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Department of Comparative Literature

The University of British Columbia
1956 Main Mall
Vancouver, Canada
V6T 1Y3

Date October 7, 1985
Abstract

Marcel Proust and the Text as Macrometaphor proposes that metaphor may provide the key to understanding the structure and effect of some novels. Some literary works give rise to an inexpressible impression that transcends its component elements. This dissertation attempts to prove that such texts reflect on a macro-scale the structure of a poetic metaphor, and thus function as "macrometaphors". Because Marcel Proust established a connection in Le temps retrouvé between metaphor and a literary work, his investigation of the metaphorical process and the means by which it suggests to its reader the internal reality of things is utilized as the theoretical basis for a comparative analysis of six novels from the perspective of the metaphor-like structures that underlie their characterizations, organization, ideas, imagery, milieus, and symbols.

The Introduction discusses the validity of using Proust's À la recherche du temps perdu as an illustration of the novel as macrometaphor, and considers other theoretical studies which also suggest a possible connection between text and metaphor.

Chapter One analyzes Proust's theory of metaphor as set forth in Le temps retrouvé, elucidating first of all the meaning of the word "metaphor" as used by Proust. It then explores briefly how his usage fits into the history of the concept of metaphor from the time of Aristotle to the present day, and next explicates the steps taken by the narrator that culminate in his recognition of the metaphorical process and its relationship to art and life. Finally, it clarifies the structures and
conditions that constitute metaphor as understood by Proust.

Chapter Two demonstrates how the totality of the novel *A la recherche du temps perdu* reflects the structure of metaphor as defined in *Le temps retrouvé*. The similarities shared by the structure of the text and the structure of metaphor are the grounds for viewing the text as a macrometaphor.

Chapter Three presents brief, comparative structural analyses of five other novels (Cervantes' *Don Quixote*, Diderot's *Jacques le fataliste et son maître*, Thomas Mann's *Der Zauberberg*, Julio Cortázar's *Rayuela*, and Gabriel García Márquez' *Cien años de soledad*) in order to demonstrate that these works reflect the structure of metaphor also.

The Conclusion presents some general ideas about the relationship of thought, discourse, metaphorical structure, literary works in general and novelistic structure in particular.
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Acknowledgement

This dissertation owes its genesis to Dr. Frederic Grover's superb graduate seminar on the Recherche, which inspired me to renew a love affair with Proust's work which began in 1968. I thank Dr. Carlo Chiarenza for introducing me to literary and critical theory, and for encouraging me to plunge into Comparative Literature studies eight years ago. I thank Dr. Isaac Rubio-Delgado and Dr. Antonio Urrello for their caring, supportive guidance in my studies of Spanish-American literature. To Dr. Ralph Sarkonak, I am indebted for his critical reading of my dissertation, and for the suggestions he gave me for reducing my rough draft into a more legible form. To Dr. Patricia Merivale, I am grateful not only for her patience in reading my manuscript, but also for her intriguing thematic approaches to literature, which have frequently been a source of inspiration to me. I thank Dr. Frederic Grover for his open-mindedness in listening to, and his diplomatic suggestions for trimming down into manageable form my frequently vast and nebulous ideas about literature. To my mother, and to my typists (and friends) Elizabeth Howarth and Jan Mennell, I am indebted for their seemingly boundless, unselfish moral support during "revisions" time! I thank my son, Aaron, for revealing to me again—through his childhood—those inarticulate bonds amongst ourselves, the world and all of its phenomena, that we lose sight of as we grow up and which we try to retrieve through literature.
INTRODUCTION: THE TEXT AS METAPHOR

In "Metaphor and the Main Problem of Hermeneutics" (1974), Paul Ricoeur suggests that "the process of understanding a metaphor is the key for understanding larger texts, say literary works". In an attempt to establish a common ground between text and metaphor, Ricoeur asks himself two questions: "... to what extent may we treat metaphor as a work in miniature, and ... may a work ... be considered as an expanded metaphor?" In this thesis, I will demonstrate that Marcel Proust answered Ricoeur's question in novelistic form through his literary masterpiece, *A la recherche du temps perdu*, fifty years before Ricoeur's theoretical paper on the same subject.

Ricoeur does not discuss Proust in his paper, but he does make reference to Proust's "original source": Aristotle's theory of metaphor as expressed in the *Poetics*. Ricoeur briefly analyzes the meaning and relationship of metaphor, lexis, mimesis, poesis and tragedy in Aristotle's text, and concludes that there is a possible connection set forth in Aristotle's *Poetics*, "between the function of imitation, as making human actions higher than they actually are, and the structure of metaphor, as transcending the meaning of ordinary language into strange uses." Ricoeur surmises that the mirror relationship of metaphor and text is implied in Aristotle's *Poetics*; however, neither he nor Aristotle explains why the mimetic text and metaphor give rise to a common effect. In this dissertation, I intend to demonstrate that metaphor and the literary text
function in the same manner—they both give rise to an
inarticulate impression which transcends the combined fields of
signification which engendered it—because their basic
structures are analogous. In order to clarify what the common
structures of metaphor and mimetic text are, I will first
analyze Proust's theory of metaphor as presented in Le temps
retrouvé (the last volume of A la recherche du temps perdu), and
then illustrate how the structure of metaphor (as defined by
Proust) is the basic model for the structure of his novel, with
the result that the text in its entirety functions as a
"macrometaphor".

Much excellent work has already been done on the individual
poetic metaphors in Proust, but little has been done on the
comprehensive poetics of the novel as a whole, or on the
essential metaphorical nature of the ideas, milieus, symbols,
characters and primary architectural elements of the novel and
how they reflect each other. In his conclusion to Proust's
Binoculaires (1963), for example, Roger Shattuck suggested that
the "action which dominates all of the Recherche is the action
of metaphor: the reconciliation of a duality or, in more complex
cases, of a multiplicity." He proposed that metaphor
"encompasses all aspects of the book, from the aspects of
personality to the division of society itself to the
stereoscopic assembling of past and present . . ." and remarked
that it had never been pointed out that the "deux côtés"
represent most basically the action of metaphor itself—
different elements folding into one. Despite his
acknowledgement of the metaphorical structure of the *Recherche*, however, Shattuck's own critical study did not explore it, apart from mentioning the metaphorical function of the "two ways".  

In *Allegories of Reading* (1979), Paul de Man suggested that everything in the *Recherche* signifies something other than what it represents, "be it love, consciousness, politics, art, sodomy or gastronomy", and proposed that the most adequate term to designate this "something else" is reading. Although he describes a passage about reading in *Du côté de chez Swann* as the dramatization of metaphor, de Man does not perceive metaphor as the underlying symbol of the work, but suggests instead that Proust's text is an "allegory of reading" whose multiple elements can all be regarded as reflections of the reading process. Although I would agree with de Man that everything in Proust's novel signifies something other than what it represents, I propose that the metaphorical process more accurately corresponds to the underlying mechanism of Proust's fictional technique--the reading process, as described by Proust and as experienced by the reader, being but one link (albeit one of the most essential ones) in the interplay of macrometaphors which constitute the text.

