

A LINGUISTIC APPROACH  
TO IDENTIFYING STYLISTIC FACTS  
IN MARGUERITE DURAS'  
L'APRES-MIDI DE MONSIEUR ANDESMAS

by

Mary Beth Bosshard

B.A., CASE-WESTERN RESERVE UNIVERSITY

A THESIS SUBMITTED IN PARTIAL FULLFILLMENT OF  
THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ARTS  
in the Department  
of  
Languages, Literatures & Linguistics

© Mary Beth Bosshard 1978  
Simon Fraser University  
May 1978

All rights reserved. This thesis may not be  
reproduced in whole or in part, by photocopy  
or other means, without permission of the author.

## APPROVAL

Name: Mary Beth Bosshard

Degree: Master of Arts

Title of Thesis: A Linguistic Approach to Identifying  
Stylistic Facts in Marguerite Duras'  
"L'après-midi de Monsieur Andesmas".

Examining Committee:

Chairperson: D.R.J. Knowles

---

Ch.P. Bouton  
Senior Supervisor

---

B.E. Bartlett

---

J. Viswanathan

---

D. Baudouin  
External Examiner  
Professor  
University of British Columbia, Vancouver, British Columbia

Date Approved: May 25, 1978

PARTIAL COPYRIGHT LICENSE

I hereby grant to Simon Fraser University the right to lend my thesis or dissertation (the title of which is shown below) to users of the Simon Fraser University Library, and to make partial or single copies only for such users or in response to a request from the library of any other university, or other educational institution, on its own behalf or for one of its users. I further agree that permission for multiple copying of this thesis for scholarly purposes may be granted by me or the Dean of Graduate Studies. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis/Dissertation:

A Linguistic Approach to Identifying Stylistic Facts in Marguerite Duras'

"L'après-midi de Monsieur Andesmas".

Author: \_\_\_\_\_

(signature)

Mary Beth Bosshard

(name)

May 25, 1978

(date)

## ABSTRACT

This study investigates the use of language in a single literary work, L'après-midi de Monsieur Andesmas, by Marguerite Duras. By describing a range of linguistic and structural regularities in the text and exposing their interrelationships we attempt to isolate some of the habitual patterns of meaning in the discourse which act to control the experience of the reader. We propose that those patterns of meaning represent stylistic features of the text. It is assumed that behind every literary work lies the desire to change the internal state of the reader and that authors often employ highly complex organizational structures in the accomplishment of that goal. It is further assumed that a valid means of gaining access to textual patterns of control is through close observation of linguistic detail.

The determination of significant as opposed to irrelevant linguistic detail in a particular text has consistently posed theoretical problems for stylistic analysis. Studies have tended to favor one side or the other of the double-faced linguistic sign, i.e., focusing primarily on either expression or content. In this analysis we propose a dual approach to which we have applied the terms, 'semasiology' and 'onomasiology', the former denoting an observational position moving from linguistic expression to content, and the latter indicating the opposing movement from the conceptual plane to linguistic expression.

Part one of the analysis employs the semasiological perspective and examines linguistic characteristics of four individual passages from the text of Andesmas. These observations form the basis of a set of hypotheses about ways in which the reader's experience is controlled by the language of the text. In part two, a set of narrative categories including events, participants, and setting are used to distinguish different kinds of information in the text in order to observe ways in which they are identified linguistically.

The conclusion compares the results of the two observational approaches and proposes a final set of statements about ways in which the reader's experience is controlled and his internal state potentially changed. These are assessed as basically anti-logical processes by which the reader is forced to intensely share the experience of the main character while, at the same time, remaining outside that experience. The language of the text accomplishes this by carefully controlling the 'epistemology' of the narrative. We conclude that essential controls are determined by four types of information in the text: limited information, repetitive information, ambiguous information and indirect information. These habitual patterns of control are interpreted as being essentially directed at involving the reader in the final creation of meaning in the text, a process which also implies the reader's own self-discovery.

## TABLE OF CONTENTS

APPROVAL .....	ii
ABSTRACT .....	iii
INTRODUCTION .....	1
METHODOLOGY .....	6
OBSERVATIONAL POSITION .....	7
PART ONE: THE TEXT FROM THE SEMASIOLOGICAL PERSPECTIVE .....	13
INTRODUCTORY OBSERVATIONS .....	13
OBSERVATIONS: PASSAGE ONE .....	16
OBSERVATIONS: PASSAGE TWO .....	29
OBSERVATIONS: PASSAGE THREE .....	32
OBSERVATIONS: PASSAGE FOUR .....	36
HYPOTHESES .....	39
PART TWO: THE TEXT FROM THE ONOMASIOLOGICAL PERSPECTIVE .....	43
EVENTS AND THEIR LINGUISTIC IDENTIFICATION .....	46
PARTICIPANTS AND THEIR LINGUISTIC IDENTIFICATION .....	59
SETTING AND ITS LINGUISTIC IDENTIFICATION .....	74
SUMMARY: EVENTS, PARTICIPANTS AND SETTING .....	81
CONCLUSION .....	84
LIST OF REFERENCES .....	94
SELECTED BIBLIOGRAPHY .....	95

## INTRODUCTION

Untangling the complexities of composition and the subtleties of meaning of literary language has traditionally been the domain of the critic, whose intuitions and well trained sensibilities allowed him/her to analyze a text, place it in a particular perspective and assess its value, be the criteria rhetorical, aesthetic, sociological, psychological, political etc... The fact that these varying and most often highly subjective analyses have historically dominated the field of literary research has certainly contributed to linguists' wariness of literature as a worthwhile object of attention. Many have also felt that literature is much too complex a semantic phenomenon for existing linguistic theories to handle even descriptively.

Even though critical work has dominated literary studies over the years, there has existed a well-established tradition of linguistic focus on literature throughout most of this century. European structuralism was particularly influential in keeping the fires going. As Roman Jakobson said in 1958:

"Keeping poetics apart from linguistics is warranted only when the field of linguistic appears to be illicitly restricted." (Jakobson: 1960 in Chatman and Levin: 1967:298)

For Jakobson, poetics deals with problems of verbal structure just as the analysis of painting concerns itself with pictorial structure.

In recent years, the renewed interest in semantics and the subsequent need to deal with linguistic problems beyond the sentence level have provided added impetus to linguistic analyses of literary discourse; there has been considerable attention paid to the development of text grammars and text semantics, often closely aligned with systems of formal logic. Still influential in the field are 'Prague-school' style structural analyses as well as Vladimir Propp's seminal analysis of the Russian folktale. Greimas is another linguist whose impact continues to be felt in the area of literary analysis. His concept of les isotopies du discours, which refers to levels of textual coherence, forms part of his extensive and highly complex semantic theory. Halliday shares with Greimas this preoccupation with accounting for aspects of linguistic expressivity within a total linguistic theory.

Less directly tied to linguistic concerns are those researchers in semiotics such as Barthes, Kristeva, or Derrida who focus on the literary text less as a rule-governed structure than as a system unto itself. Refusing to accept science's capacity to handle the limitless modalities of creative genius these investigators have reoriented literary analyses by placing the accent on the dynamics of meaning within the text. As Culler expresses in his discussion of the Tel Quel group:

"Interpretation is not a matter of recovering some meaning which lies behind the work and serves as a centre governing



its structure; it is rather an attempt to participate in and observe the play of possible meanings to which the text gives access." (1977:247)

This emphasis on dynamics and play in the literary work has intuitive appeal. It fights against the scientist's tendency to turn living forms into stone. At the same time, a reader's interpretation of a text is neither random or haphazard.

With the notable exception of the Tel Quel theorists a common goal of objectivity has characterized most modern attempts to describe the complex phenomenon of literary discourse. This desire for objectivity, for a 'literary science', has occasionally distorted investigations into literary language by overemphasizing one side or the other of what we accept as the double-faced linguistic sign i.e., expression and content. Content analyses have focused on variously developed semantic primes and their organizational structures in literary texts without always paying much attention to the linguistic facts which determined them. We note, for example, Todorov's analysis of Les liaisons dangereuses in Littérature et signification. On the other hand, more form-oriented studies, such as frequency analyses of grammatical items, or lists of favored syntactic transformations in a given author or text, have tended to draw conclusions based on formal patterns without considering the roles of syntactic or semantic features in the context. Lopsided perspective in

the pursuit of objectivity is one extreme; on the other is the position which considers the literary act such a fragile and indissoluble integration of form and content that any attempt at dissection is doomed to failure. Neither of these positions is helpful to the understanding of the dynamics of literary language. We accept with Wellek and Warren that literature exercises a "specific, highly organized control of the reader's experience". (1962:35). Our goal is to examine our particular text and discover ways in which this control is achieved. Our attempt is admittedly a limited one. It also represents a somewhat personal answer to the notion of style in the literary text.

L'après-midi de Monsieur Andesmas was not chosen as an object of analysis for any one simple reason. The primary motivation was initially a personal sympathy for the text and the work of Duras in general. This was followed by the observation that Duras' narratives are highly charged emotionally while remaining on the surface very objective and external accounts of mundane events. This impression of being controlled by the text in ways not readily discernable in normal reading process stimulates an irrepressible desire to take the text apart in order to determine how the language sets up the patterns of meaning which control the reader's experience of the text.

In order to do this we have adopted a dual perspective which allows us to focus on both expression and content in our attempt to isolate the habitual patterns of meaning at work in the discourse. This, we hope, will

provide a balanced outlook. It will also allow us to treat the text as an integrated whole, a position we consider essential for the goals of our analysis.

To describe our observational method we have borrowed and translated two terms in French semantics and lexicology, i.e., sémasiologie and onomasiologie, which we will refer to with the English equivalents, 'semasiology' and 'onomasiology'. Our use of the terms derives, in particular, from the lexicological work of K. Baldinger. Starting from the traditional 'triangle of signification', as presented by Ullmann, Baldinger states:

"Le signifiant est lié au concept par la signification, c'est-à-dire à différents concepts par différentes significations... L'éventail des significations lié à un seul signifiant constitue le champ sémasiologique. D'autre part, je peux exprimer un seul concept par une série de signifiants différents... L'éventail des désignations lié à un seul concept constitue le champ onomasiologique." (1966:6)

The use of the terms in our analysis involves a certain amount of generalization since we are investigating patterns of meaning in an entire text. We find them useful in that they translate the dual focus on the linguistic sign which we consider necessary to the understanding of meaning 'actualized' in discourse.

We may generalize that the reading of a text represents a semasiological process whereas the writing or creation of a text is onomasiological in nature. One might assume that in the ideal act of communication the thought generating the onomasiological process matches that

resulting from the semasiological process. Obviously, most uses of language will deviate from this ideal schema, but the more complex the example of language use the greater the potential disparity between what is intended and what is finally understood. Literary language, as we will see, is not necessarily hindered by this 'communicative gap', on the contrary, that disparity may be turned into a positive and essential aspect of the literary work as a whole.

### Methodology

Our analysis will be divided into two parts. Part one exploits the semasiological point of view and examines details of linguistic expression in four individual passages from the text. These observations then form the basis for a set of preliminary hypotheses about ways in which the reader's experience is controlled. In part two, which we designate with the complementary term, onomasiology, we use a set of narrative categories made up of EVENTS, PARTICIPANTS and SETTING to separate types of information in the text in order to expose the ways in which that information is identified linguistically. For example, when we say, "Mr. Andesmas, the elderly father of Valerie waited the entire afternoon for Michel Arc.", we are giving information about an event (waited the entire afternoon...) as well as information about a participant (Mr. Andesmas, the elderly father ...). Participants in discourse effect and experience events. Setting, on the other hand, provides

information about the circumstances under which events take place; the when, the where and the how. We will also use the term, IDENTIFICATION, to mean the linguistic indication of reference.

In our conclusion we will compare the results of our two sets of observations and attempt to derive from them a final set of statements about ways in which the language of the text reflects habitual patterns of meaning, and thereby exercises specific controls on the experience of the reader. It is our contention that these patterns of control represent one set of stylistic features in the text of Andesmas.

### Observational Position

The general perspective of this analysis is that of the reader. Our interest is not in describing the overt or covert intentions of the author but rather in isolating linguistic facts in the text which exercise control over the decoding process of the reader. Our attitude reflects, therefore, that of Riffaterre when he states:

"La tâche de la stylistique est donc d'étudier le langage du point de vue du décodeur, puisque ses réactions, ses hypothèses sur les intentions de l'encodeur, et ses jugements de la valeur sont autant de réponses aux stimuli encodés dans la séquence verbale." (1971:146)

Our goal must be to expose as many of those stimuli as possible. We must emphasize, however, that our analysis does not claim to reproduce what some analysts

have referred to as 'an average reading experience'. We assume that a so-called average reading involves considerable unconscious assimilation of textual structure and detail.<sup>1</sup> Our reading, on the contrary, is marked by consistent attention to linguistic details and their textual patterns. The crucial question that imposes itself, however, is how to determine which linguistic details are significant and which are irrelevant. This question has been traditionally answered in terms of norme et écart:

"Style, in the linguistic sense, usually signifies every special usage clearly contrasted against the general." (Wellander: 1948 translated in Enkvist: 1964:23)

Unfortunately, establishing that general usage or norm is not a particularly easy task. Do we use a description of the language as a whole, i.e., a particular grammar? Since grammars tend to be oriented to the sentence level this approach has serious limitations. Juilland offered a classic criticism when he stated:

"La conception de la stylistique comme 'science des écarts' - qui implique le rejet des faits 'normaux', abandonnés à la linguistique - peut brouiller irrémédiablement la perspective d'ensemble des faits littéraires. Car le même fait matériel, identifié par les critères linguistiques comme un fait de langue pur et simple peut, lorsqu'il est placé dans un autre éclairage et pris dans un réseau de relations différentes, être valide sur un plan autre, sur le plan littéraire en l'espèce. En ignorant dans l'analyse littéraire un fait linguistique 'banal' (c'est à dire correspondant à la 'norme' linguistique), on risque d'omettre un élément constitutif de la structure littéraire (à déterminer)". (in Guiraud et Kuentz: 1970:41)

The distinction between norm and deviation in stylistics is based on the notion of a hypothetically neutral, unmarked linguistic level and that which varies from it in one way or another, be that variation syntactic or semantic. As Bouton says in his discussion of style at the sentence level in French:

"Ils [les écarts] tiennent à l'exploitation, de la part du locuteur, de possibilités linguistiques non utilisées en langue au niveau du système, mais virtuellement contenues dans le système et que l'on appelle généralement les ressources stylistiques."  
(1970:250)

Early structuralists called this 'bending of rules', foregrounding because it was a way of drawing attention and gaining emphasis. The concept of norme and écart has intuitive appeal, especially when dealing with examples at the sentence level. However, its potential validity becomes more questionable when one is dealing with sentences in discourse. Discourse is capable of establishing its own norms against which other new deviations can be foregrounded. In other words, context may be involved in the definition of a linguistic 'deviation'.

