaillé," "le margouillat" etc). By extension, this includes descriptions of shadows of animals or animal-like shapes in peeling paint, or the

fossil-like impression of the centipede on the wall with all the other tell-tale spots. But the impression of the centipede on the wall, clearly associated with the narrator who attempts to erase it repeatedly, evokes a sense of violence with overtones of sexual humiliation. Thus all the images of immobility are potentially sinister and violent, just as the narrator's long waiting explodes into murderous fantasy.

The detailed description of the wharf and boat corresponds to the detailed descriptions of the house. With respect to A... and the narrator's morbid anxieties on her account, the boat and the house stand for the opposing poles of escape and control: the painstaking details of physical orientation (the famous counting of the banana plants among them) degenerate eventually into an obsessive description which turns A...'s room into a system of bars, (i.e., a prison). But that image of control cannot maintain itself since A... is absent, and her room becomes, instead, a cage hoisted unto the boat on the calendar, then dropped into the sea (thus explaining the undefined object). Even when A... is in her room, the limited view through the blinds (la jalousie) cannot impede possible escape which turns

the paneling of the room, earlier associated to a jail or cage, into the pattern of the tiles on the floor which, through a diminishing effect of perspective "lead" toward the open door and from there to Franck's car and eventually to the boat again.

The man in the foreground of the poster, wearing a white suit and acquiring in some versions of the pictorial model a colonial hat and moustache à la Salvador Dali, but whose features are erased in other versions to the point that it isn't clear whether he is even white seems to point toward Franck. Franck's crisp white suits and shirts, his pronouncements about the natives and literature, and his eventual or possible eclipse in A... 's favors by a native lover cast him in the ironic part (willingly supplied by the narrator) of the "typical colonial hero."

The two natives in the canoe, which occupies the right-hand foreground of the pictorial model, who seem mesmerised by the frozen spray of water are repeated by the motif of a native squatting on the bridge in the gully behind the plantation house, staring at the stream. At other points in the narrative, there are two or several workers on the bridge. One could infer (and the inference is made

on some occasions) that they are a repair crew. The narrative, however, instead of reporting a continuous working process, breaks up the action into component parts or stills corresponding to the different times when the observation of the native workmen occurs, so that there are gaps and the finished work seems more like the falling into place of a complicated puzzle than the obvious end-product of a sequence of logical steps. This process echoes the techniques of the native's song as it relates the native's "work" both to sexual activity or intent and to the work of the narrator, which is among others, to write.

The insistent observation or waiting which characterizes the man in white, the natives in the canoe and the vultures, also animates or motivates the actions of Franck, the natives and the narrator of the novel. The focus of their multiple attention is either the water or some undefined object in the water. If we transfer the focus of attention from the observers to the observed, we will be concentrating on A... who is repeatedly associated to water imagery through the description of her hair. Thus, the pictorial model of the calendar as textual générateur does not only present the essential elements of La jalousie, it crystallizes their

underlying relationship. Although A... 's presence in the poster is alluded to (in addition to the water metaphor the complicated set of cables of the boat's rigging apparatus is also associated to A... 's hair), a more direct pictorial model of A... and what she stands for is her photograph. Thus the complete pictorial model consists of the interaction between its two major examples, which is essentially the interaction between the observer and the observed. In the first description of the photograph (p. 77) we see A... in her characteristic pose: beautiful, commanding, aloof. This quality of aloofness may be merely the effect produced by photography: like water, A... 's natural element ought to be motion, at least from the aura of almost feline sexuality attributed to her. This is the central paradox of A... as we see her: hopelessly out of reach even when "captured." The relentless effort to "control," "capture," possess" or even "understand" A... turns into an irrepressible expression of her freedom. Even the Victorian husband of Tolstoi's story wrestled with the inescapable reality of his wife's freedom and in a different sense, with his own freedom to refuse the prescribed pattern of his society, failing entirely on both counts. In La

jalousie the second dilemma does not apply, the husband is a passive observer. The predatory aspect of the "captor," however, persists (already mentioned in connection with the imagery associated with the vulture) in the attempt to freeze a succession of flight images into images of imprisonment.