Jean Ricardou, in "La métaphore d'un bout à l'autre" (1978) and in "Pour une lecture rétrospective" (1980), has presented to date the most comprehensive explanation of the narrative function of metaphor in Proust's text. In both discussions (the latter is a gloss of the first work), Ricardou begins by describing a "metamorphosis" of the linguistic
operation, metaphor. With Proust, he proposes, metaphor ceases to be mainly representative or expressive, and becomes productive. He offers as an example of this new kind of "productive" metaphor, the invasion of the Guermantes' courtyard in Paris by the Baptistery of Saint Mark's in Venice, through the element common to both scenes: the uneven paving stone. Unlike traditional "representative" metaphor which would have evoked the past scene only for the purpose of representing the paving stone in the Guermantes' courtyard, Proust's "metaphorical telescoping" of two cells of fiction (Paris/Venice) causes a movement from one place to another through the point that they have in common. The unevenness of the paving stones, according to Ricardou, is no longer of any importance; what is important is the passage from one place to the other. 

He describes this process of metaphorical telescoping as "ordinal" metaphor, and stresses that, rather than expressing or representing an aspect of the fiction, it is instead productive of a narrative order. 

Between representative (traditional) metaphor and ordinal metaphor, there is, according to Ricardou, not merely a difference in function—the one representing an aspect of the fiction (a paving stone's unevenness, for example), the other ordering two fictional cells (the Guermantes' mansion interrupted by Venice)—but a contradiction in function: whereas he sees representative metaphor as obeying the mechanics of representation, he views ordinal metaphor as an antirepresentative function. By causing two fictional cells,
remote in time and space, to be telescoped into a single
instant, the ordinal metaphor volatizes time and space--the two
categories on which the effect of representation depends.14

Ricardou sees the phenomena of involuntary memory, as
depicted in the Recherche, as a fictional justification enabling
the phenomena of ordinal metaphor to be assimilated in the
course of the novel.15 Far from founding the mechanism which it
is supposed to induce, however, involuntary memory, for
Ricardou, is a device used by Proust to restrict the explosive
effects of the ordinal metaphor.16 He demonstrates the
"fertility" of ordinal metaphor along four axes of
fructification: 1) fictional extension of the ordinal metaphor;
2) extension of the ordinal metaphor to configural metaphor; 3)
extension of the ordinal metaphor to ordinal consonance, and 4)
extension of the configural metaphor to configural consonance.

The first axis--fictional extension of the ordinal
metaphor--entails the invocation of other fictional subjects to
an ordinal metaphor such as involuntary memory, as a result of
the former conforming, "in their particularities," to the same
ordinal process. Ricardou comments that such "invocations" are
"legion" in the Recherche, and he enumerates very briefly three
of them:

Le premier relève de la passion amoureuse. Lorsque
Swann se rend compte d'une certaine ressemblance
d'Odette et d'un tableau de Botticelli, le choc de ces
deux réalités éloignées, à partir d'une similitude, le
porte soudain au désir amoureux. Le second exemple
ressortit à la diplomatie. Lorsque le roi Théodose
définit le principe de rapprochement de deux
puissances, c'est au terme d'"affinité" qu'il recourt,
c'est-à-dire, rappelons-le, un ensemble de points
communs. Le troisième exemple appartient à la géographie. Lorsque le narrateur, à la fin de La Recherche, découvre les particularités du paysage de Combray, c'est, nous le savons, de la façon suivante: deux cellules jusque-là éloignées comme des antipodes, le côté de chez Swann et le côté de Guermantes, se trouvent soudain rapprochées par l'intermédiaire de ce qui leur est commun: Gilberte, fille de Swann et devenue Guermantes par son mariage avec Saint-Loup. 17

The second axis is the extension of the ordinal metaphor to configural metaphor, realized when the former brings about the organization of a fictional cell in relation either to another cell or to itself. In "La métaphore d'un bout à l'autre, Ricardou presents schematically the invocation of one experience of involuntary memory (his reminiscence about Combray resuscitated by the taste of a madeleine dipped in tea) by another experience of involuntary memory (his reminiscence about Venice resuscitated by an uneven paving stone). 18 In "Pour une lecture rétrospective", he summarizes two other kinds of "configural" metaphors:

Le premier est bien connu: il s'agit de l'assimilation réciproque. Lorsque Elstir peint le port de Carquethuit, c'est en faisant en sorte que la terre soit conduite à mimer la mer et que la mer soit induite à mimer la terre . . . .

Le second exemple, nous en avons implicitement donné l'idée: il s'agit de la mise en série. Lorsque le narrateur se rend à la matinée de Guermantes, toute la séquence tend à se configurer selon une série d'événements du même type: d'abord l'irrégularité des pavés qui fait advenir Venise, puis le tintement de la cuiller qui fait survenir un voyage en train; enfin la serviette empesée qui fait intervenir Balbec. 19

The third axis is the extension of the ordinal metaphor to ordinal consonance. With ordinal metaphor, one cell is attacked
by another on the basis of a common point located at the fictional level. With ordinal consonance, one cell is attacked by another on the basis of a common point located at the narrational level: it is no longer a question of a resemblance between two events narrated, but of a resemblance between the words employed to narrate them:

The fourth axis is the extension of the configural metaphor to configural consonance—the organization by one cell of certain of its fictional aspects according to either some of its own words or to some words of another cell. He provides an example: in a fifteen page section of "Combray" (Du côté de chez Swann), the fictional cell tends to construct itself around the insistent conjunction of churches and pastries: the cakes ("petites madeleines") look as if they had been moulded in the fluted scallop of a "coquille Saint Jacques;" this same little cake ("petit coquillage de pâtisserie") is "si grassement sensuel sous son plissage sévère et dévôt;" a maid's cap appears to be made of "biscuit", as if she were going to "la grande messe"; Madame Sarazat places on the prayer stool ("prie-Dieu")
beside her, a little packet of "petits-fours" that she had just bought at the baker's, etc. Ricardou proposes that the configuration of this fictional cell becomes clearer once we perceive that the pattern for the rapprochement between "pastry" and "church" is a play on words between the "petite madeleine" mentioned here and the church (the Madeleine) mentioned elsewhere in the text.

Comprehensive as it may appear, Ricardou's brief analysis of kinds of metaphorical configurations in the Recherche is founded upon two premises which are somewhat incompatible with events narrated in the text itself. We mentioned earlier that, rather than perceiving involuntary memory as the foundation of the mechanism which it is supposed to induce, Ricardou sees it as a "tactic" in a "strategy" used by Proust to restrict the "explosive" nature of "ordinal" metaphor. In taking such a stand, Ricardou appears not to take into account the "explosive" nature of involuntary memory: by bringing with it into the context of the present--through the intermediary of a sensation common to a past and a present moment--all of the sights, sounds and phenomena associated with that sensation in the past, it leads the narrator to perceive how a work of art may express the internal reality of things. In classifying involuntary memory as a "fictional justification" which exists in the narration of the Recherche only to allow the phenomena of "ordinal" metaphor to be assimilated in the course of the novel, Ricardou does not consider the chronological order in which the volumes of the Recherche were written: we shall see later that the last volume
of the novel was written either consecutively with or immediately after the first volume, indicating that, in the production of the text, almost all of the narrator's "reminiscences" followed from his analysis of his experiences of involuntary memory.