In the wake of these kinds of problems the use of a contextually related norm has also been a frequent suggestion:

"Style is concerned with frequencies of linguistic items in a given context, and thus with "contextual" probabilities. To measure the style of a passage, the frequencies of its linguistic items at different levels must be compared with the corresponding features in another text or corpus which is regarded as a norm and which has a definite contextual relationship with this passage." (Enkvist:29)<sup>2</sup>

It is obvious that this approach would, by specifying the features of comparison, have the advantage of restricting the amount and type of material analyzed in a given text; but without any coherent theory of context the choice of norms will be necessarily ad hoc and the subsequent results of comparison infinitely variable. This does not mean to imply that the comparative approach is without value. On the contrary, it is capable of producing specific and interesting results, but it cannot be claimed to surpass other methods on the grounds of greater objectivity.

Faced with the difficulties of fixing a linguistic norm against which to compare literary language, and all the while intent on not destroying a text's structural integrity, analysts have continued to practice a kind of intuitive mentalism, epitomized perhaps by the work of Leo Spitzer. The intellectual atmosphere surrounding the rise of linguistic structuralism was highly critical of Spitzerian idealism and la recherche de l'entymon spirituel, but the eventual disregard for semantic problems in linguistic description left stylisticians in an impasse. The subsequent emphasis on statistical analysis of lexical and syntactic features of texts was equally doomed without any well developed theory of contextuality or linguistic norm.

However, it has been noted in the past that Spitzer's reliance on a scholar's intuitions in the first



step of his method is not unscientific per se:

"Why do I insist that it is impossible to offer the reader a step-by-step rationale to be applied to a work of art? For one reason, that the first step on which all may hinge, can never be planned: it must already have taken place. This first step is the awareness of having been struck by a detail, followed by a conviction that this detail is connected basically with the work of art; it means that one has made an 'observation', -which is the starting point of a theory, that one has been prompted to raise a question- which must find an answer..." (Spitzer:1948:26)

If such a first step in the analysis is not objectionable in itself, its danger lies in an overly enthusiastic elaboration of a few intuitively chosen facts unchecked by a more thorough linguistic study. This present analysis will follow Spitzer in the initial process of hypothesis formation, based on personal response to linguistic features in specific passages, but will further attempt to check those hypotheses by means of a more semantically oriented analysis of the text as a whole. It is our opinion that a certain amount of subjectivity cannot, at this point in the development of semantics, be totally eliminated from stylistic investigation. What counts is an acute awareness of the situation coupled with active attempts at control. Literature is art. Its medium is language but its substance is the full range of human experience. It would be audacious to assume far-reaching powers of explanation; but it is possible that well defined descriptive analysis may put us in a better position to understand language as art and the ways in which it relates to other kinds of linguistic behavior.

## FOOTNOTES TO THE INTRODUCTION

<sup>1</sup>This unconscious assimilation is sometimes referred to in the literature as a function of a hypothetical textual or narrative competence (Van Dikj: 1971) that accounts, for example, for the ability of individuals to summarize and interpret texts without any reference to the linguistic facts which generated the response. The 'little black box' of linguistic competence grows into the 'big black box' which includes a whole mass of cultural knowledge.

<sup>2</sup>Familiarity with frequencies of linguistic items in given contexts is part of the linguistic experience we have acquired ever since childhood. When this past experience is turned to the analysis of a running text, whether heard or read, it is transmitted into a complex flow of expectations which are either fulfilled or disappointed. In stylistic analysis, then, past contextual frequencies change into present contextual probabilities, against whose aggregate the text is matched." (Enkvist: 1964: 28).

## PART ONE

### THE TEXT FROM THE SEMASIOLOGICAL PERSPECTIVE

In this part of our analysis we will present a series of observations based on linguistic details noted in four passages of the text. Our vocabulary, for reasons of practicality, will be drawn from traditional grammar.<sup>1</sup> These observations will then form the basis of a set of hypotheses about ways in which the experience of the reader is controlled by the particular use of language in the text.

#### Introductory Observations

Before examining the passages themselves there are the textual features of the title and the sub-title which demand attention. Although their impact on the reader must be considered marginal compared to the controlling influence of the body of the text, their salience and their potential power to fix the attention of the reader cannot be ignored.

The title, L'après-midi de Monsieur Andesmas, provides the reader with the first bit of information about the text i.e., the name of a particular individual and a specific moment in his life as marked by the definite article and the attribute, 'de M. Andesmas'. The use of the definite article, as opposed to the possibility of Un Après-midi de Monsieur Andesmas, underlines the singularity of the afternoon in relation to the character. We note as well that the use of the title, Monsieur, as opposed to the surname

alone or a full name (L'après-midi d'Armand Andesmas?) establishes an indefinite remoteness from the character. Above and beyond these details of the title is a more general signification inherent in the title's form. It resembles other titles and one in particular, L'après-midi d'un faune. This kind of memorial allusion cannot be ignored, especially when one considers the striking semantic contrast between the activities of the faune and those of Andesmas. The following quote is taken from the album notes describing the composition of Debussy:

"Au cours d'un lourd après-midi sicilien, un faune s'éveille d'un rêve agité, tout rempli de desirs qu'il cherche à retenir par la force magique de la musique. Il s'exalte de plus en plus et s'abandonne voluptueusement au tumulte de ses sens; enfin, il retombe dans sa somnolence."

Potentially significant as well is the work's subheading of récit which can be observed on the cover of the text. Although less important than the title in shaping reader expectations, it still deserves consideration. Compared to roman, récit is the more general term as can be seen from the following dictionary entries:

Roman: Oeuvre d'imagination en prose assez longue, qui présente et fait vivre dans un milieu des personnages donnés comme réels, nous fait connaître leur psychologie, leur destin, leurs aventures.

Récit: Relation orale ou écrite (de faits vrais ou imaginaires).  
(Dictionnaire Robert)

We will not belabor this distinction for the present. In actual practice the use of the terms varies

widely from author to author and publisher to publisher despite attempts of critics and genre theorists to impose consistency<sup>2</sup>. For the moment let us extract from this definition of récit the notion of relation de faits. At a later point we will be in a better position to evaluate to what extent that definition applies relevantly to our text.

In choosing the passages to be observed various criteria were taken into consideration: passages were required from more than one area of the text in order to be representative; passages needed to be selected with relative objectivity; and finally, the text had to follow textual breaks in order to ensure passage integrity.<sup>3</sup>

Andesmas is graphically divided into two large chapters of 53 and 66 pages.<sup>4</sup> In chapter one the first spacing break occurs at page 34. Since we considered this passage too long, a semantic break at page 18 was established as the cut-off point for passage one, equalling 10 pages of actual text. In chapter two the first graphic break occurs after 13 pages and both chapters end with passages of approximately two pages each. These four segments; pp. 9-18, 60-61, 63-75, and 126-128 were chosen to be analyzed from the semasiological perspective. The choice was considered a compromise between the problematic extremes of random and purely subjective selection. The amount of text was considered limited enough to allow for close observation and large enough to generate hypotheses potentially valid for the entire text.

Observations: Passage One

The first paragraph of this passage, which is also the first paragraph of the text as a whole, exhibits a frequent use of the definite article:

- (1) "Il déboucha du chemin sur la gauche. Il arrivait de cette partie de la colline complètement recouverte par la forêt, dans le froissement des petits arbustes et des buissons qui en marquait l'abord vers la plateforme." (9)

To understand why this feature draws our attention we note a common definition of the definite article:

"L'article défini est celui qui se met devant un nom pris dans un sens complètement déterminé; il individualise l'être ou l'objet nommé." (Grevisse: 1964:243)

The use of the definite article for the first mention of the various 'objects' implies knowledge as yet unshared by the reader.<sup>5</sup> It is not un chemin but le chemin, not une plateforme but la plateforme. The fact that the nouns so specified refer to physical reality and spacial location establishes an unidentified 'observer' whom we will designate as the narrator of the passage. If we consider further the traditional description of the use of the definite article we note as well:

"L'article défini s'emploie parfois comme démonstratif, devant des noms désignant un être ou un objet déjà présenté ou en présence duquel on se trouve." (Grevisse:252)

Since the objects of the first paragraph have not been presented previously, this more deictic function of the definite article appears to be activated.

Using these observations as stimulus, let us look in more detail at different ways in which nouns are determined in the opening pages of the text. It is important to keep in mind, however, that all examples of noun determination do not necessarily reflect a conscious choice of the part of the author. There are frequent cases in which the particular use of the article, for example, is strongly conditioned by the grammatical system of the language. What interests us here is not an explanation or justification of each determiner in the passage, but rather a view of the general patterns of noun determination. Beyond the first paragraph the definite article continues to be prevalent:

- (2) "La colline de ce côté-ci s'affaissait abruptement vers la plaine." (9)
- (3) "Il ne vit pas tout de suite l'homme qui était assis devant la maison." (10)

Two other ways of specifying the noun, the demonstrative adjective and the possessive adjective, also turn out to have a high frequency in the passage. For example,

- (4) "Il devait venir chaque jour dans cette colline, à la recherche des chiennes ou de nourriture; il devait aller jusqu'à ces trois hameaux du versant ouest, chaque jour, faire ce parcours très long dans l'après-midi à la recherche d'aubaines diverses." (10)

Directly following this paragraph is the first example of direct discourse in the text. In it are expressed the thoughts of Andesmas as he watches the passing dog. Here the frequency of possessives and demonstratives is especially high:

- (5) "-- De chiennes, de détritrus pense M. Andesmas. Je reverrai ce chien qui a ses habitudes.

Il faudra de l'eau à ce chien, donner de l'eau à ce chien, marquer, ici d'un reconfort, ses longues courses à travers la forêt, de village en village, dans la mesure du possible faciliter son existence difficile. Il y a cette mare, à un kilomètre d'ici, où il peut boire aussi certes, mais de la mauvaise eau, fade, épaissie de suc d'herbes. Verte et gluante devait être cette eau, alourdie des larves de moustiques, malsaine. Il faudra de la bonne eau pour ce chien si désireux de sa joie quotidienne." (12)

The demonstratives fix objects and locations in the surrounding space. This implies a physical presence of the narrator or, at least, a 'visual' presence which allows him to share the same perspective as Andesmas. The difference can be found in the visual scope of the physical perspective. Whereas the narrator points out details of the entire physical space within view and a certain amount that is not in view ("ces trois hameaux du versant ouest"), Andesmas is attending only to the dog and its need for refreshment as can be seen by listing the demonstrative and possessive expressions:

ce chien	ses longues courses
ce chien	son existence difficile
cette mare	sa joie quotidienne
cette eau	
ce chien	

The narrator and Andesmas both see the dog but their vision is not the same. Compare the following two sentences:



- (6) Narrator: "Il devait venir chaque jour dans cette colline, à la recherche des chiennes ou de nourriture."
- (7) Andesmas: "De chiennes, de détritus pense M. Andesmas. Je reverrai ce chien qui a ses habitudes."

Although they more or less translate the same judgement, the use of the first person future (reverrai) compared with the third person paraphrastic conditional (devait venir) reveals a difference in attitude. In the opening passage we see that although the narrator and Andesmas share a particular spacial perspective as observers of the environment, there exists a radical difference in the scope of that perspective. The narrator observes much more than Andesmas and Andesmas himself is 'observed' as objectively as is the dog. In fact, from the standpoint of the narrator there is even 'visual embedding', i.e., the narrator 'looks' at the the dog who is looking at Andesmas (example 3).

Despite variations and exceptions in specific works, it is commonly accepted that the two most frequent features of narrator discourse are the use of third person reference and the preterit. A narrator can be described as an imaginary subjective consciousness, generally anonymous, whose function is to present an imaginary world. In our text, the use of the third person and the passé simple establish the presence of the narrator from the very first sentence. Traditionally, the narrator has been the direct controlling force behind a reader's understanding of a text. Since our goal in this analysis involves uncovering essential patterns

of control at work in the text, the 'behavior' of the narrator will continue to be of crucial interest to us.

The regular use of demonstratives and possessives in the text is a way of establishing particular relationships or connections in the discourse. With demonstratives the relationship is between the speaker and the object or individual referred to; with possessives, and here we are limited to third person possessives, there is a connection set up between one object or individual and another object or individual. We will now look at what types of lexical items are determined by demonstrative and possessive adjectives and in what context, bearing in mind that:

"Les adjectifs démonstratifs marquent, en général, que l'on montre (réellement ou par figure) les êtres ou les objets désignés par les noms auxquels ils sont joints."  
(Grevisse:360)

Out of the 40 demonstrative adjectives found in the first passage, 20 determine items which designate location in the environment. For example,

cette partie (de la colline)

ce côté-ci

cette plaine

ce village X3

ce même espace

cette plateforme X2

ces trois hameaux

cette colline

cette mare

cette terrasse X2

cette maison X2

ce point

ce chemin X2

Individuals in the passage are also determined  
by the demonstrative;

cet homme X2

ce chien X5

as are expressions of time;

cette fois X3

ce jour-là

The remaining demonstratives determine physical  
objects;

cette eau

ce fauteuil X2

ce corps

or nominalisations of an action or state;

ce parcours

ce répit

ce rythme

cette façon

cette rencontre

cet âge

Recognizing the 'pointing' function of demonstratives one could expect this list to reveal certain preoccupations in the passage. In fact, the dominant feature

of these lexical items is their concrete or phenomenological character. The deictics are directing the reader's attention to the physical reality of the environment, the individuals and to a lesser extent, certain movements all of which force the reader to observe the scene as if he himself were physically present. We note as well that despite their concreteness most of the lexical items are very general (homme, chien, village, chemin, eau).

In general, demonstratives are used to refer to objects that have already been specified in the discourse, either because they have been mentioned earlier or because they are contextually obvious in some way. The preference for definite articles and demonstratives over the indefinite article in the determination of nouns in the passage reveals an emphasis on the quality of obviousness of the objects specified. Instead of receiving detailed descriptions of the narrative world the reader is forced to enter that world as an observer and discover its qualities as if he were physically present in it. This preference for the demonstrative over the definite article in written French has been frequently noted by linguists such as Sauvageot (1957) and even earlier by Dauzat. They saw in this tendency not merely a shift in semantic perspective in the texts in question, but rather, evidence for the systematic weakening of the definite article in modern French in general.

The list of possessive adjectives yields somewhat different results. Out of the 22 occurrences 12 refer back to the dog as 'possessor', 3 to Andesmas, 3 to Valérie, 3 to the house and one to the forest. Once again reference to the concrete is evident.

sa maison

sa montre

sa masse

son bras

ses ongles

ses clairières

However, we find as well a whole collection of possessively determined nouns which are not concrete. All refer to le chien.

sa solitude

son effort

sa fatigue

ses habitudes

ses longues courses

son existence difficile

sa joie quotidienne

These nouns focus on modes of existence rather than physical reality. They imply judgement which goes beyond external observation. Both the narrator and Andesmas 'observe' le chien and comment on his life. The terms are as general and common as those applied to the physical level. It is also interesting to notice that this last list of lexical terms would apply equally well to a human being.