The pictorial model of A... 's photograph develops this power struggle between observer and observed where the role of victim and victimized becomes interchangeable. In the second description of the photograph a sense of motion is evoked through an elaborate description of the baroque wrought iron furniture of the terrace, surrounding A... . Other brief descriptions of A... in the photograph turn into descriptions of A... herself, most of them described, paradoxically, as if they were stills or photographs. A... appears constantly framed by a window, a mirror, a door. Words like "écaille" and "laque" echo the word "nacre" of the photograph's frame. But these repeated attempts to "hold" A... are constantly defeated. For example, a description of A... looking at herself in a mirror becomes a Picasso-like "double" face:

A... se penche davantage, vers la glace. Les deux visages se rapprochent. Ils ne sont plus qu'à trente centimètres l'un de

l'autre. Mais ils conservent leur
 forme et leur position
 respective: un profil et une face
 parallèles entre eux. (op. cit.,
 p. 142)

At other times, it is impossible to ascertain whether she is seen facing the viewer or from behind.

The pictorial model, in generating the clusters of images which develop along the tensional axis of the observer and the observed, determines the spatial field of La jalousie as the musical model had determined its sound imagery. A..., however, belongs to both art categories and is limited by neither. The observer expresses himself visually and to a certain extent, controls his visual field. The observed is also expressed visually, but not necessarily defined or limited by the action of the observer. Thus the obsessive prison of geometrical lines twists into the sinuous lines surrounding A... and eventually into the melodic lines of the musical model. Sounds in turn surround and overpower the observer from all sides.

The attempts to animate A...'s photograph to create her presence and the attempts to freeze A...'s natural movements to perpetuate that presence are essentially the same, creating A...'s presence as a haunting fiction. Thus the moment of highest despair

for the narrator as jealous husband, the moment when the lamp is extinguished and A... 's return that night is hopeless, is also the highest moment of accomplishment for the narrator as writer, whose task is done at last:

Avec la même facilité la chevelure
se laisse dénouer, se laisse
étendre, et retomber sur l'épaule
en un flot docile, où la brosse de
soie glisse doucement, de haut en
bas, de haut en bas, de haut en
bas, guidée maintenant par la
seule respiration, qui suffit
encore à créer, dans l'obscurité
complète, un rythme égal, capable
encore de mesurer quelque chose,
si quelque chose demeure encore à
mesurer, à cerner, à "décrire,"
dans l'obscurité totale, jusqu'au
lever du jour, maintenant.
(op. cit., p. 174)

I have reviewed how the mechanism of analogical associations relates the principal themes of La jalousie to each other and to their subordinate motifs. If the unifying structure of Robbe-Grillet's work is analogical, the dynamic impulse animating that structure is the variation or the difference, the poet's ability to describe the same thing in so many almost inexhaustibly different ways. I would like to cite at least one image in the full development of its melodic line as it were, to illustrate the mastery of the process that cements the work of analogy and difference in La jalousie.

The image of A... 's hair, a fitting synecdoche of A... herself, creates in part the aura of A... 's vibrant and irrepressible sexuality and demonstrates the mesmerizing powers of the narrator's ambivalent attention:

Les boucles noires de ses cheveux se déplacent d'un mouvement souple, sur les épaules et le dos, lorsqu'elle tourne la tête. (op. cit., p. 10-11)

Les boucles noires et brillantes s'immobilisent, dans l'axe du dos, que matérialise un peu plus bas l'étroite fermeture métallique de la robe. (op. cit., p. 15)

...et sa chevelure peignée avec soin brille au grand jour de la fenêtre, lorsqu'en tournant la tête elle déplace ses boucles souples, lourdes, dont la masse noire retombe sur la soie blanche de l'épaule. (p. 42)