While agreeing with Ricardou that the metaphorical process manifests itself at different levels of the text (ordinal metaphor and configural metaphor at the level of the narrative itself, ordinal consonance and configural consonance at the linguistical level of the narration), I do not agree that these "productive" metaphors give rise to an effect which is diametrically opposed to the linguistic operation called metaphor. Ricardou provides an example to illustrate the difference between "representative" and "anti-representative" (ordinal) metaphor:

Prenons un exemple: supposons une scène où se rencontrent, dans une cour, disons celle de l'hôtel de Guermantes, certains pavés irréguliers qui font trébucher le narrateur. Il est certes tout à fait possible de seulement décrire cette irrégularité. C'est ce que fait d'abord Proust à la fin du Temps retrouvé:

Et je reculai assez pour buter malgré moi contre les pavés assez mal équarris derrière lesquels étaient une remise.

Cependant, il est tout à fait possible, aussi, de formuler cette irrégularité d'une autre manière: soit par une comparaison abrégée, c'est-à-dire une métaphore; soit par une métaphore allongée, c'est-à-dire une comparaison. Si dans un autre lieu, par exemple le baptistère de St-Marc à Venise, il y a également des pavés irréguliers, je peux écrire, en m'appuyant sur le point commun que constitue cette irrégularité:

Et je reculai assez pour buter malgré moi contre les pavés aussi mal équarris que ceux du baptistère de Saint-Marc à Venise. 

25
His illustration being a simile and not a metaphor (in the "true" sense of the word), Ricardou's observation that the aggression of the assailing term "Venice" has its nature belittled and reduced to a figure of speech by the formula "as uneven as" is quite correct. However, his explanation of the effects of "representative" metaphor does not take into account the "traditional" view of poetic metaphor as the combination of two entities in a reciprocal, balanced relationship that allows their unvoiced, common factors to intimate themselves. By virtue of being a reciprocal opposition, metaphor has always effected a banishment of time and space—the function which Ricardou attributes to "ordinal" metaphor, but which he denies that metaphor-understood-as-a-poetic-trope can accomplish. Far from denouncing metaphor as "representative", Proust's narrator stresses that the metaphorical process is the only device which is "representative" in the true sense of the word—the only mechanism available to a writer that allows him to express the atemporal, internal reality of things through his work—the reality which eludes "representation" through cinematographic, temporal forms of description.

Rather than seeing a rift between the function of metaphor-understood-as-a-poetic-trope and the kinds of metaphorical structures which manifest themselves in the Recherche, I propose that their difference resides mainly in the narrative distance over which the metaphor may realize itself: just as the words linked in a "poetic" metaphor may dovetail phenomena in reality vastly separated in time and space, so events in Proust's text--
frequently widely separated in the time and space of the novel—will summon up each other through the intermediary of their common factors, and thereby give rise to the same result. For this reason, we may regard the large, time/space "metaphors" in Proust's text as "macrometaphors" whose structure and function is mirrored in "miniature" in "poetic" metaphor.

From the perspective of the history of the concept of metaphor, the definition of the term has changed since its usage in the *Recherche*. However, I hope to illustrate that the macrometaphorical operations in the *Recherche* are not a phenomenon unique to that work; that they also manifest themselves in many other literary works which both precede and follow the *Recherche* historically. From the point of view of metaphor and narrative structure, the historical significance of Proust's work resides in it being a "working model" or structural representation of the theory of art and metaphor which is presented in its context.

In his preface to "Discours du Récit" (Figures III), Gérard Genette denies the possibility of treating *À la recherche du temps perdu* as an example of what the novel is in general, but acknowledges at the same time that that Proust's novel is made up of universal elements:

Il me paraît impossible de traiter la *Recherche du temps perdu* comme un simple exemple de ce qui serait le récit en général, ou le récit romanesque ou le récit de forme autobiographique, ou Dieu sait quelle autre classe, espèce ou variété: la spécificité de la narration proustienne prise dans son ensemble est irréductible, et toute extrapolation serait une faute de méthode; la *Recherche* n'illustre qu'elle-même. Mais d'un autre côté, cette spécificité n'est pas
indécomposable, et chacun de ses traits, qu'y dégage l'analyse se prête à quelque rapprochement, comparaison ou mise en perspective comme toute oeuvre, comme tout organisme, la Recherche est faite d'éléments universels, ou du moins transindividuels, qu'elle assemble en une synthèse spécifique, une totalité singulière. L'analyser, c'est aller non du général au particulier, mais bien du particulier au général. 

Although Genette is firmly opposed to reducing the novel to generalities and applying its laws to other works of literature, he does admit that, in looking for the specific in Proust's work, he finds the general: "... il me faut donc bien reconnaître qu'en cherchant le spécifique, je trouve l'universel." It is not surprising that Genette should find generalities in the Recherche, as its narrator frequently comments on the common factors shared by different works of art, characters, places and architectural landmarks.

After he has commenced writing his own novel, the narrator compares his method of discovery to conducting research with a telescope: bringing together separate worlds that are in reality situated a great distance from each other, but which reflect each other because they manifest the same general laws:

Bientôt je pus montrer quelques esquisses. Personne n'y comprit rien. Même ceux qui furent favorables à ma perception des vérités que je voulais ensuite graver dans le temple, me félicitèrent de les avoir découvertes au "microscope", quand je m'étais au contraire servi d'un télescope pour apercevoir des choses, très petites en effet, mais parce qu'elles étaient situées à une grande distance, et qui étaient chacune un monde. Là où je cherchais les grandes lois, on m'appelait fouilleur de détails.

In Chapter Three, I intend to use a method which has much in
common with the narrator's telescopic method of inquiry: I shall compare the structure of Proust's novel with some other novelististic structures, in order to allow the common denominators of those texts to manifest themselves. Thus, we shall be able to look below the surface of the words and lines that distinguish great literary works from one another, and like the narrator, be able to perceive—as if by using x-rays (VIII, 41)—a collection of laws forming the structure of the "seul vrai livre" (VIII, 251) that exists in us and at the heart of all great literature.

Proust's narrator does not discover the rule of metaphor and art until he applies his intelligence to the phenomenon of the "inexplicable happiness" produced by his experiences of involuntary memory, and conducts his enquiry in a logical, progressive manner—even though the subject of his investigation totally excludes logic. Similarly, our exploration of the means whereby the "inexpressible" is intimated through literature will not be fruitful unless our search is conducted in a meticulous, analytical manner that follows up logically thoughts linked in a continuous chain (VIII, 286), in the manner of Proust's narrator.

In Chapter One, I will analyze Proust's theory of metaphor as set forth in Le temps retrouvé, elucidating the meaning of the word "metaphor" as used by Proust, and showing how his usage fits into the literary history of the concept of metaphor. Next, I will clarify the steps taken by the narrator that culminated in his realization of the metaphorical process and
its relationship to life and art. This explication will illuminate the structures and conditions that constitute Proustian metaphor.

In Chapter Two, I will demonstrate how the totality of the novel *A la recherche du temps perdu* reflects the structure of metaphor as defined by Proust in *Le temps retrouvé*. The similarities shared by the structure of the text and the structure of metaphor will be the grounds for our establishment of the text as a macrometaphor. This chapter will view the binary oppositions, the play of repetition and difference, and the reflected doubles which pervade the text at all levels (organization, characterizations, ideas, milieus, symbols, imagery) as macro-reflections of the metaphorical process. After this analysis, we should be able to perceive the text as a labyrinth of intertwined metaphor-like structures which merge into one basic model—metaphor.