Repetition of lexical items and syntactic structures is a basic tool in language for gaining emphasis and thereby directing the attention of the reader. Various types of repetition are evident in passage one. Negative constructions are particularly apparent. We note the following example:

- (8) "Il n'y a dans la forêt aucune autre construction que cette maison que M. Andesmas vient d'acquérir." (15)
- (9) "Entre ce village et la maison nouvellement acquise par M. Andesmas pour son enfant, Valerie, en effet aucune autre construction ne s'élevait." (16)
- (10) "Aucune autre, aucune autre que la tienne." (16)

In the first two very similar sentences we observe the third person mark of the narrator in reference to M. Andesmas. The second person pronoun in the third example marks the speaker as Andesmas. We notice again how the narrator and Andesmas share the same linguistic pattern in reference to the same object, la maison de Valérie, while retaining very different perspectives. In the first two examples aucune is part of an objective description while in the third the repetition of aucune creates the emotional tone of a subjective statement. Consider another example:

- (11) "Les amis de M. Andesmas n'existent plus. Une fois l'étang acheté, personne ne passera plus. Personne. Exception faite des amis de Valérie." (17)

Here, there are two negatives repeated, ne ... plus and personne. In this case the barrier between narrator and Andesmas is less evident. The first sentence comes from the narrator but the remainder of the passage could be attributed

to either. The repetition of personne could also qualify as an afterthought to either of the two preceding sentences, i.e. personne = the non-friends of Valérie, personne = the friends of Andesmas who are now dead, or as a further possibility, personne = Andesmas himself, who awaits the same approaching non-existence. The interesting fact lies in the potential multiplicity of reference for the item.

In the final paragraph of this passage there occurs another set of repetitions which includes negatives:

- (12) "En montant il l'avait encore entendue. (Valérie). Et puis le bruit du moteur de l'automobile avait massacré son chant. Il s'était affaibli, assourdi, puis, des bribes en étaient encore parvenues jusqu'à lui, et puis rien, plus rien. Une fois atteinte la plate-forme, plus rien ne s'entendait d'elle ni de son chant. C'avait été long. Long aussi d'installer ce corps dans ce fauteuil d'osier. Quand c'avait été fait, non, vraiment rien, rien ne s'entendait plus de Valérie, ni de son chant ni du bruit du moteur de l'automobile." (18)

The fading and disappearance of Valérie's voice is the subject of the paragraph. After the two phonetically similar participles, affaibli, assourdi, a long sequence of negatives fixes on the absence of all sound from Valérie. Rien is repeated five times:

- (13) "... et puis rien, plus rien ... plus rien ne s'entendait d'elle ni de son chant ... non, vraiment, rien, rien ne s'entendait plus de Valérie..." (18)

and the focus on the departure is highly intensified. Another type of repetition can be observed in the following example:

- (14) "Valérie l'avait conduit, puis elle était repartie. Elle n'était pas descendue de

l'auto, elle n'était pas montée jusqu'à la maison, n'en avait pas exprimé le désir." (16)

Here, the rapid succession of pluperfect forms parallels the rapid succession of the events. Other examples include the following:

(15) "Il (le chien) retourna la tête, découvrit la présence de l'homme, dressa les oreilles." (10)

(16) "Sa fatigue, lui revient, il halète de nouveau, et repart à travers la forêt." (11)

(17) "M. Andesmas souleva son bras, regarda sa montre, vit qu'il était 4 heures." (13)

All these examples express sequences of observable physical actions, simple and unembellished by subjective comment.

Various repetitions are also very evident in the first interior monologue passage on page 12:

(18) "Il faudra de l'eau à ce chien, donner de l'eau à ce chien..." (12)

and we note the repetition of modifiers as Andesmas imagines the dead water in the near-by pond:

(19) "... de la mauvaise eau, fade, épaissie de suc d'herbes. Verte et gluante devait être cette eau, alourdie des larves de moustiques, malsaine." (12)

This same type of piling-up of modifiers occurs soon after in a passage obviously marked by the narrator but moving into the thoughts of Andesmas:

(20) "Les siestes de M. Andesmas, elles, étaient égales, toujours médicales, en été, en hiver, strictement. C'est pourquoi il dut se souvenir des siestes des autres, siestes du samedi, profondes, sous les arbres des places du village, amoureuses, parfois, dans les chambres." (14)



The mass of modifiers creates a strong opposition between les siestes of M. Andesmas and les autres:

égales	profondes
médicales	amoureuses
en été	sous les arbres
en hiver	dans les chambres

The most obvious example of repetition in the passage is the musical refrain, graphically marked by spacing and italicized type. It occurs four times in the first passage:

- (21) "Quand le lilas fleurira mon amour  
Quand le lilas fleurira pour toujours" (15)

In this first example the refrain immediately follows a reference to Valérie and the house. The song is coming from the valley below, "Dans la vallée, quelqu'un le chanta." (16) The remaining examples refer to Valérie's singing of the song.

- (22) "Elle avait chantonné dans la chaleur  
du chemin: Quand le lilas fleurira mon  
amour" (17)...

- (23) "Dans la chaleur, vivement, comme si rien  
n'en était de la chaleur, elle avait  
chantonné:

Quand le lilas" (18)

The fourth example finishes the line of the song although separated by a paragraph describing M. Andesmas's walk from the car to the house as well as another comment about Valérie's singing:

- (24) "Elle eût chanté pareillement dans la  
fraicheur d'un soir ou d'une nuit, dans  
d'autres régions, ailleurs. Ou n'aurait-  
elle pas chanté?  
fleurira pour toujours" (18)

It is clear that through juxtaposition and direct reference an association is being established between Valérie and the love song.

In the environment of the love song refrain there also occur all but one of the interrogative structures in passage one. Directly following the first refrain we find:

- (25) "Dans la vallée, quelqu'un le chanta.  
 Peut-être la sieste finissait-elle?  
 Peut-être, oui, finissait-elle. Le  
 chant venait du village sûrement. De  
 quel autre endroit aurait-il pu venir?"  
 (16)

Who is asking these questions? The presence of the passé simple in the first sentence seems to indicate the narrator although the following three sentences would be easily attributable to Andesmas as he sits and wonders to himself. Traditionally, there is no allocutional function in narrator discourse "in as much as it is, by definition, utterance without hearer." (Doležel: 1973:30)

"Allocation presupposes a listener and therefore it is proper to dialogic utterances. It is, however, also typical of 'soliloquy'; here allocation assumes a specific character, that of addressing oneself." (Doležel:30)

These comments argue for attributing these questions to Andesmas. The example just preceding the fourth refrain could be interpreted in the same way: "Ou n'aurait-elle pas chanté?" (18) The only other interrogative in this passage occurs in reference to the passing dog. It is also the first interrogative of the text:

- (26) "Il revint. Pourquoi? Il traversa encore une fois la plate-forme qui donnait sur le vide." (12)

The passé simple of narration surrounds the question which seems to imply that it is the narrator who is in doubt when it is equally, if not more probable, that the question is coming from Andesmas as he watches the dog pass in front of him. This ambiguity of perspective is, of course, nothing new in twentieth century fiction and has already undergone intensive analysis by literary critics and linguists alike. It is commonly referred to as free indirect discourse. We will withhold formulating our hypothesis about the nature of free indirect discourse in the text and its role in controlling the experience of the reader until observations of all the passages have been presented.

#### Observations: Passage Two

After having noted interrogative structures in passage one, we see three more examples in the scant two pages of this passage. There is less ambiguity of origin here:

- (27) "Comment faire autrement qu'attendre?  
Attendre l'auto de Valérie. Il rigole.  
Il est enfermé dans la forêt par Valérie -  
son enfant." (60)
- (28) "Le soleil avait-il tourné? Sans doute,  
remarque M. Andesmas." (61)

It is clear that these questions come from M. Andesmas. In both examples there is a causal relation implied between the question and subsequent response on the part of M. Andesmas; in the former, "il rigole" and in the latter, "sans doute, remarque M. Andesmas." Only the

third person transformations separate the other sentences from the direct discourse mode. For example:

<p>"Il est enfermé dans la forêt par Valérie - son enfant.</p>	<p>—————→</p>	<p>Je suis enfermé dans la forêt par Valérie - mon enfant.</p>
------------------------------------------------------------------------	---------------	------------------------------------------------------------------------

The third interrogative occurs in the last sentence of the passage which is also the last sentence of the book's first chapter. The sound of the love song has once again risen from the valley below:

(29) "Après qu'elle eut cessé, la joie fut moins violente. Quelques rires et elle s'éteignit. M. Andesmas s'endormit-il encore, après la chanson?" (61)

Here one can imagine M. Andesmas asking himself: Est-ce que je suis endormi encore après la chanson? However, the person and tense markers in the question, as well as in the preceding two sentences, definitely impose the presence of the narrator. The resulting impression of narrator doubt has significant implications for reader response. If both the narrator and the character communicate limited knowledge the reader automatically finds it necessary to participate in the interpretation of events, situations and the individuals involved in them.

The love song refrain reappears in this passage as well:

(30) "Quand le lilas fleurira mon amour  
Quand notre espoir sera là chaque jour." (61)

following the paragraph which includes the second interrogative:

(31) "Le soleil avait-il tourné? Sans doute, remarqua M. Andesmas. Un hêtre à quelques mètres de lui, le balaie de son ombre d'une noble grandeur, d'une imposante grandeur. Cette ombre commence à se mêler à celle du mur blanc de chaux." (61)

In this case, reference to Valérie is not in the immediate vicinity of the refrain. The paragraph above intervenes with a description of the encroaching shadow of the beech tree. Instead of Valérie it is an objective correlative of the passing of time that is juxtaposed with the refrain and the description is made in visual terms. Reference to le soleil is also made at the beginning of the passage:

- (32) "L'attente de M. Andesmas finit une fois de plus par redevenir tranquille. Le soleil était encore haut." (60)

Both the sun and the song punctuate l'attente of M. Andesmas.

We have observed frequent examples of verbs in the passé simple and present tense. In this passage we also encounter future and conditional forms:

- (33) "L'entrevue serait courte. Il dirait en quelques mots à Michel Arc ce qu'il croyait qu'il fallait faire, jusqu'où devaient aller les balustrades sur la plate-forme.  
La terrasse sera en demi-cercle, sans aucun angle, elle arrivera à deux mètres du gouffre de lumière." (60)

Changing the conditional forms to the future and the pronouns to the first person reveals another example of Andesmas in thought:

L'entrevue sera courte. Je dirai en quelques mots à Michel Arc ce que je crois qu'il faut faire ...

which corresponds perfectly with the two paragraphs which follow. In the text the thoughts have been transformed into the narrative past. The transition to future, like the transition from past to present, intensifies the 'reality' of the scene.

We note as well that demonstratives continue to appear, most often referring back to essential 'objects' in the story: cette plate-forme, cette enfant de M. Andesmas, cette ombre.

### Observations: Passage Three

The first striking detail observed in this passage has to do with the graphic chapter break that occurs between passages two and three. The last sentence of chapter one is the following:

- (34) "M. Andesmas s'endormit-il encore, après la chanson?" (61)

The first sentence of chapter two is:

- (35) "Sans doute oui s'endormit-il." (63)

This question and answer directly parallels an example in passage one:

- (36) "Peut-être la sieste finissait-elle?  
Peut-être, oui, finissait-elle." (16)

The break between the two sentences appears purely to be without motivation. It may be impossible to know the exact reason the author made the break but it possibly represents the period of time during which Andesmas is asleep, i.e. cut off from physical reality.<sup>6</sup>

Repetitions are once again apparent in this passage and the first two examples recall the negatives observed in passage one (examples 10-13):

- (37) "Oui, il avait dû s'endormir encore, encore une fois." (63)
- (38) "C'est d'ailleurs vainement qu'il s'est approché du précipice un moment avant. Jamais plus, désormais, jamais plus." (63)

However, these examples, in contrast to the others, also make reference to time. We note another example as well:

- (39) "- Je ne comprends pas. Ce n'est pas bien de la part de M. Arc, ce n'est pas bien de faire attendre un vieillard, des heures, comme il le fait." (65)

There is no doubt that the example (39) represents the language or thought of Andesmas. In the preceding two examples the tense and grammatical person render that same identification less obvious but no less real. Once again, as mentioned earlier, we are dealing with a narrative technique described as free indirect discourse. The examples in our passages are very frequent. The use of this technique is in no way unusual, in fact, it is one of the most common characteristics of modern fiction since Flaubert. The following description clearly fits many of our observations:

"The character's consciousness is rendered in an idiom that is so habitual in modern fiction that its stylistic peculiarities pass unnoticed. If we stop to analyze, we find that the reflecting mind is presented in the third person and in the customary epic tense of narration, the preterite. But at the same time the syntactical structure is that of direct discourse, with the rhythms of spoken language rendered through exclamations, rhetorical questions, repetitions and exaggerated emphases." (Cohn:1966:97)

The following is another very typical example:

- (40) "Même en sachant bien qu'elle ne pourrait jamais satisfaire l'avidité qu'il avait d'elle, il souhaita qu'elle fût, près de lui, cet après-midi-là. Près de lui, même en se taisant interminablement, près de lui, il la voulut cet après-midi-là." (75)

The consistent use of repetition to mark the consciousness of Andesmas manages to translate both the monotony of waiting and the harping obsessions of old age.

Rhetorical questions, such as those observed in passage one, continue to be evident in passage three. The first example is particularly interesting as it points out the complexity of context that surrounds certain sentences. This question occurs in relation to Andesmas' thoughts about Michel Arc's lateness:

"Comment peut-il se permettre une chose pareille?"  
(65)

If we look back a few paragraphs we see that this question implies much more than a casual query:

(41) "Ainsi attend-il, prétendant qu'il ne peut pas arriver à comprendre l'incorrection de Michel Arc à son égard.  
Une nouvelle fois, il prononce, d'une voix douce et polie, ce mensonge fait à lui-même. Ce n'est pas bien de la part de M. Arc, ce n'est pas bien de faire attendre un vieillard, des heures, comme il le fait." (65)

In context, this question functions more as a negative than an interrogative. M. Andesmas refuses to admit that he understands the reason behind Michel Arc's lateness.

An important aspect of passage three is the dialogue. The words of the characters, like the thoughts and solitary comments of Andesmas, are marked by the narrator's verb of communication (dit-il, elle ajouta, demande-t-il, etc...). Other types of discourse are also found interspersed with the dialogue. These vary from the extreme of objective narration: "Il se leva légèrement de son fauteuil et se courba



en avant." (67), to the subjective presentation of the words and thought of M. Andesmas. In examples of the latter, interrogatives are again very evident and are frequently directed towards the character of Mme Arc:

- (42) "Depuis combien de temps le regardait-elle, elle aussi, jouer, de cette façon avec ses pieds, dans le sable? Très peu de temps sans doute. Celui qu'il lui avait fallu pour sortir du chemin et arriver devant lui." (66-67)
- (43) "La connaîtrait-il jamais celle qui avait été la femme de Michel Arc?" (68)
- (44) "Mais au fond, comment savoir si elle n'était pas venue seulement pour se taire là, auprès de ce vieillard plutôt qu'ailleurs? Si elle n'avait choisi cet endroit, ce témoin?" (69)
- (45) "La femme l'écouta (le chant) attentivement qu'il soit lointain ou proche. Mais l'écoute-t-elle?" (70)

No comparable structures are presented from the perspective of la femme. The reader is aware of the words directed towards M. Andesmas and the woman's physical appearance. Whereas the dialogue is presented with objectivity, the instances of physical description, such as those given above, clearly come from the visual and psychological perspective of the main character. It is equally obvious that these examples correspond with our earlier description of free indirect discourse in which,

"Two linguistic levels, inner speech with its idiosyncrasy and author's report with its quasi-objectivity, become fused into one, so that the same current seems to pass through narrating and figural consciousness." (Cohn:98)

As our final observation of passage three we note a paragraph of reported thought that occurs before the arrival of Mme Arc. Andesmas has just asked himself, dishonestly, about the lateness of Michel Arc:

(46) "Un jour ou l'autre, en robe riche de couleur claire, Valérie, sur cette terrasse, guetterait ce chemin, à cette heure-ci du soir. Sous ce hêtre qui perpétuerait les bienfaits de son ombre à quiconque serait là à cette heure-ci, dans l'avenir, en cette saison exacte, Valérie attendrait la venue de quelqu'un. Ce devrait être ici, en effet, qu'elle ne tarderait pas à se situer cette attente-là de Valérie." (65)

We observe here a number of familiar details, in particular, the heavy use of the demonstrative adjective, translating the visual and temporal perspective of Andesmas, and the transformation of the subjective future to the reported style of the conditional. The attente of M. Andesmas becomes the attente of Valérie. However, the metamorphosis is incomplete in one absolute and essential detail which is not explicitly mentioned, i.e., the objects of their respective attentes; for one it is love, for the other only death.