Malgré l'apparente immobilité de la tête et des épaules, des vibrations saccadées agitent la masse noire de ses cheveux. (p. 43)

La chevelure luit de reflets roux, dans le creux des boucles. (p. 44)

Elle s'est confectionné un chignon bas, dont les torsades savantes semblent sur le point de se dénouer; quelques épingles cachées doivent cependant le maintenir avec plus de fermeté qu'on ne croit. (p. 45)

Le chignon de A... vu de si près, par derrière, semble d'une grande complication. ... Le chignon de A... est au moins aussi déroutant

lorsqu'il se présente de profil.
(pp. 52-53)

Elle risque en se redressant de défaire sa coiffure contre les bords du cadre et de voir ses cheveux se répandre, à la rencontre du conducteur resté au volant. (p. 58)

Le long de la chevelure défaits, la brosse descend avec un bruit léger, qui tient du souffle et du crépitement. A peine arrivée en bas, très vite, elle remonte vers la tête, où elle frappe de toute la surface des poils, avant de glisser derechef sur la masse noire, ovale couleur d'os dont le manche, assez court, disparaît presque entièrement dans la main qui l'enserme avec fermeté.

Une moitié de la chevelure pend dans le dos, l'autre main ramène en avant de l'épaule l'autre moitié. Sur ce côté (le côté droit) la tête s'incline, de manière à mieux offrir les cheveux à la brosse. Chaque fois que celle-ci s'abat, tout en haut, derrière la nuque, la tête penche davantage et remonte ensuite avec effort, pendant que la main droite -- qui tient la brosse -- s'éloigne en sens inverse. La main gauche -- qui entoure les cheveux sans les serrer, entre le poignet, la paume et les doigts -- lui laisse un instant libre passage et se referme en rassemblant les mèches à nouveau, d'un geste sûr, arrondi, mécanique, tandis que la brosse continue sa course jusqu'à l'extrême pointe. Le bruit, qui varie progressivement d'un bout à l'autre, n'est plus alors qu'un pétilllement sec et peu nourri, dont les derniers éclats se

produisent une fois que la brosse, quittant les plus longs cheveux, est en train déjà de remonter la branche ascendante du cycle, décrivant dans l'air une courbe rapide qui la reporte au-dessus du cou, là où les cheveux sont aplatis sur l'arrière de la tête et dégagent la blancheur d'une raie médiane.

A gauche de cette raie, l'autre moitié de la chevelure noire pend librement jusqu'à la taille, en ondulations souples. (pp. 64-65)

Elle risque en se redressant de déranger l'ordonnance de sa coiffure contre les bords du cadre et de voir ses cheveux, d'autant plus prompts à se défaire qu'ils sont fraîchement lavés, se répandre à la rencontre du conducteur resté au volant. (pp. 74-75)

Après un nouveau temps d'arrêt, les épaules émergent à leur tour en pleine lumière, puis le cou, et la tête avec sa lourde chevelure noire dont la coiffure trop mouvante est un peu défaite,...

Laissant imprimée dans la poussière, sur l'émail du montant, l'empreinte de quatre doigts parallèles, la main gauche s'empresse d'arranger l'ordonnance des cheveux... (p. 116)

Penchée sur le côté, le peigne d'écaille à la main, elle refait sa coiffure avant de venir à table. Une partie des lourdes boucles noires pend sur la nuque. La main libre y plonge ses doigts effilés. (p. 120)

L'opulente chevelure noire est libre sur les épaules. Le flot

des lourdes boucles aux reflets
roux frémit aux moindres
impulsions que lui communique la
tête. Celle-ci doit être agitée
de menus mouvements,
imperceptibles en eux-mêmes, mais
amplifiés par la masse des cheveux
qu'ils parcourent d'une épaule à
l'autre, cr'eant des remous
luisants vite amortis, dont
l'intensité soudain se ranime en
convulsions inattendues, un peu
plus bas... plus bas encore... et
un dernier spasme beaucoup plus
bas.