In Chapter Three, I will conduct brief, comparative structural analyses of five novels—Cervantes' *Don Quixote*, Diderot's *Jacques le fataliste et son maître*, Thomas Mann's *Der Zauberberg*, Julio Cortázars *Rayuela*, and Gabriel García Márquez' *Cien años de soledad*—with the intention of demonstrating that these works reflect the structure of metaphor also. I will also refer to Sophocles' *Antigone*, *Oedipus Rex* and *Oedipus at Colonus*. This cursory, comparative analysis should illustrate that the text-as-macrometaphor is not simply a Proustian phenomenon.

In the Conclusion of this thesis, I will formulate some
general theories about the relationship of thought, discourse, metaphorical structure, literary works in general, and novelistic structure in particular.
Footnotes


2 Ricoeur's investigation of the relationship between text and metaphor is conducted along purely theoretical lines. He refers to other theories about metaphor proposed by other theorists (Max Black, Models and Metaphors; and Monroe Beardsley, Aesthetics: Problems in the Philosophy of Criticism), but he does not back up his hypothesis with any explications or analyses of working models; that is to say, he does not demonstrate how his theory may be applied to the interpretation of literary texts.

3 Ibid., p. 110.

4 Below is a brief list of some works on Proust's poetic imagery, which the reader may find useful and interesting:


5 Gérard Genette has conducted a study of the work as a whole in Discours du récit, Figures III, but not from the point of perspective of the metaphorical structure of the text. Likewise, Gilles Deleuze discusses the totality of the novel as an apprenticeship of signs, in Proust et les signes.


8 de Man, "Semiology and Rhetoric", Allegories of Reading,
p. 13.

9 de Man, "Reading (Proust)", p. 72.


12 Ibid., pp. 59-60.
13 Ibid., p. 60.
14 Ibid., pp. 60-61.
15 Ibid., p. 63.
16 Ibid., p. 63.
17 Ibid., pp. 63-64.
18 Ricardou, "La métaphore d'un bout à l'autre", p. 99.
19 Ricardou, "Pour une lecture rétrospective", pp. 64-65.
20 Ibid., p. 65.
21 Ibid., pp. 65-66, see also p. 113, "La métaphore d'un bout à l'autre".
22 Ibid., p. 66, see also p. 113, "La métaphore d'un bout à l'autre".
23 Ibid., p. 63.
24 Ibid., p. 63.
26 Ibid., p. 59.
28 Ibid., p. 68.
29 Marcel Proust, Le temps retrouvé, A la recherche du temps perdu, Paris: Editions Gallimard, 1954, p. 433. All further references to all volumes of A la recherche du temps perdu and quotations from them will appear in parentheses in the text. The Gallimard edition of the Recherche entails eight volumes, which will be designated by the following numerals: I -- Du côté de chez Swann
II -- A l'ombre des jeunes filles en fleurs
III -- Le côté de Guermantes I
IV -- Le côté de Guermantes II
V -- Sodome et Gomorrhe
VI -- La prisonnière
VII -- Albertine disparue
VIII -- Le temps retrouvé
I. ON PROUST AND METAPHOR AS THE BASIC TROPE OF ART

A. METAPHOR: FROM ARISTOTLE TO PROUST

In the final volume of *A la recherche du temps perdu* (*Le temps retrouvé*), Marcel Proust's narrator denies the validity of "realistic" fiction that depicts a scene by describing one after another the innumerable objects which were present at a given moment in a given place, and declares that truth will only be attained by an author through metaphor (VIII, 250). Although he suggests that metaphor is the fundamental building block of art, and that style is essentially metaphor,1 he does not explain why and how metaphor is synonymous with style. In this first chapter, I intend to analyze in detail Proust's definition of metaphor and the forces it brings into play, and then compare the structure and effect of metaphor to the architectural elements of *A la recherche du temps perdu*, in order to determine whether or not the totality of the novel—including its paragraph sequence, chapter organization, presentation of ideas, characterizations, milieus, symbols and imagery—is metaphorical in nature. Provided that we succeed in demonstrating that metaphorical structure is the basic building block of Proust's text, we can surmise that the totality of the novel constitutes a macrometaphor, or a metaphorical structure whose multiple binary components are "macro" entities—different places, characters, ideas, times, symbols—joined together in the totality of the text.
In order to perceive the parallels between the structure of Proust's novel and the metaphorical process, it is essential to determine exactly what the word "metaphor", as used by Proust, means. With this in mind, I will summarize an excellent paper by Gérard Genette—"La Rhétorique restreinte"—that looks briefly at the history of the usage of the word "metaphor". In the paper, Genette explains how and where Proust's definition of metaphor fits into that tradition.

Genette begins his essay by reminding us that, in 1970, three papers defining metaphor in a general sense appeared almost simultaneously: La Rhétorique générale by the Groupe de Liège, "Pour une théorie de la figure généralisée" by Michel Déguy, and "La Métaphore généralisée" by Jacques Sojcher. Genette shows how the usage of metaphor has evolved from being understood first in a generalized sense, as defined by Aristotle in his Poetics and Rhetoric, Book III, to later being used in a specific sense to signify a trope of poetic diction, as classified and defined by Jacques Dumarsais (French grammarian, 1730), then back to being understood in a generalized sense, as defined and utilized by Marcel Proust in the first quarter of the twentieth century, and by Michel Déguy and Jacques Sojcher in 1970.

Before proceeding with Genette's commentary on Aristotle's definition of metaphor, let us look at the original definition. In the Poetics, Aristotle proposes that "metaphor consists in the transference of a name (from the thing which it properly denotes) to some other thing, the transference being either from
genus to species, or from species to genus, or from species to species, or by analogy and proportion." In Book III, Chapter Three of *Rhetoric*, Aristotle also contends that "the simile also is a metaphor; the difference is but slight." Genette suggests that the original definition of metaphor by Aristotle was not seen as a general principle; it simply was. Because it was such a fundamental, taken-for-granted concept, Aristotle consecrated only a few pages to it in a large book dedicated to style and composition. Aristotle's general view of metaphor, however, was divided and specialized into a number of individual tropes—metaphor, metonymy, contiguity, synecdoche, analogy, and many others—by Jacques Dumarsais in his book *Des Tropes*, published in 1730. Genette proposes that we have felt the need to generalize the concept of metaphor in the twentieth century because we made it too specific earlier in our history. He traces the steps which bring about the reduction of Dumarsais' multiple poetic terminology (of which metaphor was one classification among twenty others) into one trope—generalized metaphor.

In the nineteenth century, Pierre Fontanier wrote two books on poetic language—*Commentaire raisonné des tropes* and *Traité générale des figures du discours*—in which, according to Genette, he distinguished himself through a point of view remarkable for its ambiguity: on the one hand, he enlarged the number of tropes which Dumarsais defined, but on the other hand, he finished by reducing the entire army of tropes to three which he considered to be worthy of the name—metonymy, synecdoche and
metaphor. The three-fold classification, according to Genette, confirmed Fontanier's position as the founder of modern rhetoric.