#### Observations: Passage Four

The fourth passage, which makes up approximately the last two pages of the text, is dominated by dialogue. Although direct discourse is the most frequent form, there are also five examples of indirect discourse, marked by verbs of communication (dire 2X, demander, supplier, prévenir) and third person reference to Andesmas and the

wife of Michel Arc. Three paragraphs are also attributable to the narrator; they occur at the beginning, end, and the middle of the passage and allow for the addition of descriptive detail to the dialogue scene. As before, the details offered are limited to observable reality. For example,

(46) "Il ne resta plus qu'un fil de lumière, entre l'horizon et la mer. M. Andesmas souriait toujours." (26)

We again note a concentration of negative and interrogative structures, especially in the dialogue. These structures, by focusing on the nonexistent and the unknown, translate the psychological preoccupations of one who waits. Ironically, however, it is Valérie and Michel Arc whose knowledge is questioned by Andesmas and la femme;

(47) "- Ils ne savent rien? demande enfin  
M. Andesmas.  
- Non. Rien. Ce matin, encore rien.  
- Ni Valérie mon enfant?  
- Non. Ni Valérie, ni Michel Arc." (127)

As well as the interrogatives and negatives, the dialogue of Andesmas and la femme reveals emotional intensity:

(48) "Je me fiche de ce que vous dites,  
dit M. Andesmas. Mais parlez je vous  
en prie." (127)

(49) "Ecoutez! C'est Valérie qui chante!" (127)

(50) "Je souffre énormément, il faut que je  
vous le raconte." (127)

- (51) "Ils vont être là dans quelques minutes, supplia la femme. Je ne vous raconterai rien de plus que ce qui sera nécessaire. Je vous en prie." (128)

The questions and mutual supplications of the dialogue contain repetitions in much the same way as did the reported thoughts of Andesmas in the earlier passages:

- (52) "Comment vont-ils se le dire? Alors que tout le village le sait, tout le monde, et que tout le monde attend cet instant?" (126-127)

The strangeness of the dialogue derives from the fact that the two characters don't really want to talk to each other. Mme Arc continues to speak because she must: she finds no other way to control her pain than to share it with M. Andesmas:

- (53) "Je ne vous raconterai rien de plus que ce qui sera nécessaire." (128)

Andesmas, on the other hand, makes his final retreat and his final negation:

- (54) "Je n'écouterai plus rien, la prévint M. Andesmas." (128)

The need for speech despite the lack of any communicative interest on the part of the interlocutors suggests two coordinated monologues rather than the expected interplay of thought and personality characteristic of dialogue. This mutual indifference could be interpreted in various ways: psychologically, it might mark the extremity of emotion being experienced by the characters, philosophically, it could represent the inherent futility of human communication. However, from the standpoint of narrativity, the tendency for the dialogue to resemble

the previously introduced monologue passages (questions, negative structures, repetitions) significantly blurs the frontier between monologue and dialogue. We have already discussed the way in which free indirect discourse establishes a fluid transition between the discourse of the narrator and that of a separate fictional character. The breakdown in the distinction between monologue and dialogue could be seen as part of a similar preoccupation with the erosion of traditional narrative modes in favor of a looser, more ambiguous rendering of a fictional world.<sup>7</sup>

### Hypotheses

Although these observations of linguistic details are by no means exhaustive, we will try to summarize our findings in order to come up with hypotheses about ways in which a reader's experience of the text is controlled. A list of preoccupations in the text as revealed by the use of language might include the following:

1) A descriptive bias towards the rendering of observable physical reality emphasized by the use of:

- a) the definite article
- b) demonstrative adjectives
- c) sequences of verbs and modifiers which all focus on the immediacy of the physical qualities of both the environment and the participants

2) Simplicity and generality of the reality presented.

3) Prevailing patterns of repetition of various items which include:

- a) negatives
- b) interrogatives
- c) verbal forms
- d) noun modifiers
- e) the love song refrain

Although discourse examples heavy with repetition are most often traceable to the point of view of M. Andesmas, we also notice them in narrated passages where sequences of verbs and modifiers create rhythms in the discourse very similar to those established through the repetitions of negatives and interrogatives.

4) Ambiguities established between the narrator and Andesmas concerning the 'source' of particular discourse examples. Free indirect discourse technique was noted as significant in the creation of those ambiguities.

From these points we see that there is emphasis placed both on characteristics of external physical reality and on the internal subjective state of the main character. Techniques such as repetition heighten reader involvement by translating the persistent subjective obsessions of thought. In contrast to this view is the narrator's presentation of 'reality' with the objectivity of third person reference and the distance of the past tense. We hypothesize that this opposition has a major impact on controlling the experience of the reader by establishing an epistemological tension in the narrative between what is objective and external and what is subjective and internal. We further

contend that this tension is subtly manipulated in the discourse by means of linguistic features which are shared by both the narrator and Andesmas. In general this is accomplished through the technique of free indirect discourse. In particular, the appearance of similar linguistic constructions such as demonstratives, interrogatives, negatives etc...in narrator and main character speech considerably blurs the logical barrier between Andesmas and the narrator. The effect is one of fluid transition between the polarities of narrator and character, giving the reader the impression of understanding events from two separate perspectives simultaneously.

These hypotheses are still far from representing a total picture of controlling influences in the text. In order to observe the text in a different light, gain access to facts not uncovered from the semasiological perspective and, finally, to check the statements just presented, we will move now to the second part of our analysis in which we approach the text from the point of view of onomasiology.

FOOTNOTES TO PART ONE

<sup>1</sup>In particular, we will depend on definitions found in Le bon usage by Maurice Grevisse.

<sup>2</sup>For Sartre La nausée is a roman; for Camus L'étranger is a recit. Robbe-Grillet writes romans and many narrative works of Marguerite Duras appear to be categorized as neither.

<sup>3</sup>We will recognize two types of passage break: (1) graphic, which is built into the printed text by means of chapter division, spacing, paragraphing etc... and (2) semantic, marked most frequently by a temporal or spacial shift in the narrative. Most texts will have both and they are frequently isomorphic although manifestations vary widely, especially in modern fiction.

<sup>4</sup>Gallimard edition

<sup>5</sup>We will use the term, object, to refer to a thing, person, or matter to which thought or action is directed.

<sup>6</sup>We note, however, that there are other moments in the text when Andesmas sleeps and there are no textual breaks (for example, p.44) That the break exists as a kind of negative emphasis of the artificiality of chapter breaks in a continuous recit is more farfetched but not impossible considering the formal preoccupations of writers of the so-called nouveau roman.

<sup>7</sup>Despite the danger involved in making direct comparisons between differing art forms, it is difficult to not associate this blurring of narrative modes with the changes in the treatment of line and color characteristic of the impressionists.



## PART TWO

### THE TEXT FROM THE ONOMASIOLOGICAL PERSPECTIVE

In this second part of the analysis we observe the entire text of Andesmas from the point of view of onomasiology, i.e., moving from the conceptual plane to that of linguistic expression. In effect, all that we have observed in part one, at the level of linguistic expression, is determined and controlled by the more general meaning of the text as a whole. As Jonathan Culler states in his book, Structuralist Poetics,

"In the study of literature the notion of structure has a teleological character: the structure is determined by a particular end; it is recognized as a configuration which contributes to this end." (243)

The determination of that 'particular end' is a crucial problem in any literary analysis. In principle we reject any dependency on the author for understanding the conceptual basis of a literary work. The self-explanation of artists is both interesting and illuminating if studied within the context of the generation of literary art, but it is too subjective and too variable to be incorporated into any general approach to the study of meaning in literature. Many authors refuse or have no interest in self-analysis. The sole dependence on the personal judgement of a particular analyst is no less suspect and we admit that little progress has been made in the area of empirical studies

of literary response. Rather than disregard the issue we have opted for what we admit to be a compromise between blatant subjectivity and over zealous claims of objectivity. In order to investigate textual patterns of meaning from the conceptual point of view we have accepted, a priori, EVENTS, PARTICIPANTS, and SETTING as the primary conceptual constituents of all narrative. These categories have a long history of use in literary studies. Wellek and Warren comment that

"Analytical criticism of the novel has customarily distinguished three constituents, plot, characterization, and setting." (216)

The terms are not exactly the same as those we are using but they represent the same kind of division. The use of narrative categories continues to interest linguists as well, especially those involved in the description of discourse in non-Indo-European languages. In The Thread of Discourse Joseph Grimes suggests that events, participants and setting are the primary constituents of all narrative, whether spoken or written, and regardless of literary status. He states that

"Literary criticism has never been noticeably close to linguistics, yet the critic and the linguist who works on discourse react to some of the same patterns in language." (14)

There are certain to be differences in definition and application of narrative terms but there is no doubt that their appearance in both linguistic and literary criticism argues well for their generality.

Our goal in this section will be to observe the ways in which events, participants and setting are

identified linguistically in our text. This procedure will be qualified by our subjective assessment that the human experience of attente is the primary conceptual focus of the text. By noting ways in which the three primary types of narrative information are identified linguistically in the text we hope to come up with conclusions about patterns of meaning in the discourse against which to balance and more clearly judge our earlier assessments based on patterns of linguistic expression.

We will begin with the presentation of events followed by that of participants and of setting. It is important to recognize from the outset that the boundaries between these three narrative constituents are not always easy to establish. At one level we might look at the following sentence,

Le vieux M. Andesmas somnole dans sa chaise

and rightly assert that we are provided with two different kinds of information; on the one hand, that someone did something, i.e. the event, somnole dans sa chaise, and that the person was M. Andesmas who is also vieux. The last two pieces of information are not about an event but about an individual, i.e. a participant. Nevertheless, once sentences combine in discourse, especially literary discourse, one cannot avoid the notion that events, in their turn, also provide information about participants. To take that argument to its extreme we could quote Henry James' essay, The Art of Fiction, when he asks,

"What is character but the determination of

incident? What is incident but the illustration of character?"

This may be valid at a certain psychological level, but once again, it is the type of comment which tends to argue for the non-analyzability of literary discourse, a position we obviously reject. We do not deny the complexity of the task but we agree with Grimes when he states that

"The answer to complexity is not to give up the whole thing, but to find generalizations and simplifying assumptions that put their finger on the essential factors behind the complexity." (5)

In addition, we quote Baldinger:

"Faire des distinctions, c'est mettre en ordre, mais c'est en même temps faire des séparations, où au fond, il y a unité. Mais séparer ce qui est uni pour y mettre de l'ordre, c'est l'éternel paradoxe de la science." (1966:1)

Our analysis in terms of two complementary approaches, those which we have designated as semasiological and onomasiological, does not claim to escape the basic paradoxes of either science or literature but it does intend to look at a specific example of literary language in a way which does not seriously distort the delicate synthesis of form and content characteristic of literary art.

#### Events and their linguistic identification

Events are the backbone of any narrative. However, Andesmas, like much modern fiction, is strikingly uneventful when compared to the traditional 19th century novel. In our text, for example,

"Le récit, le récit visible, semble un

paradoxe: rien d'autre qu'un vieil homme assis, pendant quelques heures, sur une falaise, dans un après-midi de juin. Il somnole, il voit passer un chien, puis une petite fille, et enfin une femme, avec qui il échange des paroles insignifiantes. Le soleil tombe. C'est tout." (Albères 1970, p. 182).

Despite its seeming antithesis to eventfulness or action, the attente of M. Andesmas makes up the central event of the narrative. The limits of attente are, in fact, the limits of the text.<sup>1</sup>

Events take place in time. They can occur in succession, overlap, embed, or take place simultaneously. At the sentence level conjunctions, relative pronouns and tense are typical tools for marking the relationships of events and actions to one another. At the level of an entire text these relationships increase radically in complexity. A whole range of events with a very specific chronological order is potentially open to very different textual orderings. Experimenting with ordering of narrative events has been a preoccupation of the "artistic" storyteller from Homer to the nouveau roman. This is a strong device for controlling the reader's experience. It is therefore not enough to consider only the individual linguistic identifications of events in the text; it is also necessary to determine how events are organized in the text as a whole.

The base of the system of events in Andesmas is considered to be l'attente. Events which take place during the approximate two and one half hours of waiting

will be called primary events. Events taking place outside that timespan will be designated as secondary events. We must emphasize that the terms, primary and secondary, as applied to events are used to describe narrative structure and are not meant to imply a hierarchy of importance.

The following schema represents the primary events. We have included the time of day as indicated in the text and the numbers of the pages on which each event begins. We have charted those events which mark the major scene changes in the text; they are the arrivals and/or departures of three different participants: le chien, la fille, and la femme.

#### Primary events

<u>Page</u>	<u>Event</u>	<u>Time of day</u>
9	The dog passes the platform	
13	The dog leaves; Andesmas waits alone	4 PM (p. 13)
25	The girl arrives; Encounter with dialogue	
34	Girl goes to the pond; Andesmas waits alone	
43	Girl returns to the platform; Encounter with dialogue	
50	Girl returns to the village; Andesmas waits alone	
66	The wife arrives; Encounter with dialogue as they await the arrival of the others	6:10 (p. 99)
128	The others approach	

This schema reveals a very regular structure; the periods of waiting, which are of a similar length, alternate with the encounters. We will first direct our attention to the identification of the arrivals and departures.

The arrival of le chien orange makes up the first lines of the text. In effect, it is also the reader who enters into the text with him;

- (55) "Il déboucha du chemin sur la gauche.  
Il arrivait de cette partie de la  
colline complètement recouverte par  
la forêt..." (9)

The verbs which identify the event are in the passé simple and the imparfait, the traditional verbal forms of narration. We note, however, that here, and in paragraphs which follow, it is not the actions which are detailed but the environment in which they take place:

- (56) "Il venait sans doute des agglomérations qui se trouvaient sur l'autre pente, passé le sommet, à une douzaine de kilomètres de là." (9)

Compared to the visually descriptive arrival of the dog, the arrival of the girl is strikingly direct. It is the sound of her voice that marks the arrival.

- (57) "Michel Arc, dit la jeune fille, vous fait dire qu'il va arriver bientôt." (25)

The free indirect discourse passage which follows exposes the difference between the two arrivals:

- (58) "M. Andemas ne l'avait pas vue arriver. Peut-être s'était-il assoupi pendant son approche? Il la découvrit tout à coup, debout, sur la plateforme, à la même distance que le chien orange.