Mais la mèche rebelle demeure
sur la soie blanche, tendue par la
chair de l'épaule, où elle trace
une ligne onduleuse terminée par
un crochet. Au-dessous de la
chevelure mouvante, la taille très
fine est coupée verticalement,
dans l'axe du dos, par l'étroite
fermeture métallique de la robe.
(pp. 133-135)

Le bruit est celui du peigne
dans la longue chevelure. Les
dents d'écaille passent et
repassent du haut en bas de
l'épaisse masse noire aux reflets
roux, électrisant les pointes et
s'électrisant elles-mêmes, faisant
crépiter les cheveux souples,
fraichement lavés, durant toute la
descente de la main fine -- la
main fine aux doigts effilés, qui
se referment progressivement.
(p. 165)

Pareille à cette nuit sans
contours, la chevelure de soie
coule entre les doigts crispés.
Elle s'allonge, elle se multiplie,
elle pousse des tentacules dans
tous les sens, s'enroulant sur
soi-même en un écheveau de plus en
plus complexe, dont les
circonvolutions et les apparents

labyrinthes continuent de laisser passer les phalanges avec la même indifférence, avec la même facilité. (pp. 173-174)

Elle a gardé son déshabillé matinal, mais sa chevelure, libre encore de tous enroulements ou chignons, est déjà peignée avec soin; elle brille au grand jour, lorsque la tête en tournant déplace les boucles souples, lourdes, dont la masse noire retombe sur la soie blanche de l'épaule, tandis que la silhouette s'éloigne derechef vers le fond de la pièce en longeant la cloison du couloir. (p. 186)

Les boucles noires et brillantes, libres sur les épaules, tremblent légèrement tandis que la plume avance. Bien que le bras lui-même, ni la tête, n'aient l'air agités du moindre mouvement, la chevelure, plus sensible, capte les oscillations du poignet, les amplifie, les traduit en frémissements inattendus qui allument des reflets roux du haut en bas de la masse mouvante. (p. 212)

The art models of La jalousie are as important reading guides as they were in The Devils or in La nausée. The musical model "specializing" as it does in the topos of sexuality, plays a central thematic role. Its compositional function is more radical. The musical conception grasped intuitively but not executed in La nausée finds a masterful application in La jalousie: it eliminates all that is

"programmatic." To put it positively rather than negatively, Robbe-Grillet writes novels as if they were poems, relying strictly on metaphor and metonymy rather than on mimesis to create the necessary illusion of time and space. To accomplish this, the art models themselves are used as synthetic repertoires of every sound and visual metaphor developed in the novel. The pictorial model especially becomes a microcosm of meaning not in the sense of an external frame of reference as is often the case with pictorial models (and as the musical model does in part in pointing to the theme of jealousy) but by disclosing an internal system of relations: all observers are related, from various positions and in various guises, by the unidentified object submerged in the water. Among the observers, the reader may choose his own identification: the conventional posture of Franck, the predatory posture of the vultures, or the intuitive, participatory posture of the "natives." But La jalousie does not eliminate all levels of discourse and mimesis completely. The textual model, as textual models usually function in novels, exhibits a literary argument. Where the other art models seem conceived to challenge the reader's cultural and emotional

preconceptions, the textual model proposes a number of red herrings to test the reader's sophistication. To the dolce of gamesmanship, however, Robbe-Grillet adds the utile of discrete sign posts to point the reader in the direction of correct reading in the labyrinth of the "new novel."

CONCLUSION

The principal assumption of this dissertation was that the use of art as symbol or root metaphor underlies some of the essential textual strategies of prose fiction. The inductive stimulus for this working hypothesis was the extensive and consistent recourse to art-related figuration in fiction, especially modern fiction. That the writer aspires to the status of artist suggests a process rather than an accomplishment. History may devalue or re-evaluate the role of the writer or the status of art itself: yesterday's ideal may be today's idol. Hence the relationship of the writer to his models may be ambivalent and antagonistic as well as submissive. The transformation from outer to inner model may include modes of differentiation as well as modes of incorporation. Whatever the ethos or concrete narrative solutions chosen for specific problems of narrativity, the recurrent use of the art reference, and the underlying assumption of its generic relation to the act of writing itself seemed to warrant a systematic consideration of the art reference as a literary trope.