Fontanier's reduction of all poetic tropes into three basic classifications was reduced once more in 1923 by the Russian Formalist Boris Eikhenbaum, who established that metonymy equals prose, and metaphor equals poetry. Roman Jakobson later supported Eikhenbaum's reduction in his article on Pasternak in 1935, and again in Part II of his book *Fundamentals of Language* in 1956, wherein he proposed that "the development of a discourse may take place along two different semantic lines: one topic may lead to another either through their similarity or through their contiguity. The metaphoric way would be the most appropriate term for the first case, and the metonymic way for the second, since they find their most condensed expression in metaphor and metonymy respectively." In his concluding remarks, Jakobson repeats Eikhenbaum's premise that metonymy equals prose, metaphor equals poetry:

The principle of similarity underlies poetry: the metrical parallelism of lines on the phonic equivalence of rhyming words prompts the question of semantic similarity and contrast: there exist, for instance, grammatical and anti-grammatical rhymes. Prose, on the contrary, is forwarded essentially by contiguity; thus, for poetry, metaphor, and for prose, metonymy, is the line of least resistance.

Genette describes one more major movement of reduction in the history of metaphor whereby metaphor absorbs its ultimate adversary--metonymy--and becomes "trope des tropes" (Sojcher), "figure des figures" (Déguy), "le noyau, le coeur, et finalement
Jacques Sojcher classifies metaphor as the central trope of all poetic language, on the grounds that the essence of all poetic language is displacement of sense, and displacement of sense is metaphor:

Si la poésie est un espace qui s'ouvre dans le langage, si par elle les mots repartent et le sens se résignifie, c'est qu'il y a entre la langue usuelle et la parole retrouvée déplacement de sens, métaphore. La métaphore n'est plus, dans cette perspective, une figure parmi d'autres, mais la figure, le trope des tropes.  

In his argument for generalized metaphor, Michel Déguy suggests that all of the methods employed by metonymy, synecdoche, and resemblance (contiguity, proximity and juxtaposition for metonymy; intersection for synecdoche) have metaphorical superimposition as their common denominator, and therefore, all are metaphorical.

Genette pinpoints the characteristic that makes metaphor the central trope of all language—the essentially metaphorical nature of poetic language and of language in general—and suggests that metaphor has been designated as the central figure of all rhetoric because "... il convient à l'esprit, dans sa faiblesse, que toutes choses, fût-ce les figures, aient un centre." Jacques Sojcher offers a more rationalistic explanation of why metaphor became the central trope of all language processes: the displacement of sense brought about by poetic language—be it analogy, metaphor stricto senso, synecdoche, or metonymy—is the result of the engendering (and
consequent perception) of a difference or a digression. In Sojcher's opinion, the primary element of poetic metaphor is difference, and for this reason, metaphor is chosen to be the term which comprehends those other divergent tropes—synecdoche and metonymy—whose ultimate effect is analogous to metaphor. Sojcher concludes "La Métaphore généralisée" with the suggestion that metaphor generally conceived as difference and displacement of sense is not just a figure of style, but an existential figure at the origin of thought and language, which discovers itself in poetic language, and through the latter, allows man to discover himself:

La métaphore est essentiellement pour nous l'ouverture à l'unité. Mais cette unité est confuse; elle échappe toujours de quelque manière à l'analyse logique, grammaticale. Elle ne se découvre que dans et par le langage poétique, et l'homme en lui la découvre et se révèle à lui-même.

La métaphore est alors plus qu'une figure de style, elle est aussi une figure existentielle, puisqu'elle est à l'origine d'une conversion du regard, du coeur, de la pensée et du langage, sans laquelle il n'y aurait pas conscience métaphorique.

Having briefly examined how and when the concept of metaphor as a single poetic trope became reduced into the concept of generalized metaphor which refers not only to the entire field of poetic language but also to the metaphorical quality of language and thought in general, it is now time to determine how and where Proust's definition and utilization of metaphor fits into that history, and to describe the unique contribution that Proustian metaphor makes to poetics (the investigation of the properties of literary discourse), to the
study of the novel in particular, and to the study of any mimetic text (be it poetry, drama, short story, prose poem) in general.

In "La Rhétorique restreinte", Genette acknowledges that Proust's work is an example of a discourse in which the term metaphor tends to cover almost the entire analogical field:

On sait en effet que le terme de métaphore tend de plus en plus à recouvrir l'ensemble du champ analogique, alors que l'éthos classique voyait dans la métaphore une comparaison implicite, la modernité traiterait volontiers la comparaison comme une métaphore explicite ou motivée. L'exemple le plus caractéristique de cet usage se trouve évidemment chez Proust qui n'a cessé d'appeler métaphore ce qui dans son œuvre le plus souvent, est pure comparaison. Ici, encore, les mobiles de la réduction apparaissent assez clairement dans la perspective d'une figuratique centrée sur le discours poétique et à tout le moins (comme chez Proust) sur une poétique du discours: nous n'en sommes plus aux comparaisons homériques et la concentration sémantique du trope lui assure une supériorité esthétique presque évidente, sur la forme développée de la figure.  

Genette asserts that Proust represents a more advanced stage of restriction than Jakobson; that before the previously mentioned publications of the Russian Formalists, he had already broken down the distinction between metonymy and metaphor, and had baptized as metaphor all figures of analogy. He gives an example of a Proustian metaphor that is "pure metonymy", and makes reference to his former paper "Métonymie chez Proust" in which he attempted to demonstrate that a large number of Proustian metaphors are in fact metonymies or at least metaphors with a metonymical basis:

On a rappelé tout à l'heure la façon dont Proust
baptisait métaphore toute figure d'analogie: il faut maintenant ajouter qu'il lui arrive, par un lapsus tout à fait significatif, d'étendre cette appellation à toute espèce de figure même la plus typiquement métonymique, comme la locution "faire catleya" (pour faire l'amour) en utilisant comme accessoire--ou à tout le moins comme prétexte--un bouquet de catleyas. J'ai tenté ailleurs de montrer qu'un grand nombre des "métaphores" proustiennes sont en fait des métonymies, du moins des métaphores à fondement métonymiques. 

Genette acknowledges that Proust's definition of metaphor characterizes him as a writer fifty years ahead of his time, but he does not examine or even mention the mirror relationship that Proust's generalized view of metaphor shared with the structure of his novel, even though Proust himself declared that metaphor is the essence of style and the fundamental building block of art.