S'il s'était assoupi, était-ce pendant cette approche ou depuis un peu plus longtemps?" (26)

Before the appearance of the girl, Andesmas had been thinking and dozing. The use of the girl's voice to mark her arrival forces the reader to experience the event from the perspective of Andesmas. The arrival of la femme is identified in a different manner. Once again Andesmas is at first unconscious of her presence and is alerted by the sound of her voice, but instead of sharing the experience of Andesmas the narrator pushes the reader back into an observational position.

(59) "Du vent arriva. Le hêtre frémit,  
Et dans son bruissement l'arrivée  
d'une femme eut lieu, qui échappa à  
M. Andesmas.  
Elle se trouva devant lui et lui  
parla." (66)

The three arrivals differ in the viewpoint from which they are presented, yet there are similarities as well. We note, for example the repetition of the verb, arriver, in all the examples. Also similar is the association of sound with the arrivals; not only the sound of voices but sound in the environment. The dog arrives "dans le froissement des petits arbustes et des buissons qui en marquait l'abord vers la plateforme" (9) and with la femme it is the sound of the wind in the beech tree that accompanies her arrival.

The departures of these participants share many of the same characteristics in terms of their linguistic identification. Considering first the departure of the dog we note the following passage:



- (60) "Lentement, il s'en alla pour ne plus revenir ce jour-là. Il avait transpercé de sa coulée colorée l'espace gris à la hauteur du vol des oiseaux. Si discrète avait été sa marche sur les roches de grès qui bordaient l'à-pic, qu'elle avait cependant tracé, du raclement sec de ses ongles sur les roches, dans l'air environnant, le souvenir d'un passage.

La forêt était épaisse, sauvage. Ses clairières étaient rares. Le seul chemin qui la traversait - le chien le prit, cette fois - tournait très vite après la maison. Le chien tourna et disparut." (12)

The dog's disappearance into the forest is marked by visual and auditory detail (sa coulée colorée, (1e) raclement sec de ses ongles).

The daughter of Michel Arc arrives and departs twice, first to visit the near-by pond and second to return to the village. The departures are identified in very similar ways;

- (61) "Elle partit dans la direction du haut de la colline, celle par laquelle était arrivé le chien orange." (33)

- (62) "Elle partit, sans se tromper, par le chemin qu'avait prit le chien orange, sagement, lentement." (50)

Auditory detail is also part of the identification of the girl's departure. M. Andesmas calls after her to ask if she will give a message to Valérie but he cannot understand the girl's reply:

- (63) "L'écho de la voix enfantine flotte longtemps, insoluble, autour de M. Andesmas, puis aucun des sens éventuels qu'il aurait pu avoir n'étant retenu, il s'éloigne, s'efface, rejoint les miroitements divers, des milliers, suspendus dans le gouffre de lumière, devient l'un d'eux. Il disparaît." (50)

The departures of the girl and the dog take place in the same location (forest path), in the same manner (slowly) and are marked by the same kind of auditory fade-out. Both paragraphs also terminate with the same verb (disparaître). We suggest that this uniformity in identification tends to neutralize the individuality of the events and places them at the same level of importance.

The arrivals and departures are events which stand between two other sets of primary events, i.e. the encounters and periods of solitude, as schematized earlier. Secondary events, those outside the central narrative timespan, are variously embedded in the narration of primary events.

Compared to the identification of the arrivals and departures, the presentation of the encounters and periods of solitude is also very uniform. In fact, both encounters and periods of solitude are composed of the same sets of activities: looking, listening and physical movement. They differ in that the encounters involve dialogue between the participants. Interior monologue fulfills a similar function in the periods of solitude.

In the opening pages of the text the dog and M. Andesmas watch the sky, "ce même espace vide illuminé que traversaient parfois des compagnies d'oiseaux". (10) They also watch each other, but the dog observing Andesmas is emphasized;

(64) "Il retourna la tête, découvrit la présence de l'homme, dressa les oreilles.  
Toute fatigue cessante, il l'examina".  
(10)

- (65) "Le chien le regarda peu de temps de temps de cette façon contemplativement fixe." (11)

Sound, as commented earlier, identifies both the beginning and end of the encounter. Movement in this encounter, as in those which follow, is primarily associated with participants other than Andesmas. Frequently movements are identified in a series as in example 64 above as well as noted earlier in example 16. The preferred verbal form is the passé simple, although examples occur in the present tense as well,

- (66) "Sa fatigue lui revient, il halète à nouveau, et repart à travers la forêt..." (11)

These sequences of verbal forms transmit an almost visual effect, as if the eye of the reader were being carefully guided by the author.<sup>2</sup> The transition to the present, by eliminating temporal distance, brings that visual reality into even sharper focus.

In the second encounter, that between Andesmas and the daughter of Michel Arc, there is again consistent mutual observation:

- (67) "La jeune fille, à cette distance respectueuse, examina le corps massif..." (26)
- (68) "Le regard s'accoutuma peu à peu au spectacle de M. Andesmas." (27)
- (69) "Elle interrogea M. Andesmas du regard..." (31)

When she leaves to visit the pond M. Andesmas watches her disappear:

- (70) "Il la suivit des yeux jusqu'à ne plus rien en voir, rien, plus une seule des taches bleues de sa robe..." (33)

In this case we note a visual fade-out similar to the auditory example cited earlier. This emphasis on the process of disappearance probably represents the perspective of the main character who repeatedly finds himself alone.

During the time spent with Andesmas the girl also directs her gaze to the square below:

(71) "Au lieu de s'en aller, elle alla s'asseoir sur le bord de la terrasse future et elle regarda le gouffre." (28)

(72) "L'enfant scruta la place du village, assez longuement, puis se retourna vers M. Andesmas..." (30)

However, her gaze is not limited to external reality:

(73) "La petite fille fronça les sourcils et parut réfléchir. Son regard quitta M. Andesmas et chercha derrière lui, sur le mur blanc, à apercevoir quelque chose, à découvrir quelque chose qu'il souhaitait voir et qu'il ne vit pas. Alors, son visage exprima tout à coup une brutalité bouleversante, il se révolta dans l'effort d'un regard inexistant. Elle regardait un songe et elle souffrait. Ce songe qu'elle regardait ne se voyait pas." (44)

Whatever internal anguish she experiences remains hidden and without name; only external signs of facial expression give evidence of her pain.

Although she speaks now and then with Andesmas, most of the time she quietly waits with the old man. Here we observe the negative identification of action:

(74) "Elle se taisait..." (46)

(75) "Elle ne bougea pas..." (46)

She listens intently to the music and voices from the village below and eventually directs the attention of Andesmas to it:

(76) "Elle montra le gouffre où se passait le bal. -- Ecoutez, dit-elle." (50)

The final encounter takes place with the wife of Michel Arc and makes up approximately one half of the text of which one half, in turn, is dialogue. Madame Arc waits with M. Andesmas and, in the same manner as her daughter, looks, listens, moves and speaks. She looks at the gouffre de lumière and at Andesmas, she listens to the music from the square, she sits in the same position as her daughter, la tête contre le pied du fauteuil, she walks in front of the platform, "de cette démarche qui est la même que celle de sa petite fille un moment avant..." (97) and intermingled with these actions is a strange, often desperate dialogue.

We have referred to the preceding sets of actions as events in the discourse, yet their similarity from participant to participant, their repetition, and their lack of purpose all combine to give an impression, less of actions, than of physical reflexes. The monotonous motions of looking, hearing and body-shifting resemble mindless tropisms.

During Andesmas' periods of solitude, actions are very similar to those noted during the encounters. He observes his surroundings:

(77) "Dans un craquement de tout le fauteuil d'osier, M. Andesmas considéra les lieux choisis par Valérie." (23)

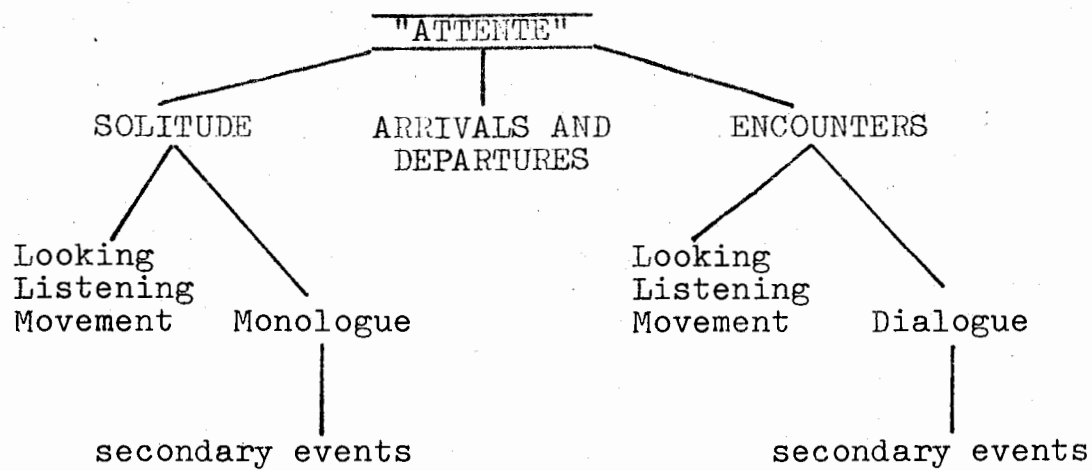
(78) "Il regarda le gouffre de lumière. La mer à cette altitude est presque du même bleu, remarque-t-il, que le ciel." (34)

and listens to the sounds:

(79) "Il écoutait les airs dansants." (22)

His physical movements are minimal. He leaves his chair only once to look down at the village square. Although details of physical movement and response are consistently present, it is the identification of Andesmas' internal mental state which dominates the periods of solitude. Interior monologue, therefore, occupies a considerable portion of the periods of solitude.

Although monologue, during solitude, and dialogue, during encounters, take place during the same timespan as primary events, they also contain information of a different sort. From the position of Andesmas's solitude, there are introduced memories from the past and creations of imagination which exist at a tenuous level of dream-reality. Out of the encounters come dialogue references to past events and to events projected into the future. It is these kinds of information which we will classify as secondary events. The use of the term, secondary, does not imply, however, that those events have a lesser narrative significance in the text. The following diagram shows the skeletal system of events in the text.



It is the secondary events, dispersed and at times practically hidden in the chain of discourse, which are the source of the primary events.

We consider secondary events, which are numerous in the text, to be of two types: background events, which are evoked from the past and function to explain primary events, and suggested events, which exist at the level of the hypothetical. Although we will not attempt an exhaustive listing and analysis of all secondary events, certain details require comment.

Secondary events are most often distinguished from primary events by means of verbal form, the pluperfect being preferred for background events, and the future and conditional forms for suggested events. For example:

- (80) "Michel Arc avait dit que 4 heures moins le quart était une heure qui lui convenait." (13)
- (81) "Il avait péniblement atteint la plateforme..." (18)

and we also note:

- (82) "Valérie, en chemise de nuit, regardera

donc, bientôt, dès son réveil, tout à son gré, la mer. Parfois celle-ci serait comme aujourd'hui elle était, calme." (24)

Background events are rooted in past 'reality' and act to explain the present, for example: who is M. Andesmas? Why is he on the platform? how did he get there? etc...<sup>2</sup> Suggested events, because they identify the possible and the imaginary, are more subtle in nature. Since they concern nonreality they end up rather acting as indirect identifications of the mental preoccupations of the participant producing them. A particularly striking example of this is one that was noted in part one (ex. 46) in which Andesmas imagines Valérie on her terrace awaiting someone's arrival. All the details of setting match the experience of Andesmas except for one crucial but unmentioned detail: Valérie is probably waiting for her lover while the attente of the old man leads no longer to love but to death. This conclusion is not overtly stated, but only implied through a complex network of detail exposed earlier in the text and in the passage itself.

Secondary events open doors to the future and the past, and by so doing, are very powerful in creating the illusion of a narrative 'world'. As we have seen, primary events in Andesmas are identified in terms of inaction, monotony and repetition. In fact, nothing happens; the only occurrences identified are examples of passive perception of the environment, unconscious physical movement, and dialogue without communicative intention. It is the secondary events, in coordination with the identificational details of participants and setting which guide the narrative by providing



the reader with the information with which to construct the meaning of attente.

### Participants and their linguistic identification

We recognize six individuals, or participants, in the text: Andesmas, the dog, the girl, the woman, Valérie Andesmas and Michel Arc. Since the last two are presented outside the spacio-temporal borders of primary events we shall divide the participants into primary and secondary groups.

#### Primary participants

the dog  
the girl  
the woman  
Monsieur Andesmas

#### Secondary participants

Valérie Andesmas  
Michel Arc

We will first observe linguistic identification of primary participants.

The presentation of the dog occupies relatively little space in the text yet possesses considerable salience due to its introductory position. Identification is primarily in terms of physical movement (déboucher, arriver, venir, retourner) and perception (voir, deviner, découvrir, regarder). It is through the perception of the dog that reference to Andesmas is first made in the text;

(83) "Il ne vit pas tout de suite l'homme qui  
était assis devant la maison..." (10)

(84) "Il retourna la tête, découvrit la présence  
de l'homme..." (10)

The physical description of the dog comes from the perspective of Andesmas. This kind of mutual observation

introduces setting, from the perspective of Andesmas, who watches the dog move across the space in front of him, and also manages, through the perspective of the dog, to place Andesmas in that same physical environment. Although the dog is, for the most part, described externally, it is the wandering thoughts of Andesmas which identify the dog in terms of another more internal reality, exemplified by the possessively determined non-concrete nouns given in part one (sa solitude, son existence difficile, son effort etc...). These identifications could be interpreted as projections of Andesmas' own internal preoccupations.

The identification of la fille is also dominated by the technique of mutual observation. As with the dog, it is the girl who is presented observing Andesmas before he has even noticed her. When descriptive reference is made to the girl it is from the viewpoint of Andesmas:

- (85) "Sa silhouette était si longue, déjà, que c'est seulement à l'inconvenance du regard posé sur lui que M. Andesmas devina qu'elle était encore une enfant. Sous les cheveux noirs, les yeux paraissaient clairs. Le visage était petit, assez pâle." (26)

When she leaves for the pond she is further identified physically:

- (86) "Elle partit gauchement sur ses jambes maigres à peine galbées, des pattes d'oiseau, sous le regard souriant et convenant du vieillard." (33)

Beyond the recurrent details of looking, hearing and movement, as mentioned earlier, the girl is

also identified in terms of her participation in the music rising from le bal:

- (87) "Au deuxième couplet, l'enfant se mit à le chanter d'une voix grêle et incertaine... Detournée de lui, elle chanta, ponctuant les temps de façon scolaire, la chanson entière." (29)
- (88) "Alors l'enfant siffla l'air de la chanson. C'était un sifflement plus aigu, plus ralenti qu'il n'aurait dû. Elle ne devait pas être en âge de danser encore. Elle sifflait, avec une application forcée, mal." (30)

In all of the last three examples the description is accompanied by evaluative information as well. The evaluations are also negative. Although the girl is only a year younger than Valérie (p. 84) she is identified as awkward and childlike. These childlike qualities, as observed by Andesmas, are also combined with descriptive features which imply a deeper hidden reality in the girl:

- (89) "-La fille aînée de Michel Arc n'est pas comme les autres. Michel Arc croît que sa fille n'est pas comme les autres. Ça n'est pas si grave, dit-on. Par instants, elle oublie tout."