A consideration of the art reference as trope required a description of its forms and functions in the narrative. To organize the complex points of reference of the art trope to its referents, both extra-narrative and narrative, I have resorted to the idea of the "model." The forms of the art-related text seemed to be defined by its "external" model, "external" because it signifies "another" art (painting, music, etc.), another authorship, an object or a complex of ideas known to the reader from "another" context. In Part I, I have developed a repertory of some of the most typical attributes associated with the external referents of narrative art tropes. I described three principal art models (the written, pictorial and musical) and I reviewed their thematic associations and formal characteristics.

The consideration of the art model as "other" was followed by a consideration of the art model as "same." The generic similarity between narrative and outer model is mediated by the art trope as both objective correlative and synecdoche. The narrative becomes the transforming context where outer models (esthetic norms, literary conventions, traditional topoi) become foci of intertextual indetermination and eventually inner models of new meanings.

The application of the art model as a reading tool, introduced on a reduced scale in Part I became the principal focus of Part II. I have made much of the art trope as a means of access to the narrative. The Devils may overwhelm the reader through sheer mass, exuberance and multiplicity of narrative matter. La jalousie may baffle the reader by the unfamiliarity of its underlying narrative principles. A story like Pushkin's The Postmaster may seem pretty straightforward, on the other hand, and yet the multiplicity and variety of proposed readings suggest lingering problems of interpretation. A fundamental prerequisite to accessibility, then, is the reader's attempt to grasp the narrative as a complete entity. Art tropes as art analogues (i.e., as emblems of the intentional cohesiveness of the narrative as a work of art) seemed logical instruments of accessibility. I expected them to engineer models of reading, be it to abstract a coherent set of relations to reduce the dynamic mass of The Devils, or to extrapolate more fully the text's implicit or ambivalent suggestiveness as in The Postmaster, or to disclose new générateurs of narrative production as in La jalousie.

I hope to have demonstrated that the art trope has indeed proven a useful tool in organizing and focusing the reading of the proposed novels as well as that of any novel that relies on art tropes. But accessibility is not the full measure of reading. If art tropes are useful techniques, the claim was made that they ought to be "techniques of discovery." Such a claim was based on the observation that art tropes functioned as cultural codes. In the process of interiorizing such codes, both the narrative and the codes become transformed. An exhaustive analysis of such processes was given in the transformation of the Grail story, but is evident, en raccourci, in all the other works discussed. In The Devils the reader is enticed or bludgeoned from a view of the "Sistine Madonna" as humanistic ideal (the literate reader's most likely view) to more fundamental or fundamentalist options: The Madonna as Virgin, the Madonna as Earth, the Madonna as Mother. In La nausée the most significant discovery through the "lens of concept" of the art model concerns the very issue of self-examination which the narrative mode of the diary implies. As Roquentin rages against society's artifacts as defenses against the truth of nausea, he himself fails to confront, in the portrait

of Olivier Blévigne, the displaced image of enemy as self. The peculiar language which exhibits residual biographical associations from Les Mots behind Roquentin's back, however, turns the portrait of Olivier Blévigne into a mask of Roquentin/Sartre. The art model as an instrument of display and demystification of cultural or psychological codes is still recognizable in La jalousie, but highly selfconscious as such: the "African" novel creates mirages of conventional reading which echo the earlier constructions of pseudo-texts in Les faux-monnayeurs. The native sings about "nothing" (as Flaubert wished to write about "nothing"); the important thing is that he sings well ("Il chante bien, ce garçon, dit A..."). As to the calendar poster, it is the most non-committal of all: its code is a design, not a discourse (unless the reader will identify with the vultures).