Leaving Genette's brief history of metaphor behind us, let us examine more closely the factors common to Proust's view of metaphor as expounded in *À la recherche du temps perdu* (1913-1927), and Jacques Sojcher's generalized view of metaphor explained in "La Métaphore généralisée" (1970). Proust, like Sojcher, uses the term metaphor to describe a variety of poetic mechanisms that are usually classified under separate headings in traditional rhetoric. We have already seen that Proust frequently classifies as metaphor poetic devices that are commonly designated as metonymies, analogies, and similes; and affirms in *Le temps retrouvé* that metaphor is the basic building block of any literary work: "Le rapport peut être peu intéressant, les objets médiocres, le style mauvais, mais tant qu'il n'y a pas eu cela, il n'y a rien" (VIII, 250). Proust
thus suggests, like Sojcher fifty years later, that metaphor is "le trope des tropes". Sojcher extends the concept of metaphor beyond its traditional sense of a trope of literary style and sees it as an "existential figure" that is mirrored in any change of consciousness, be it a conversion of perception, of the state of the mind (soul, feelings), of thought, or of language. He sees its function as essentially an opening onto a unity beyond logical, grammatical analysis ("... la métaphore est essentiellement pour nous ouverture à l'unité") which reveals itself through poetic language and allows one to discover oneself. Although Proust does not state directly that metaphor is an existential figure or a pattern that reflects itself at the heart of existence, his narrator explains that the rule of metaphor was revealed to him by nature herself ("La nature ne m'avait pas mis elle-même, à ce point de vue, sur la voie de l'art, n'était-elle pas commencement d'art elle-même, elle qui ne m'avait permis de connaître, souvent, la beauté d'une chose que dans une autre... ", VIII, 250), and that art must duplicate this natural process if it is to express the truth that eludes intelligence and analysis. Proust does not declare in a Preface that one discovers oneself through metaphor, but he does write a seven volume book about a man who did just that: he discovered his true self--his vocation to be a writer--at the moment that his three experiences of involuntary memory (classifiable as natural metaphors) led him to an awareness of the metaphorical process, how it occurs naturally, and how it must duplicate itself in art. Just as Sojcher
suggests that the relationship of a reader with the book is essentially metaphorical ("La métaphore est alors plus qu'une figure de style, elle est aussi une figure existentielle. . . . Tel est bien l'échange de l'écriture et de la lecture, la change de la circularité."), so the narrator of the Recherche realizes that his book will serve as a magnifying glass that will allow his readers to read what lays inside themselves (VIII, 424).

Having determined how and where Proust's usage of the word "metaphor" fits into the rhetorical tradition, we must now settle down to the main problem of this work and analytically compare Proust's definition of metaphor with the architectural elements of his novel, find their common denominators, and thus demonstrate how metaphor is the basic building block of Proust's text. By doing this, I also hope to illustrate how metaphorical structure—in Proust's work and in other literary texts—is the basic building block of literary expression itself—the vehicle through which our thoughts and perceptions can re-translate themselves back into the realm of the inexpressible. This process allows us to half realize Antonin Artaud's project: although we cannot prevent our breath (true self) from being stolen from our body through speech, we can restore it, repossess it, and reawaken the being in us which both transcends and eludes thought and speech, as metaphor gives back to us the unspeakable difference between thought and speech, which eludes expression through the intellect and reason.
B. PROUST: FROM INVOLUNTARY MEMORY TO METAPHOR

In *Le temps retrouvé*, Proust's analysis of his three consecutive experiences of involuntary memory and the inexplicable happiness they produce culminates in three sentences that explain the intrinsic, reflective relationship of internal reality, art and metaphor:

Ce que nous appelons la réalité est un certain rapport entre ces souvenirs qui nous entourent simultanément--rapport que supprime une simple vision cinématographique, laquelle s'éloigne par là, d'autant plus du vrai qu'elle prétend se borner à lui--rapport unique que l'écrivain doit retrouver pour en enchainer à jamais dans sa phrase les deux termes différents. On peut faire se succéder indéfiniment dans une description les objets qui figuraient dans le lieu décrit, la vérité ne commencera qu'au moment où l'écrivain prendra deux objets différents, posera leur rapport, analogue dans le monde de l'art à celui qu'est le rapport unique de la loi causale dans le monde de la science, et les enfermera dans les anneaux nécessaires d'un beau style; même, ainsi que la vie, quand, en rapprochant une qualité commune à deux sensations, il dégagera leur essence commune en les réunissant l'une et l'autre pour les soustraire, aux contingences du temps, dans une métaphore. . . . Le rapport peut être peu intéressant, les objets médiocres, le style mauvais, mais tant qu'il n'y a pas eu cela, il n'y a rien (VIII, 250).

In this key passage, Proust describes metaphor as a duplication or re-presentation of reality. He does not refer to an external reality or one readily perceived by our senses, but to an internal, essential reality that constitutes the inexpressible connection between apparently dissimilar phenomena, which allows us to apprehend intuitively their innate similarity, even though this common factor eludes expression through logic, intelligence or ordinary language.
In order to re-present the internal truth that Proust feels is the true subject of all great works of art (VIII, 252), the artist/writer must duplicate the process used by nature when she presents these truths to us. Proust suggests that the essential mechanisms which reveal internal reality to us in natural, lived experience are superimposition or contiguity, as a result of which two or more dissimilar phenomena encroach themselves one upon the other, and thereby reveal an essential nature which is common to them both—an internal truth that is more real than their external differences. The metaphorical process, according to Proust, is the artistic means that allows the artist/writer to duplicate the superimposition or contiguity of dissimilars which occurs spontaneously in nature: this process entails primarily the artist's recognition of the unique relationship between two dissimilar objects and the revelation of that rapport by linking the objects in the work of art in such a way that their textual superimposition or close proximity allows their innate similarity to manifest itself and to free itself from external circumstances.

The steps in the narrator's train of thought leading up to and following this key passage on the relationship of metaphor and art are invaluable for our study, as they are working models of the macro-metaphorical process. The indirect but causally linked connections he establishes in the Guermantes' library between the superimposition of the past on the present, the interaction of a reader with his book, the translation of life experience into art, and the device of metaphor as the joining
together of dissimilar phenomena are the clues which allow us to perceive that, for Proust, metaphorical structure is not just the joining together of two words in a poetic image, but more essentially, the "rapprochement" of macro-units such as different times, different places, different levels of reality. Like their micro-doubles, these macrometaphors join together dissimilar phenomena in such a way that a common essence is revealed that was not hitherto perceptible or expressible.

The narrator proceeds through eight levels of investigation which follow from each other, and individually all reflect the metaphorical process. In the course of our analysis of these eight levels of enquiry, we shall see that the metaphorical process catalyzes a chain reaction which begins when the internal similarity of dissimilar objects manifests itself, because this internal essence then enters into a mirror relationship with still another entity. Metaphor thus gives rise to a series of doubles recognitions which all reflect one basic model—the metaphorical process.

In the first step of his enquiry, immediately following his three consecutive experiences of involuntary memory that take place in the course of an hour at the Guermantes residence, the narrator realizes that he has just felt the same happiness that had been given to him by various other episodes in his life: by the view of three trees he thought he recognized in the course of a drive near Balbec, by the sight of the twin steeples of Martinville, by the flavour of a madeleine dipped in tea, by many other sensations about which he has spoken, and by the last
works of Vinteuil which seemed to combine the quintessential character of all of the experiences (VIII, 222): "La félicité que je venais d'éprouver était bien en effet la même que celle que j'avais éprouvé en mangeant la madeleine, et dont j'avais alors ajourné de rechercher les causes profondes. La différence, pûrement materielle, était dans les images évoquées (VIII, 223). By comparing his experience of the uneven paving stone with his experience of the madeleine dipped in tea, he is able to perceive a second common denominator that his present experience shares with the previous one: both bring into the present an identical sensation that he had experienced in the past and, with it, all of the other sensations from the past linked on that day to that particular sensation (VIII, 226). Thus, in the first step of the enquiry which will lead him to the rule of metaphor, the narrator inadvertently makes use of the metaphorical process: he recognizes a link between dissimilar phenomena, and by means of their comparison, he allows the common factors that are the cause of that inexplicable connection between dissimilars to reveal themselves.