Mention of her forgetful especially as associated with la pièce de cent francs, returns repeatedly throughout the text. Her internal anguish, which is only suggested, as in example 73, appears all the more poignant for its lack of definition.

The wife of Michel Arc is present in approximately one half of the text, i.e. most of chapter two, during which she shares the attente of M. Andesmas. Although dialogue is the dominant discourse mode descriptive reference

to the woman is also frequent. She too is first presented observing Andesmas, as noted in example 59, and is described subsequently from Andesmas' perspective:

- (90) "Elle avait des cheveux noirs, assez longs, et plats, qui lui tombaient un peu plus bas que les épaules, des yeux clairs que M. Andesmas reconnut comme étant ceux de la petite fille, très grands, plus grands peut-être que ceux de la petite fille. Elle aussi était en espadrilles et en robe d'été. Elle paraissait plus grande qu'elle ne devait être, à cause de sa minceur."  
(67)

Verbs of sight (paraître, voir, apercevoir, regarder etc...) continue to mark this jeu du regard which we have noted so often. Nonetheless, the woman is also identified in a manner which implies the limitations of sight. In the following example she is sitting on the edge of the platform and looking down at the square:

- (91) "M. Andesmas n'aperçoit d'elle que la nappe noire et soyeuse de ses cheveux étalée sur ses épaules et ses bras nus qui, rassemblés par ses mains jointes, enlacent ses genoux. Non, elle doit regarder seulement, ne pas écouter. M. Andesmas croit deviner qu'elle surveille ce côté de la place du village, celui des arbres et des bancs, celui qu'il a vu après le départ de l'enfant vers l'étang." (71)

Her movements repeat those of her daughter, and physical similarities between the two continue to be emphasized:

- (92) "Elle repart à nouveau vers le chemin de cette démarche qui est la même que celle de sa petite fille un moment avant, légère, un peu de travers, les jambes seules se mouvant sous le corps droit, sans effort." (97)

These likenesses are stressed at the beginning

of the encounter. As the waiting of Andesmas and Mme Arc progresses, alternately soothed and irritated by their dialogue, the movements of the woman change as well, becoming more nervous and erratic:

- (93) "Elle fait quelques pas dans le chemin, revient puis s'assied comme a contre coeur..." (97)
- (94) "Elle se lève encore, repart encore vers le chemin, en, revient encore, toujours, en proie à cette occupation, l'écoute passionnée des bruits de la forêt dans la direction du chemin. Elle revient, s'arrête, les yeux mi-clos." (100)
- (95) "Elle commence à aller dans le chemin, revient encore, et puis, cessant son manège, elle tombe assise d'un seul coup là où elle se trouve." (104)

The syntactic and lexical repetitions translate the monotonous recurrence of the woman's movements. Despite the tenseness implied by the constant coming and going, movement is also identified in terms of slowness:

- (96) "Quant elle ressort du chemin, sa demarche est ensommeillée et prudente..." (98)
- (97) "Elle vient vers le vieillard, lentement. Et lentement, elle parle." (103)
- (98) "Elle, tourne lentement la tête à nouveau happée par le spectacle de la forêt de pins et de la mer." (111)

In fact, lentement is a preferred adverb in the text as a whole. It is both a reference to the passage of time during attente, and a kind of 'visual' intensifier, not unlike the dramatic use of slow motion in cinema.<sup>3</sup> Association of the wind with the woman's movements also implies the passage of time since it is the setting of the sun which brings the evening breezes (see p. 21):

(99) "Le vent l'échevelait chaque fois qu'elle revenait du chemin. Il soufflait plus souvent et un peu plus fort." (101)

(100) "Une fois, le vent est assez fort pour ramener la masse entière de ses cheveux sur son visage et elle, lassée de devoir faire une nouvelle fois ce geste machinal, de les ramener en arrière, ne le fait pas. Elle n'a plus de visage, ni de regard. Au lieu d'avancer sur la plate-forme, elle reste là, dans le chemin, attendant, que prenne fin la bourrasque qui l'a échevelée." (102)

The final identificational detail we note involves the incident with the espadrille. As the woman sits on the edge of the platform, close to M. Andesmas, "voici qu'une chose se produit qui le déroute tout d'abord, puis l'effraye." (72) A shoe drops from the foot of the woman and as he looks at her foot he notices that she pays no attention:

(101) "Elle ne bronche pas, ne sent pas que son pied perd son espadrille. Le pied est laissé nu, oublié." (72)

M. Andesmas immediately remembers the girl who has passed by. This forgetfulness appears to identify another similarity with the daughter but also possibly implies an inadvertence whose source is a hidden extremity of emotion. This same insistence on the hidden is evident in an identification that appears soon after the woman's arrival before M. Andesmas:

(102) "M. Andesmas comprit que la femme de Michel Arc n'était pas celle-ci, qui se tenait devant lui, qu'elle avait dû être autre et qu'il craignit de ne la connaître jamais." (68)

The identification of all three of these primary participants has been characterized by language describing the external and the observable while at the same time suggesting an internal experience which is both painful and solitary. It is with the character of Andesmas, however, that this solitary terrain is charted exhaustively.

Despite his role as central participant in the text and emphasis on his personal perspective, Andesmas is no exception to the rule of 'visual' identification. In fact, whereas the other three primary participants are identified from the unique perspective of the main character, Andesmas himself comes under scrutiny from multiple angles; the dog, the woman, and the girl are all identified as observing him. From the outset identification in terms of the physical body is prevalent, yet the emphasis is often material to the point of dehumanization;

- (103) "M. Andesmas ne fut plus entouré que par sa masse très grosse de soixante-dix-huit ans d'âge." (14)
- (104) "Sous la tête très ancienne, souriante et nue, le corps était richement recouvert de très beaux habits sombres d'une méticuleuse propreté. On ne voyait qu'approximativement la forme immense, elle était très décemment recouverte de ces habits très beaux." (26)
- (105) "Elle (la fille) ramassa la pièce, et recommença à examiner cette masse imposante qui paraissait se reposer profondément, tassée dans le fauteuil..." (31)
- (106) "Sa masse bougea dans le fauteuil, s'y recroquevilla." (75)
- (107) "Elle (la femme) scruta avec sévérité la masse informe de M. Andesmas." (107)

This repeated identification in terms of mass is a type of metonymy. It is particularly powerful since it exploits a very fundamental semantic distinction between animate and inanimate. It suggests weight, formlessness and quiescence. M. Andesmas is not totally motionless, of course, but his activity is restricted to a shifting in his chair, often identified by the sound of the creaking wicker, and a shuffling of his feet in the dust of the platform. This latter movement is sometimes performed as he listens to the music from the village square and intimates a sad parody of the dance below. Despite this occasional movement Andesmas is primarily identified as motionless. In one of the earliest references we find:

(108) "M. Andesmas ne bougea pas, il ne marqua au chien aucun signe d'inimitié ou d'amitié." (11)

This kind of negative identification of the old man is evident throughout the text and consistently determines him by accentuating what he is not.

The only exceptions to the identification in terms of inactivity are related to the jeu du regard which we have mentioned before. After having learned from the girl that Michel Arc is dancing on the square M. Andesmas rises from his chair:

(109) "Il se lève, fait trois pas en direction du gouffre plein d'une lumière déjà jaunissante, et il aperçoit comme il l'avait prévu, le long des bancs verts de la place du village, à l'ombre des arbres, l'auto noire de Valérie stationnée."



Later he realizes that he himself is visible from the perspective of the square:

(110) "De la place du village, le temps est si clair, on peut l'apercevoir, si on le désire... Valérie doit pouvoir le voir, ce père, si elle désire le voir, dans son attente de Michel Arc. D'autres aussi le peuvent. Il est là, offert aux regards, et chacun sait qu'il ne peut s'agir que de lui, M. Andesmas." (52)

This realization forces him to drag his chair forward, "afin d'être plus visible d'en bas". (53) The desire to see and to be seen is the motivation behind the only purposeful acts of Andesmas.

Although descriptive reference to his body is frequent, Andesmas has no face. The only feature identified is his smile; and this identification is made in a way that suggests the personal experience of a smile. Andesmas has no face because he cannot see his own face.

(111) "Dans le visage de M. Andesmas le sourire ne s'inscrivait plus naturellement. Sauf lorsque apparaît Valérie..." (32)

A similar negative identification occurs at the end of the text, as the woman and the old man listen to the approach of Valérie and Michel Arc:

(112) "Le sourire ne s'effaçait pas sur le visage de M. Andesmas. Il se souvint toujours de ce visage déchiré et paralysé - le sien - par ce sourire qu'il ne pouvait ni justifier, ni arrêter." (125)

Once again, use of the term, tropism, appears particularly appropriate, and the frozen quality of the smile offers another identification in terms of inactivity.

All of the identificational details discussed

have been based on external observation which only hints at another more hidden reality. Andesmas, however, is extensively identified internally as well, through the linguistic portrayal of his thought. Objects such as the pond and the projected terrace are recurrent details in that thought but it is his daughter, Valérie, who is the focus of all his mental activity. Mediating between the two extremes of objective and subjective identification of Andesmas are certain particular passages from the point of view of the narrator. Consider the following:

(113) "Lorsqu'il raconta cet épisode de son interminable vieillesse, il prétendit..." (36)

(114) "M. Andesmas prétendit plus tard avoir été la victime, cet après-midi là, d'une découverte pénétrante et vide..." (41)

(115) "M. Andesmas se souvint jusqu'au dernier moment de sa vie de l'approche de cette autre enfant." (43)

(116) "M. Andesmas relate par la suite qu'il fut tenté - mais était-il sûr de son passé, ce vieillard? - d'être cruel envers cette femme..." (82)

In these rare but rather persistent occurrences a real autonymous narrator is identified who 'heard' about the afternoon from Andesmas himself and who has proceeded to relate it to the reader. Like signals throughout the text, they remind the reader that this all happened to somebody else and that, perhaps, some of it didn't happen at all. It is here that the work earns its status of récit, "relation orale ou écrite de faits vrais ou imaginaires". What is the point of this emphasis? Its primary function is,

most likely, to establish a logical base for the limited perspective of the narrative and at the same time a justification for the inclusion of Andesmas' thoughts in the text. If the so-called omniscient narrator is refused, the only way to represent thought is to report it through another individual, thus, the importance of the notion of récit.

There are some who contend that these kinds of protests against the 'fictio' of fiction are inane and without justification, but, we argue, to ignore the récit character of the text is to disregard the epistemological base of the entire narrative and, hence, the source of the habitual patterns of meaning. Let us imagine the epistemological base as an axis with Andesmas and the narrator at opposite extremes:

NARRATOR	ANDESMAS
( <u>il</u> )	( <u>je</u> )

The poles of the axis represent the limits of knowledge. However, based on the preceding examples from the text we can clearly state that the narrator's knowledge derives from that of the main character. Due to Andesmas' location in time and space that knowledge is also very limited. His knowledge in the present is restricted to perception, and in the non-present, to memory and fantasy. In a detective-like manner, the reader is forced to attend to every detail in an attempt to constitute the narrative world.

Eventhough Valérie Andesmas is outside the sequence of primary events, she is omnipresent in the text. She is identified frequently and in various manners but the

sources of those identifications are limited to Andesmas and the wife of Michel Arc. As with M. Andesmas, the identifications of Valérie are so numerous that we will offer only the most constant features. We will consider Andesmas' perspective first.

In our observations in part one we mentioned the juxtaposition of reference to Valérie with occurrences of the musical refrain. In the text as a whole this identification of Valérie in terms of music is very common. She is presented not only as singing the popular love song (ex. 22, 23 and 24), but as dancing as well:

(117) "Parfois, les trouvant trop longs, s'impatientant, Valérie danse dans les longs couloirs de la maison, la plupart du temps même, se souvient M. Andesmas, exception faite des heures de sieste de son père, lui. Le martèlement des pieds nus de Valérie qui danse dans les couloirs, il l'écoute chaque fois, et chaque fois il croit que c'est son coeur qui s'affole et qui se meurt."

Reference to Valérie's bare feet is indicative of another common identificational pattern in which aspects of Valérie's physical appearance are emphasized. These aspects are very limited, however; there is no general description of her in the text and, like Andesmas, her face is never identified. It is only her hair and the way she walks that are detailed:

(118) "Ah! que la blondeur de Valérie coure le monde, que le monde entier se ternisse, si bon lui semble, devant tant de blondeur..." (39)

After thinking about the plans for the terrace, Andesmas reflects:

- (119) "Quand elle sort du sommeil, Valérie, elle est si décoiffée que ses cheveux blonds lui tombent sur les yeux. Ce sera à travers les ramifications de ses cheveux blonds qu'elle découvrira, de sa terrasse, à son réveil, la mer, cette enfant de M. Andesmas." (61)

It is during the dialogue with the wife of Michel Arc that the reference to Valérie's blondness becomes even more pronounced. Mme Arc describes to M. Andesmas the first time she saw Valérie:

- (120) "Tant de blondeur, me suis-je dit, seulement qu'elle doit être belle." (89)
- "-Tant de blondeur, tant et tant de blondeur inutile, ai-je pensé, tant de blondeur imbecile, à quoi ça peut servir? Sinon à un homme, pour s'y noyer? Je n'ai pas trouvé tout de suite qui aimerait à la folie se noyer dans cette blondeur-là. Il m'a fallu un an. Un an. Une curieuse année." (102)

When Valérie's crossing of the village square is described by the woman, we also note reference to "la splendeur de sa démarche, dans la lumière de la place du village". (87)

A final feature which recurs in the identification of Valérie has to do with possession. Valérie is presented in the text as being obsessed with the acquisition of what she sees around her. Her desires for land, the house and the pond seem conservative compared to Andesmas' statement of her ultimate goal:

- (121) "Valérie veut tout le village." (86)

This detail compares with the woman's identification of Valérie in terms of her gourmandise:

- (122) "-Avec des bonbons! continua-t-elle. Elle ne regardait personne, personne, contrairement à ce qu'elle dit, mais

seulement le paquet de bonbons!  
Un petit arrêt! Elle ouvre le paquet  
et prend un bonbon, ne pouvant attendre davantage." (108)

- (123) "Blonde. Des cheveux dans les yeux, toujours. Occupee à sucer ce bonbon, regardant les autres bonbons, regrettant de ne pas les avoir tous à la fois dans la bouche." (123)

The contrast between the greedy preoccupation with the candy and her wish to possess the village marks a striking transition from child to woman.

Valérie is identified by details of song and dance, her sensual blondness, and her desire to possess. Whereas a kind of visual objectivity characterized the identification of the primary participants, Valérie is identified via the subjective experience of Andesmas and the wife of Michel Arc. Valérie's black car, whose movements can be observed from the hill, offers, metonymically, the only recurrent objective identifications of M. Andesmas' daughter.