The narrative absorbs art models and their codes by "talking" about them. If the codes themselves are secondary, as with Robbe-Grillet, the narrative seems to become absorbed into non-narrative media by becoming more spatial and more fluid. In either case art tropes help elucidate the process of transformation and reflect upon its purely narrative stratagems.

NOTES

INTRODUCTION

- 1 One of the most obvious literary tropes of the art symbol, the artist as protagonist, has been the object of a study by Maurice Beebe (Ivory Towers and Sacred Founts, New York, New York Univ. Press, 1964). The symbol of art in its aspect of self-consciousness has been recognized as a trope which Gide called mise en abyme; Gide's formulation (Journal, Paris: Gallimard, 1951) has been further refined in highly suggestive studies by Robert Alter (Partial Magic, Berkeley: Univ. of California Press, 1975) and Lucien Dällenbach, Le récit spéculaire, Paris Seuil, 1977). The more peripheral problems of style, esthetics and historical parallels have also been studied extensively. For further bibliography, see Jean-Pierre Barricelli and Joseph Garibaldi, eds., Interrelations of Literature (New York: Mod. Lang. Assoc., 1982).
- 2 Thomas Mann, Über Königliche Hochheit, cited by Frank W. Young, Montage and Motif in Thomas Mann's "Tristan" (Bonn: Bouvier, 1975), p. 2.
- 3 Jeffrey Meyer, Painting and the Novel (Manchester Univ. Press, 1975). Despite its excellence of scholarship and many valuable insights this study betrays a strong source-oriented bias. It seems to me that the critic presumes too much when he reads the author's mind as a substitute for reading his work in full, for it almost always contests the "source."
- 4 Ron Loewinsohn, Magnetic Field(s) (New York: Knopf, 1983).
- 5 Bruce Morrissette, "Un héritage d'André Gide: la duplication intérieure," Comp. Lit. Studies, vol. 8, No. 2, p. 128.
- 6 Roman Jakobson, cited by Joseph Frank in "The Master Linguist," New York Review of Books, vol. XXXI, No. 6, p. 29.

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- 1 Edward W. Said, Beginnings, (New York: Basic Books, Inc., 1975), p. 10

CHAPTER 1

- 1 David Quint, Origin and Originality in Renaissance Literature (New Haven: Yale Univ. Press, 1984).
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- 3 Gunnilla Bergsten, Thomas Mann's Doctor Faustus, tr. Krishna Winston (Chicago: Univ. of Chicago Press, 1969).
- 4 Gérard Genette, Figures II (Paris: Seuil, 1969), p. 18.
- 5 Chrétien de Troyes, Le roman de Perceval ou le conte du graal, ed. William Boach (Paris: Minard, 1959).
- 6 Anonyme, La Queste del Saint Graal, rf. Albert Pauphilet (Paris: Champion, 1965).
- 7 Wolfram von Eschenbach, Parzival, tr. Helen M. Mustard and Charles E. Passage (New York: Random House, 1961).
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- 9 Albert Pauphilet, Le legs du Moyen-Age, (Melun: Librairies d'Argences, 1949), p. 182.
- 10 R.S. Loomis, Grail: From Celtic Myth to Christian Symbol (New York: Columbia Univ. Press, 1963).
- 11 Jean Charpentier, L'Ordre des Templiers (Paris: Vieux Colombier, 1961).

- 12 Anonyme, La Quête du Graal, tr. and ed. Albert. Béguin et Yves Bonnefoy (Paris: Seuil, 1965), p. 31.
- 13 André Gide, Les faux monnayeurs, vol I & II (Paris, Gallimard, 1925)