In the second stage of his enquiry, the narrator attempts to discern the essence of the identical pleasures experienced three times within the space of a few minutes (the sensations produced by the feel of the uneven paving stone, the sound of the spoon against the plate, and the texture of the napkin against his mouth): "Or, cette cause, je la devinais en comparant ces diverses impressions bienheureuses qui avaient
entre elles ceci de commun que je les éprouvais à la fois dans le moment actuel, et dans un moment éloigné, jusqu'à faire empiéter le passé sur le présent; à me faire hésiter à savoir dans lequel des deux je me trouvais . . ." (VIII, 228). In all three cases, a past moment is able to emerge into the context of the present through the intermediary of a sensation common to both times, even though the external circumstances of the past and the present moments are radically different.

The narrator compares his experiences of involuntary memory to analogies: "Cet être-là n'était jamais venu à moi, ne s'était jamais manifesté qu'en dehors de l'action, de la jouissance immédiate, chaque fois que le miracle d'une analogie m'avait fait échapper au présent. Seul, il avait le pouvoir de me faire retrouver les jours anciens, le temps perdu, devant quoi les efforts de ma mémoire et de mon intelligence échouaient toujours" (VIII, 228). Although he does not expound on the exact nature of the connection between an analogy and an experience of involuntary memory, his ensuing analysis implies that the superimposition of a past moment onto the present is like the joining of two words in a metaphor. Metaphor gives rise to a field of signification that originates neither from one word nor the other but from an element common to both, which is beyond discourse and reason, in the realm of the inexpressible. Similarly, a past/present reminiscence reveals a moment of time which is atemporal: "Rien qu'un moment du passé? Beaucoup plus, peut-être, quelque chose qui, commun à la fois au passé et au présent, est beaucoup plus essentiel qu'eux deux"
(VIII, 229).

In the third level of his enquiry, the narrator explores the manner in which he interacts with the past/present analogy that life presented to him, and by doing so, he inadvertently conducts an investigation of the second stage of the movement of signification of metaphor—the interaction of a reader/observer with an analogy that is presented to him in a work of art. Just as an extra-temporal moment was able to reveal itself through the duplication of a past sensation in the present, an extra-temporal "being" (the essential nature of the narrator) is able to emerge into consciousness through its recognition of itself in its spatial double—the extratemporal essence disengaged by the past/present analogy:

Mais qu'un bruit, qu'une odeur, déjà entendu ou respirée jadis, le soient du nouveau, à la fois dans le présent et dans le passé, réels sans être actuels, ideaux sans être abstraits, aussitôt l'essence permanente et habituellement cachée des choses se trouve liberée, et notre vrai moi qui, parfois depuis longtemps, semblait mort mais ne l'était pas entièrement, s'éveille, s'anime en recevant la celeste nouriture qui lui est apportée (VIII, 230).

Now let us compare the first and third levels of the narrator's enquiry in order to clarify their common metaphorical structure. In both the past/present analogy and the analogy/narrator interaction, two apparently dissimilar phenomena dovetail as a result of a factor common to them both, and thus allow their essential quality (innate common essence) to reveal itself momentarily and to transcend the external differences of the two juxtaposed phenomena in which it was
enshrined.

Having discerned precisely why the three "intimation" experiences gave him the same inexplicable happiness (they fed the being in him that could nourish itself only on the essence of things), the narrator proceeds to investigate other phenomena which produced an effect similar to that engendered by his experiences of involuntary memory. He critically questions the significance of the "obscure impressions" which solicited his attention in a manner somewhat similar to his involuntary reminiscences, but which differed from the latter in that they concealed within them not a sensation dating from an earlier time but a new truth:

Cependant je m'avisai au bout d'un moment après avoir pensé à ces résurrections de la mémoire, que, d'une autre façon, des impressions obscures avaient quelquefois, et déjà à Combray du côté de Guermantes, sollicité ma pensée à la façon de ces reminiscences, mais qui cachaient non une sensation d'autrefois mais une vérité nouvelle, une image précieuse que je cherchais à découvrir par des efforts du même genre que ceux qu'on fait pour se rappeler quelque chose, comme si nos plus belles idées étaient comme des airs de musique qui nous reviendraient sans que nous les eussions jamais entendus, et que nous efforcerions d'écouter, de transcrire (VIII, 236).

Just as the joining together of dissimilar phenomena in a metaphor allows us to perceive their common essence, so the narrator's comparison permits him to see clearly the common denominators shared by the involuntary reminiscences and the obscure impressions. He notices immediately that they both presented themselves to him involuntarily; he was not free to choose them (VIII, 237). Their superimposition also causes him
to realize that the factor first perceived as their manifest difference is in fact their similarity: whereas the reminiscences brought to him an old truth (a sensation dating from an earlier time), the obscure impressions appeared to bring with them a new truth (VIII, 236). Closer examination of that new truth, however, leads him and the reader to the realization that the new truth is older than the old truths returned to him through involuntary memory, and that both experiences are engendered by analogous mechanisms. Involuntary memory gave the past back to the narrator through the exact duplication in the present of a sensation that he had experienced in the past—a common sensation that allowed that past moment momentarily to re-emerge into the context of the present moment. Similarly, the obscure impressions appear to be "déjà-vu" even though he has never noticed them before, because their outlines duplicate characters in an inner book of unknown symbols carved in relief, which he stumbled on unconsciously when he encountered their double in lived experience.

En somme dans un cas, comme dans l'autre, qu'il s'agit d'impressions comme celle que m'avait donnée la vue des clochers de Martinville, ou de réminiscences comme celle de l'inégalité des deux marches ou le goût de la madeleine, il fallait tâcher d'interpréter les sensations comme les signes, d'autant de lois et d'idées, en essayant de penser, c'est à dire de faire sortir de la pénombre ce que j'avais senti, de le convertir en un équivalent spirituel . . . qu'il s'agit de réminiscences dans le genre du bruit de la fourchette ou du goût de la madeleine ou de ces vérités écrites à l'aide de figures dont j'essayais de chercher le sens dans ma tête ou, clochers, herbes folles, elles composaient un grimoire compliqué et fleuri . . . (VIII, 237).

Quant au livre intérieur de signes inconnus (de
Like the past/present analogy engendered by an experience of involuntary memory, the obscure impressions signal a natural, metaphorical process.