The identification of Michel Arc in the text is both persistent and highly limited. Although he is frequently identified, directly or anaphorically, in the thoughts of Andesmas as in:

- (124) "-Cet homme, comme il est malhonnête, continue-t-il." (39)

descriptive reference to Michel Arc is nonexistent. Andesmas' identification is more evaluative than descriptive and it compares similarly to a reference made by Mme Arc:

- (125) "-Mais Michel Arc est un homme admirable, dit-elle." (117)

So little identificational information is provided

for Michel Arc that he is almost totally unknown, and contradictory evaluations, such as those in the examples above, serve only to extend that ignorance.

It is the daughter of Michel Arc who provides the most significant identification of the entrepreneur. When the girl leaves for the pond Andesmas calls after her:

(126) "-Et qu'est-ce qu'il fait ton père?  
demande-t-il.  
Alors qu'elle a été jusque-là d'une  
contenance dégoûtée, mais respectueuse,  
devant tant de vieillesse, elle devient  
insolente. Un cri arrive, perçant,  
exaspéré, de la forêt.  
-Il danse." (33-34)

His dancing is the only explicit action associated with Michel Arc. Now it is both Michel Arc and Valérie who have been identified in terms of the dance. This shared identificational feature gives rise to the implication that Valérie and Michel Arc are together dancing on the village square. It is important to note that this fact, which could be considered the pivotal fact of the entire narrative, is only indirectly identified. The combination of the relative non-identification of Michel Arc and his actions reflects not only his role as an unknown, almost phantom-like character in the story, but also suggests Andesmas' unwillingness to accept the entrepreneur's impact on his life.

Participants in Andesmas are identified in various ways. The dog, the girl and the woman, despite detailed description, all remain nameless throughout the text. These three primary participants are also identified in linguistically similar ways which act to neutralize their individuality. Although external physical description predominates,

each is also identified in a way that suggests a hidden experience that resembles the internal suffering of Andesmas himself,

M. Andesmas is identified externally in terms of inactivity and mass. His internal identification derives from a linguistic representation of subjective thought which is made up primarily of images of his daughter, Valérie, mingled with thoughts shaped by physical perception. Valérie is identified, via the subjective consciousness of Andesmas and, to a lesser extent, that of the wife of Michel Arc. Her identification is characterized by graceful movement, sensual beauty and possession. Michel Arc differs from the other participants by his lack of descriptive identification, despite his role as the overt object of attente.

#### Setting and its linguistic identification

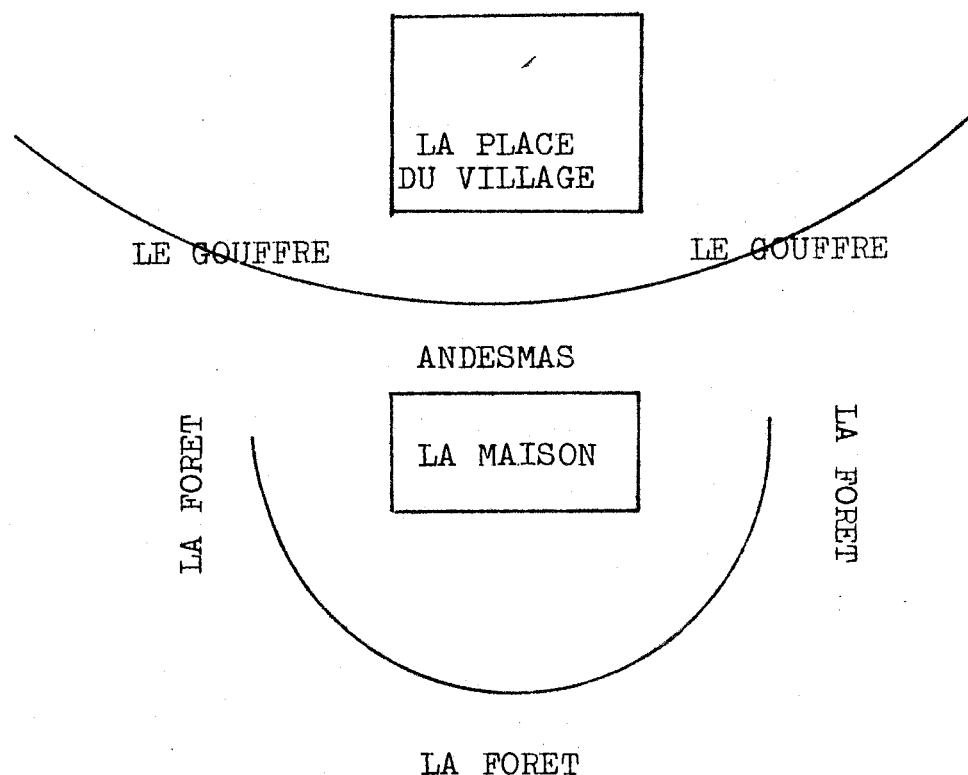
Setting is basically concerned with the where and the when of actions or events. The interrelationships of spacial and temporal setting have preoccupied narrative artists for thousands of years, and the imaginative manipulation of the variables of time and space has become a central preoccupation of 20th century fiction. There have been numerous articles and even entire books devoted to the exploration of these facts in the modern novel.<sup>4</sup>

In Andesmas, spacial and temporal setting are in unique relationship to one another. Both are very restricted at the level of primary events, but spacial setting,



in particular, is completely static. Andesmas never changes his position during the entire récit and the narrator shares at all times the spacial perspective of the main character. Fixed perspective radically reduces the physical environment while at the same time increasing the presence of its various elements. The following map represents the disposition of major elements in the spacial setting.

LA MER



Temporal setting, as we have noted, is of central importance to this text. We have already referred to it in our distinction between primary and secondary events. The essential timespan is specifically marked in the narrative through identifications of Andesmas consulting his watch. These occur at the beginning and the end of the text. It is four o'clock in the early reference (p. 13) and six-ten towards the end (p. 99). If we consider two other details, i.e. that the meeting with Michel Arc was to take place at three-forty-five, and that several pages of dialogue follow the last time indication, we may estimate that M. Andesmas waits approximately two and one half hours for the arrival of Michel Arc.

Returning to spacial setting, we note that Andesmas appears in the middle of our map of spacial elements. The major opposition established for spacial setting is between le gouffre and la forêt. Both are identified so frequently that we will not give all the examples.

Identification of the forest occurs in the second sentence of the text (ex. 1) and often reappears throughout the early pages:

- (127) "La forêt était épaisse, sauvage. Ses clairières étaient rares." (13)
- (128) "Autour d'elle (la maison), voyez, la forêt, rien que la forêt. Partout, la forêt." (16)
- (129) "Autour de M. Andesmas la forêt se dresse immobile, autour de la maison aussi, sur toute la colline aussi." (19)

The thickness of the forest is reemphasized in Andesmas' thoughts:

- (130) "Un jour il faudra abattre bien des arbres de cette forêt, arracher des buissons, dévaster une partie de cette épaisseur informe, afin que l'air s'y engouffre, libre, par des clairières immenses, et dérange enfin cet entremêlement monumental." (51)

In opposition to the thick mass of trees surrounding Andesmas is the airy space surrounding the village which he observes from the hill, "ce même espace vide-illuminé que traversaient parfois des compagnies d'oiseaux". (10) This space also comes to be associated with the dance:

- (131) "Elle (la fille) montra le gouffre où se passait le bal." (50)
- (132) "Des cris de plaisir montèrent de la vallée. Et puis une danse les recouvrit. Ce fut une valse chantée." (58)

The forest is identified in terms of closure and entrapment:

- (133) "Comment faire autrement qu'attendre? Attendre l'auto de Valérie. Il rigole. Il est enfermé dans la forêt par Valérie -- son enfant." (60)

whereas the gouffre is identified in terms of movement and freedom:

- (134) "Des bandes d'oiseaux, de plus en plus nombreuses, s'échappent de la colline et tournent, folles, dans le soleil du vide." (96)

It is almost as if the birds have become the dancers whom M. Andesmas cannot distinguish in the village square below, where the dance continues with "son irrésistible urgence, son existence parallèle à sa fin". (22)

Spacial setting and, in particular, the combination of la forêt and le gouffre with their respective physical and non-physical associations, identify the two distinct environments of attente and non-attente.

Spacial setting performs another important function in the text, however. We note the following examples regarding the forest:

- (135) "Une série de craquements très brefs, secs, l'environnerent tout à coup. Du vent passa sur la forêt. -Eh, déjà, prononça tout haut M. Andesmas. Déjà... M. Andesmas ne fit pas encore le geste de regarder sa montre. Le vent cessa. La forêt reprit sa pose silencieuse sur la montagne. Ce n'était pas le soir, mais seulement un vent de hasard, pas encore celui du soir." (20-21)

Here the forest is associated with references to the passage of time. This association continues throughout the text although one tall beech tree behind Andesmas becomes the major identificational focus. The movement of the sun causes the shadow of the beech tree to move across the spacial setting, not unlike the movement of an enormous sundial:

- (136) "L'ombre du hêtre se dirigeait vers elle. Et alors qu'ils se taisaient tous deux et qu'elle était toujours dans la scrutation rigide et fascinée de la place du village, M. Andesmas, lui, voyait que cette ombre du hêtre allait vers elle, dans une appréhension grandissante." (79)

The changing light in the gouffre marks time in a similar way:

- (137) "Il se lève, fait trois pas en direction du gouffre plein d'une lumière déjà jaunissante..." (34)

Towards the end of the text the light and shadow start to merge:

- (138) "L'ombre avait maintenant gagné toute la plate-forme. C'était déjà celle de la colline. L'ombre du hêtre et celle de la maison, elles, étaient tout entières basculées dans le gouffre. La vallée, le village, la mer, les champs sont encore dans la lumière." (96)

In the last sentence of the text, as l'attente is coming to an end, the sustained contrast in spacial setting is finally neutralized:

- (139) "Elle parla cependant, sa main sur la sienne, la secouant ou la caressant tour à tour, pendant les quelques minutes qui restèrent avant l'arrivée éblouie des autres devant le gouffre rempli d'une lumière uniformément décolorée." (128)

The preceding examples have all had to do with the visual apprehension of setting. When one considers the details observed in the identification of events and participants, it is not surprizing to discover that the auditory apprehension of setting is also very evident. Outside of the sound of the wind in the forest, which we have already mentioned, the major identification of setting in terms of sound is the music and voices that rise from the dance on the square. The love song refrain, which has already been associated with Valérie Andesmas, also identifies le bal. In this way, Valérie's presence can be continually suggested through setting, without the need for her direct identification. This association is set up early in the text:

- (140) "L'air, repris par un pick-up, s'éleva de la Place centrale. Il emplit le vide. Celui que chantait Valérie depuis quelque

temps, celui qu'il l'entendait chanter lorsqu'elle passait les couloirs de leur maison, les couloirs étant trop longs, disait-elle, et elle s'y ennuyant, les passant." (21)

The fact that the music repeatedly starts and stops establishes an auditory rhythm in the setting:

(141) "Toutes les vingt minutes, approximativement, l'air revient avec une force plus grande, ravageuse, accrue encore par sa répétition régulière. Alors la place danse, danse, danse, tout entière." (24)

Just as the changes in light and shadow mark duration to the eye, the sounds of the wind and the musical refrain become temporal indicators for the ear.

To summarize, we have noted that setting in Andesmas is principally identified in spacial terms and that spacial perspective is static. However, through consistent reference to gradual change in that environment, temporal duration is continually emphasized. We further note that the linguistically stressed contrast between la forêt and le gouffre acts as an echoing reminder of the alienation experienced by the main participant.

### Summary: events, participants and setting

Our observation of the text from the onomasio-logical position involved recognizing a base of semantic (narrative) categories which served to distinguish types of information in the discourse. The various ways in which these three primary types of information are identified linguistically in the text as a whole, might include the following:

#### Events

Primary events in the text are basically made up of identifications of perception (seeing & hearing), bodily movement, and speech (monologue & dialogue). Those events are characterized by repetition and uniformity of identification. Secondary events, embedded in primary events, are described as a complex network of references serving, indirectly, as a basis for assigning meaning to the experience of attente.

#### Participants

Uniformity in the identification of le chien, la fille, and la femme is so pronounced as to almost deny individuality. Although physical description is emphasized, a hidden inner reality is associated with all three. Andesmas' external identification in terms of inanimate mass contrasts with the identification of his thought which is dominated by sensual images of his daughter, Valérie. Michel Arc, the object of the waiting, stands out due to his relative non-identification whose major exception

("il danse") indirectly identifies the reason for attente.

### Setting

The identification of setting reveals a dual focus. On the one hand, spacial setting is observed as an objective correlative for the alienation of Andesmas, and on the other, as a means of indirectly identifying the passage of time.



FOOTNOTES TO PART TWO

<sup>1</sup>It is worth noting that attente is a recurrent theme in modern literature and one with definite philosophical roots. Duras, herself admits, "J'ai vécu dans le bain existentiel. J'ai respiré l'air de cette philosophie." (Interview: Paris-Theatre: #178).

<sup>2</sup>This type of information was most often presented by the narrator in the 19th century novel, although flashback is another, very ancient, technique for introducing background information.

<sup>3</sup>The comparison of narrative viewpoint with the cinematographic camera eye has become extremely common in discussion of modern fiction. Articles and even entire books, such as, Alan Spiegel's Fiction and the Camera Eye: Visual Consciousness in Film and the Modern Novel, have been devoted to studying the various relationships between the two media. We recognize, as well, that Marguerite Duras is a novelist also actively involved in cinema. These facts are both interesting and significant, however, their discussion would lead us far outside the goals of our analysis.

<sup>4</sup>We note, for example, Sharon Spencer's Space, Time and Structure in the Modern Novel. Michel Butor is another French novelist preoccupied with the relationships between time and space. In fact, it has been said that those relationships are the primary focus of his work.

## CONCLUSION

In the first part of our investigation we focused on aspects of linguistic form in order to reveal possible patterns of control in the discourse. We recall that the results included the following:

- A descriptive bias towards the rendering of observable physical reality emphasized by the use of the definite article and demonstrative adjectives as well as sequences of verbs and modifiers accentuating the physical qualities of both environment and participants.
- Patterns of repetition in the use of:
  - a) negatives
  - b) interrogatives
  - c) verbal forms
  - d) noun modifiers
  - e) the love song refrain
- Ambiguities of perspective established between an external narrator and the main character of Andesmas.

If we compare these observations with those patterns of linguistic identification summarized at the end of part two we note no particular contradictions. However, there is a definite change in emphasis. Whereas the details of linguistic form revealed a frequent ambiguous tension between the external narrator and the personal point of view of the main character, the second part displayed a much

stronger emphasis on the subjective point of view of Andesmas. This was seen in a variety of ways. For example, uniformity of identification, so frequently noted in the presentation of events and participants, seems to translate not only Andesmas' rather indifferent attitude towards his companions in attente, but also manages to transmit to the reader the actual monotony of the experience. The identification of the dog, the woman and the girl in terms of a hidden suffering only reemphasizes the only inner suffering detailed in the text, i.e., that of Andesmas.

With the identification of the 'absent' secondary participants, the primacy of Andesmas' perspective is also pronounced eventhough the viewpoint of the wife of Michel Arc is given some exposure during dialogue. The majority of identifications of Valérie originate in the mind of Andesmas and the almost total absence of reference to Michel Arc can be interpreted as reflecting both Andesmas' limited knowledge of the man as well as a psychological refusal to dwell on the implications of his daughter and the entrepreneur being together on the village square.