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- 1 Gotthold Ephraïm Lessing, Laocöon, tr., E.A. McCormick (New York: Bobbs Merrill, 1962), p. 88.
 - 2 Henry James, "Preface to Daisy Miller," in Theory of the Novel, ed. P. Stevick (New York: MacMillan, 1967), p. 167.
 - 3 Oscar Wilde, The Picture of Dorian Gray (New York: New American Library, 1962, "Preface"), p. 18.
 - 4 Edward Gombrich, Art and Illusion, rev. (Princeton: Princeton Univ. Press, 1969)
- Jean Ricardou, Pour une théorie du nouveau roman
(Paris: Seuil, 1971)
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(Paris: Gallimard, 1963)
- 5 Vladimir Nabokov, Glory (New York: McGraw-Hill, 1971).
 - 6 Gustave Flaubert, Trois contes (Paris: Garnier-Flammarion, 1965).
 - 7 Aleksandr I. Solzhenitsyn, The first Circle (New York: Harper & Row, 1968), p. 250-258.
 - 8 Piotr Grigorenko, Memoires (Paris: Renaissance, 1980), pp. 749-50.
 - 9 Alexander Pushkin, Collected Works (Moscow: Academy of Sciences, 1962).
 - 10 For a detailed bibliography, see J. Thomas Shaw, "Pushkin's The Stationmaster and the New Testament Parable," Slavic and East European Journal, No. 21, 1977, pp. 3-29. Shaw's article came to my attention after I had already

analysed Pushkin's story, using the illustrations of the Biblical parable as an inner model. Although there is some overlapping, there are also some differences. I don't feel that Shaw's conclusion that "he [the narrator] plays the role of the older brother," is justified since the moral of forgiveness is patently lost on him. A more likely candidate would be Viazemsky, the implied reader, or any reader, unable to see his way through a popular or merely conventional point of view.

CHAPTER 3

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- 2 David Cowart, Thomas Pynchon (Carbondale: Southern Illinois Press, 1980).
- 3 Gustave Flaubert, Madame Bovary (Paris: Gallimard, 1961).
- 4 Cited by Hans Egon Holthusen, "The World without Transcendence" in Thomas Mann, Henry Hatfield, ed. (Englewood Cliffs: Prentice Hall, 1965), p. 126.
- 5 Erich Kahler, "The Devil Secularized: Thomas Mann's Faust," (ibid., pp. 116-117).
- 6 Robert P. Hughes, "Bely's Musical Aesthetics," in Andrey Bely: A Critical Review, Gerald Janecek, ed. (Kentucky: The Univ. Press of Kentucky, 1980), p. 137.
- 7 Andrej Belij, Arabeski, (München: Wilhelm Fink, 1969).
- 8 Steven Paul Scher, "Literature and Music" (Barricelli and Garibaldi, eds. op. cit.,) suggests that there is a demonstrable historical link between stream of consciousness and certain aspects of music.
- 9 Anton Honig, Andrej Belyjs Romane, Stil und Gestalt, (München: Wilhelm Fink, 1965).

- 10 S. Karlinsky, "Symphonic Structure in Andrej Belyj's 'Pervoe, Svidanie'" (California Slavic Studies, #6, 1971, pp. 61-70).
- 11 Dmitrij Tschizewskij, "Andrej Belyjs "Symphonien;" Die vier Symphonien (München: Wilhelm Fink, 1971).
- 12 Lev N. Tolstoj, Sobranie Sochinenii (Moskva: Gos. Izd. Klud. Lit., 1958).
- 13 Victor Shklovkij, O teorii prozy (Ann Arbor: Ardis, 1971).
- 14 For basic principles of musical composition, see. A.L. Bacharach, ed., The New Musical Companion (London: Victor Gollancz Ltd, 1957).
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- 15 P. Stevick, ed. op. cit., "The Theory of Fictional Chapters," p. 172.

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- 3 Konstantin Mochulsky, Dostoevsky (Paris: Payot, 1946).
- 4 Johann Wolfgang Goethe, Faust, in Goethes Werke, ed. E. Merian-Gerriast (Basel: Birkhäuser, 1944).
- 5 Viacheslav Ivanov, Freedom and the Tragic Life (New York: The Noonday Press, 1971).

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- 1 Jean Paul Sartre, La nausée (Paris: Gallimard, 1938).
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CHAPTER 3

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