Finally, the identification of setting, by stressing alienation and the passing of time, extends Andesmas' subjective experience to the whole of the physical environment.

There is no doubt that when we consider the results of the two parts we are dealing with two different kinds of information, on the one hand formal and on the

other, semantic. How do they relate to each other? How do we correlate our observations regarding a fundamental epistemological opposition between the imaginary consciousness of Andesmas and the more objective imaginary consciousness of the narrator with the observations of part two which reveal an overwhelming dominance of Andesmas' point of view? What do these observations tell us about Marguerite Duras' particular way of creating a narrative world?

A possible key can be found in one term which reappears continually in our observational summary of part two. That word is indirect. The identifications of events, participants and setting all contribute to the representation of a narrative situation which is never directly identified, i.e., the imminent love affair between Michel Arc and Valérie. This kind of oblique identification is evident even in the presentation of Andesmas' internal state. For example, after the daughter of Michel Arc has shouted back that her father is dancing on the village square, Andesmas is identified as calm, almost nonchalant. He rises from his chair "pour se dégourdir les jambes et mieux voir la mer...

(142) et il aperçoit comme il l'avait prévu, le long des bancs verts de la place du village, à l'ombre des arbres, l'auto noire de Valérie stationnée. Et puis il revient vers son fauteuil, s'y assied de nouveau, considère de nouveau sa masse, vêtue de sombre, enfoncée dans ce fauteuil, et c'est alors qu'il se prépare à attendre Michel Arc encore, et, de plus, le retour de l'enfant, retour attendu, prévu; c'est alors, pendant cet intermède, que M. Andesmas va connaître les affres de la mort." (34)

The strong affective implications of the last clause contrast with the objective identification of movement and sight.

Andesmas sees Valérie's black car, the dark-clothed mass of his body, and he 'sees' his own impending death, but it is the reader who must form the connections, draw the conclusions and define the effect. Another example of the power of indirect identification can be seen in some of the details of attente. For example, as Andesmas awaits Michel Arc we note that he also awaits "le retour de l'enfant, retour attendu, prévu." (34) Based on contextual detail, i.e., the fact that Michel Arc's daughter has temporarily left for the pond, it is she who is directly identified. However, the reader is also aware that the same identification could also apply to Valérie. Even more indirectly implied is the symmetrical attente of the two fathers for their daughters. None of these relationships is made explicit in the text but rather suggested through juxtaposition and the overlap of identificational features. This kind of oblique identification, which we have observed in the presentation of all three types of narrative information, results in the normal semantic barriers between individuals, actions, places etc... being broken down. This fluidity of denotation acts then to increase connotative potential. In Andesmas, as in other expressive uses of language, shared identificational features tend to be organized either in parallel or in opposition. In the case of the former, we note the mutually shared feature of forgetfulness:

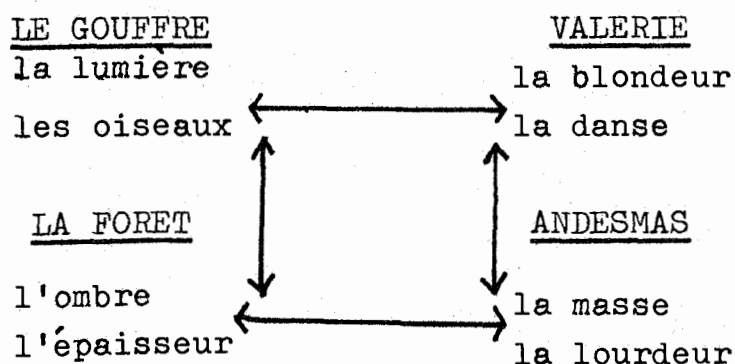
Andesmas (due to age)

La fille (due to her mental disorientation)

Valérie and Michel Arc (due to love)

La femme (due to her emotional anguish)

When shared features cover a wide range of elements, whether that identification be direct or indirect, we seem to have what critics refer to as a theme. As for semantic oppositions in the text, we have already mentioned the opposition of features in the presentation of setting, and at that time pointed out how correspondances were established between Andesmas and the forest. Oppositions also contribute to the creation of themes. Oppositions and parallelisms can also combine to form larger and more complex semantic correspondences. For example, we note that the identification of le gouffre in terms of la lumière and les oiseaux is mingled with identifications of Valérie via la danse and la blondeur. These, in turn, are opposed to Andesmas and la forêt. It seems likely that the reader's experience of the text is strongly controlled by identificational patterns such as the one schematized below:



It is through these kinds of identificational patterns and relationships that textual metaphors are established. Such patterns are characteristic of literary language in general, but they seem to exert a particularly strong influence in texts such as Andesmas where narrative interpretation is so strikingly lacking. The simplicity of narrative elements in the text and the limited lexicon used to identify them can also be viewed as essential to the system of indirect identification in the text. Their generality opens them up to a wider range of connotation from the personal point of view of the reader.

We have seen, therefore, that a particular subjective consciousness dominates the text, but that the reader's understanding of the narrative is determined to a considerable degree by semantic relationships which are, for the most part, only indirectly identified. The somewhat incestuous tone of the relationship between Andesmas and Valérie is a significant element of the old man's tragedy but it is the reader who must piece together the few details of Andesmas' life scattered throughout the text in order to come up with an explanation.

We may now ask how the text's emphasis on the workings of a subjective consciousness relates to the fact that Andesmas himself is identified in terms of objective, external scrutiny? We have already noted, in individual passages, the way in which third person narrative reference is combined with the semantic perspective of an individual consciousness. Free indirect discourse, as the term suggests, is another form of indirect identification where-

by a certain psychological distance is created between the reader and the imaginary consciousness of a character. It allows for an objective narrative perspective without necessitating the creation of an individualized narrator. As such, it is a trick of literary language which, like the patterns of indirect identification give the reader the impression of discovery.

This accent on discovery and the active participation of the reader in the determination of the text's meaning is essential to an understanding of the text of Andesmas as well as much modern fiction in general. In our text the experience of the main character is reported objectively by the narrator. Even the thoughts of Andesmas are frequently presented as if they had been 'reported' to the narrator. The lack of interpretive information forces the reader to gather information from other sources in the text in order to come up with a global meaning. The principle focus for the reader, as we have seen, is the subjective experience of Andesmas, including his own physical and emotional limitations. The emphasis we have noted on physical perception as well as a consistent portrayal of Andesmas' internal state allow the reader to participate in the search for meaning in which the main character is engaged. The formal details such as repetitions and the use of negatives and interrogatives subtly integrate the subjective consciousness of Andesmas into the reader's process of discovery.

We have mentioned numerous times that the reader



of Andesmas is forced to participate in the determination of the text's meaning. However, despite the fact that there will be some variance in interpretation depending on the personal outlook of the individual reader, there is no doubt that the semantic structure of Andesmas has been closely orchestrated by the author. The text carefully guides the reader into the imaginary narrative world. Having considered the results of our observations in part one and two, it is evident that the major textual controls uncovered were those of a fairly general but markedly epistemological nature. Those patterns of control could, therefore, be expressed as primary types of information which direct the reader's experience of the text. There are four types of information which were repeatedly encountered in our investigation of the text; they are (1) limited information, (2) repetitive information, (3) ambiguous information, and (4) indirect information.

Limited information was evident from the outset of our observations. It restricts the reader to the viewpoint of one subjective consciousness, i.e., Andesmas via an impersonal narrator. All other participants are presented from the main character's perspective.

Repetitive information controls the reader through recurrent formal patterns in the discourse which identify the movements of subjective thought as well as the monotony of the subjective experience itself.

Ambiguous information is created by the role of the narrator who 'observes' Andesmas externally. This ambi-

guity is reinforced by the technique of free indirect discourse which places the reader in the logically impossible situation of experiencing two perspectives simultaneously.

Finally, indirect information, which we noted primarily in the structuring of semantic correspondences, forces the reader to forge semantic relationships between narrative elements which, in turn, act to expand connotation and psychological associations.

These four types of textual information are all integrated in the discourse such that a very powerful narrative is created which, while presenting the simple story of an old man waiting alone on a hot summer afternoon, has also made a quite eloquent statement about man's existential predicament, his struggles for love and his inevitable confrontation with death.

There is no doubt that other patterns could be found in the text of Andesmas which could be argued as equally influential in determining meaning. By attempting to treat the text as a whole certain potentially interesting details were sacrificed to the larger patterns in the text as whole. For example, there is the whole area of subliminal sound/ meaning relationships in the text. Although sound analyses are usually reserved for poetry, the modern novel, which many have described as having poetic tendencies, is extremely interesting from a prosodic point of view. We note, for example, three recurrent phrases in the text which have a high thematic content as well as possessing striking correspondences at the

sound level:

"lilas fleurira mon amour"

"le gouffre de lumière"

"les affres de la mort"

In a sense, these three phrases resume the narrative itself.

It is certain that this analysis has not exhausted the various patterns of meaning at work in the text nor has made the definitive assessment of its style. This, we recall, was not our goal. We intended, rather, through our attention to both form and content, to determine major patterns of language in the text which control and orient the reader's experience. We attempted this task with a concern for objectivity in the presentation of discourse examples while at the same time admitting the difficulties and limitations inherent in the analysis of linguistic behavior as complex as literature. By maintaining a large scope, i.e., that of the entire narrative, it is likely that many potentially interesting aspects of the text were not included in the analysis. Nevertheless, it is felt that those patterns of meaning exposed were dominant ones whose controlling force could not be disregarded in any investigation of semantic structure in the text. Finally, it is felt that definite insights were gained regarding Marguerite Duras' particular manner of creating a narrative world. The portrait of an old man's confrontation with the end of his life was constructed in such a way as to allow the reader to intensely share the existential experience of the main character. It is probably not accidental that the period of time covered in the narrative mirrors very closely the time required

to read the text.

To be allowed to see with the eyes of another is perhaps the most powerful appeal of literary expression. It is felt that this study managed to show, based on specific examples of language use, how the reader's 'eyes' are forced to inhabit an imaginary consciousness and thereby transcend the limitations of individual experience.

## LIST OF REFERENCES

- Albérès, R-M. 1970. Le roman d'aujourd'hui: 1960-1970. Paris: Editions Albin Michel.
- Baldinger, K. 1966. "Sémantique et structure conceptuelle." Cahiers de Lexicologie 8. 3-46.
- Bouton, Ch. P. 1970. "Esquisse d'une systématique des traitements stylistiques de la phrase française." Etudes Linguistiques 11. 248-261.
- Chatman, S. and Levin, S. 1965. Essays on the Language of Literature. Boston: Houghton Mifflin Co.
- Cohn, D. 1966. "Narrated Monologue: Definition of a Fictional Style." Comparative Literature 18. 97-113.
- Culler, J. 1975. Structuralist Poetics. Ithica: Cornell University Press.
- Dolezel, L. 1973. Narrative Modes in Czech Literature. Toronto: University of Toronto Press.
- Enkvist, N. 1964. "On Defining Style: An Essay in Applied Linguistics." In J. Spenser (ed.), Linguistics and Style. London: Oxford University Press.
- Grimes, J.E. 1975. The Thread of Discourse. The Hague: Mouton.
- Guiraud, P. and Kuentz, P. 1970. La stylistique: lectures.
- Riffaterre, M. 1971. Essais de stylistique structurale. Paris: Flammarion.
- Sauvageot, A. 1957. Les procédés expressifs du français contemporain. Paris: Klincksieck.
- Todorov, T. 1967. Littérature et signification. Paris: Larousse.
- Wellek, R. and Warren, A. 1962. Theory of Literature. New York: Harcourt, Brace and World, Inc.
- van Dijk, T. 1976. "Pragmatics and Poetics" In T. van Dijk (ed.), Pragmatics of Language and Literature, 23-57. Amsterdam: North Holland Publishing.

# SELECTED BIBLIOGRAPHY

- Banfield, A. 1973. "Narrative Style and the Grammar of Direct and Indirect and Indirect Speech." Foundations of Language 10.1-39.
- Barthes, R. 1966. "Introduction a l'analyse structurale des récits." Communications 8.1-27.
- \_\_\_\_\_ 1953. Le degré zéro de l'écriture . Paris: Editions du Seuil.
- Bonheim, H. 1975. "Theory of Narrative Modes." Semiotica 14. 329-344.
- Chatman, S. 1973. Approaches to Poetics. New York: Columbia University Press.
- Colson, J. 1975. "Contribution to the Description of Style." Folia Linguistica 7.339-356.
- D'Angelo, F. 1974. "Style as Structure." Style 8.323-364.
- Dolezel, L. 1976. "Narrative Modalities." Journal of Literary Semantics 1.5-14.
- Esau, H. 1974. "Literary Style and the Linguistic Approach." Journal of Literary Semantics 3.57-65.
- Fowler, R. 1975. Style and Structure in Literature. Oxford: Basil Blackwell.
- Freeman, D. 1970. Linguistics and Literary Style. New York: Holt, Rinehart and Winston.
- Genette, G. 1966. "Frontières du récit." Communications 8.
- Guiraud, P. 1972. La stylistique. Paris: Presses Universitaires de France.
- Halliday, M.A.K. 1964. "The Linguistic Study of Literary Texts." in Proceedings of the IX Int. Congr. of Linguists. The Hague: Mouton.
- Hoog, H. 1959. "The Itinerary of Marguerite Duras." Yale French Studies 24.68-73.
- Kristeva, J. 1970. Le text du roman. The Hague: Mouton.
- Lips, M. 1926. Le style indirect libre. Paris: Payot.

- Le Guern, M. 1973. Sémantique de la métaphore et la métonymie. Paris: Larousse.
- Matoré, G. 1962. L'espace humain. Paris: La Colombe.
- Mauriac, C. 1969. L'allitération contemporaine. Paris: Editions Albin Michel.
- Ohmann, R. 1964. "Generative Grammars and the Concept of Literary of Style." Word 20.
- \_\_\_\_\_. 1968. "Mentalism in the Study of Literary Language" in Proceedings of the Conference on Language and Language Behavior. New York.
- Passias, K. 1976. "Deep and Surface Structure of the Narrative Pronoun vous in La modification and its Relation to Free Indirect Style." Language and Style 9.197-211.
- Ricardou, J. 1967. Problèmes du nouveau roman. Paris: Editions du Seuil, collection Tel Quel.
- Robbe-Grillet, A. 1963. Pour un nouveau roman. Paris: Les Editions du Minuit.
- Sarraute, N. 1956. L'ère du soupçon. Paris: Gallimard.
- Sebeok, T. (ed.) 1960. Style in Language. New York: Mitchell Press.
- Seylaz, J-L. 1963. "Les romans de Marguerite Duras." Archives des Lettres Modernes 47.
- Spencer, S. 1971. Space, Time and Structure in the Modern Novel. New York: NYU Press.
- Spiegel, A. 1976. Fiction and the Camara Eye. Charlottesville: University Press of Virginia.
- Strelka, J. (ed.) 1971. Patterns of Literary Style. University Park: The Pennsylvania State University Press.
- Thorne, J.P. 1970. "Generative Grammar and Stylistic Analysis." in John Lyons (ed.) New Horizons in Linguistics. London: Penguin Books.
- Weinrich, H. 1973. Le temps. Paris: Editions du Seuil.
- Widdowson, H.G. 1972. "On the Deviance of Literary Discourse." Style 6.294-308.