The narrator perceives at this time a connection between the fashioning of a work of art from life experience and the rendering of an idea from an obscure impression: "... il fallait tâcher d'interpréter les sensations comme les signes d'autant de lois et d'idées, en essayant de penser, c'est à dire de faire sortir de la pénombre ce que j'avais senti, de le convertir en un équivalent spirituel. Or ce moyen qui, me paraissait le seul, qu'était-ce autre chose que faire une oeuvre d'art" (VIII, 237)? Just as he was not able to choose voluntarily the signs or impressions that life presented to him to decipher, so the narrator realizes that he is not free to decide how he shall create a work of art: the obscure impression intimates an idea because its shape duplicates that of a pre-existent idea outlined in the unknown book of symbols traced by life; similarly, his work of art is pre-existent in him and he is obliged to discover it:

Ainsi j'étais déjà arrivé à cette conclusion que nous ne sommes nullement libres devant l'oeuvre d'art, que nous ne la faisons pas à notre gré, mais que, pré-existent à nous, nous devons, à la fois parce qu'elle est nécessaire et cachée, et comme nous ferions pour une loi de nature, la découvrir. Mais cette
Before proceeding to tell us exactly how the work of art pre-existent in him may be drawn forth from life experience, the narrator describes one more experience of involuntary reminiscence: the resurrection of his younger self by his re-discovery, in the Guermantes' library, of François le Champi—a book that he had read long ago in his childhood. As a result of his re-encounter with the novel, he comprehends that any object from the past re-encountered in the present brings with it multiple and different sensations: ... une chose que nous avons regardée autrefois, si nous la revoyons, nous rapporte, avec le regard que nous y avons posé, toutes les images qui le remplissait alors" (VIII, 245). Because the reality of an object (in this case, the book) is not limited to the object itself, but comprehends all of the sights, sounds and smells that are in any way associated with it, the narrator realizes the fallacy of "realistic" literature: in its attempt to portray reality, it contents itself with describing a miserable abstract of lines and surfaces (VIII, 250), and takes for granted that the reality of the object is limited to the object itself. In fact, what constitutes reality is a certain connection between these immediate sensations and the memories that envelop us simultaneously with them: "Une heure n'est pas une heure, c'est
un vase rempli de parfums, de sons, de projets et de climats. Ce que nous appelons la réalité est un certain rapport entre ces sensations et ces souvenirs qui nous entourent simultanément—rapport que supprime une simple vision cinématographique. . . . " (VIII, 250). In order for a literary work to represent reality, therefore, it must reproduce the relationship between different objects that occurs naturally ("... rapport unique que l'écrivain doit retrouver pour en enchaîner à jamais dans sa phrase les deux termes différents", VIII, 250) and the only way a writer can duplicate that rapport in a work is through the use of metaphor—the illumination of a quality common to two sensations by linking them in an analogy, and thus extracting their common essence and re-uniting them to each other (VIII, 250).

After assuring us that the translation of "reality" into a literary work is possible only through metaphor, the narrator investigates the materials or sources that give birth to a literary work, the methods by which these origins of writing are transformed into literature, and the relationship of art to life experience. He proclaims that the work of the artist and the function of art is to undo the heap of verbal concepts that form our "false life" (the work of the spirit of imitation, our passions, our abstract intelligence) and to force us to travel back into the depths from which we originally came, where that which really existed lies unknown within us: "... c'est ce travail que l'art défera, c'est la marche en sens contraire, le retour aux profondeurs où ce qui a existé réellement gît inconnu
de nous, qu'il nous fera suivre" (VIII, 263). We can perceive from this quotation that art has an affinity with the narrator's previously discussed experiences of involuntary memory—both effect a return to a previous reality. His experiences of involuntary memory allowed him to regain a moment of time in its pure state. Similarly, he now perceives that art catalyzes the re-creation of one's true life, or re-juvenates one's true impressions of reality that were apparently irrevocably lost through their translation into the everyday language of habit and logic (VIII, 262).

The narrator realizes that the source materials for a work of art are his past life: "Alors, moins éclatante sans doute que celle qui m'avait fait apercevoir que l'oeuvre d'art était le seul moyen de retrouver le temps perdu, une nouvelle lumière se fit en moi. Et je compris que tous ces matériaux de l'oeuvre littérale, c'était ma vie passée" (VIII, 260). Before reaching this conclusion, however, he discusses the means by which life experience is reduced and translated into literature. If we compare the metaphorical process as just experienced by the narrator to the process an artist employs to reduce life experience into general laws, we can see that the relationship between art and its source (life experience) is metaphorical in nature. Just as the "obscure impressions" appeared to him to be signs of an idea, so he now realizes that the people and places in life are fragmentary reflections of a divinity or an idea. In order to restore to life (Albertine, Gilberte, Saint-Loup, Guermantes, Balbec, etc.) the true meaning stolen by the false
life of habit, he comprehends that he must detach himself from the individuals and translate them into generalities, which can then be expressed and conserved in a work of art:

The reduction of multiple life experiences into generalities is an essential step: in order to express and preserve reality, the artist must eliminate all of the extraneous elements that continuously envelop everyday life:

A writer's comparison of multiple characters and their consequent reduction into one general character that expresses one truth structurally resembles the narrator's previous comparison of all of his diverse experiences that engendered in him the same inexplicable happiness and their subsequent reduction into one revelation—the essence of things. By disengaging an internal essence common to externally different
phenomena, both of these multiple-termed comparisons duplicate the metaphorical process.

During his analysis of his experiences of involuntary memory, the narrator suggested that such occurrences produced in him the same inexplicable happiness because they all disengaged a common essence, and they therefore all fed the "being" in him which was only able to make itself known through its recognition of itself in its double—the essence of things. In a similar vein, he suggests that the reader and the text of a literary work are doubles whose reflective relationship allows their common truth to reveal itself: on reading the book, the reader reads himself, and by recognizing himself in the text, allows the truth of the text to reveal itself as such, and vice versa.

. . . chaque lecteur est, quand il lit, le propre lecteur de soi-même. L'ouvrage de l'écrivain n'est qu'une espèce d'instrument optique qu'il offre au lecteur afin de lui permettre de discerner ce que sans ce livre, il n'eut peut-être pas vu en soi-même. La reconnaissance en soi-même par le lecteur, de ce que dit le livre, est la preuve de la vérité de celui-ci, et vice versa. . . . (VIII, 276).

Although the narrator does not draw a parallel between the translation of art into life and the reading of a book, their common binary structure and their similar effect (the revelation of a third reality which was not apparent except through the binary relationship) causes a macrometaphorical rapport to establish itself between these two processes which individually, are macrometaphorical in their own right. In the first case, the reduction of life experience into literary expression gives rise to a metaphor-like relationship between life and literature
which allows us to perceive the true life of inexpressible impressions that elude the false life of thought, intellect and habit. In the second case, the reader and the book disengage a common truth through the other's recognition of itself in its internal double.

Having reached the eighth level of the narrator's investigation, it is necessary to explore the common essential nature of the first and last link in the analytical chain which Marcel has just forged: involuntary memory experiences and the process of writing both give a second life to sentiments that had apparently ceased to exist (VIII, 269), but this second life is more than a moment of the past regained; it is a truth which transcends the component parts of the interaction that revealed it. In all eight links of the analytical chain of ideas expounded by the narrator—beginning with his examination of the nature of all of the experiences that produced in him the same inexplicable happiness, climaxing in his consequent discovery of the device of metaphor, and culminating in his realization of the means whereby life experience may translate itself into art—the narrator consistently employs a technique that reflects the metaphorical process. When considered as a whole unit, the eight succeeding levels of investigation constitute a serial superimposition of innately similar phenomena whose juxtaposition allows their common denominators to reveal themselves, even though the narrator does not articulate in all cases the exact nature of the resemblance. When examined individually, each link in the chain of ideas gives rise to a
comparison of externally dissimilar terms whose innate similarity is clarified as a result of the comparison. Whether the comparison is conducted between several phenomena or in the context of a bipolar interaction, its effect is the same: it liberates the essential quality common to different sensations and re-establishes their innate relationship, in a connection that eludes expression through the language of logic.

Metaphor is not simply comparison, however. In order to understand the metaphorical process, we must also understand the conditions and forces which metaphor brings into play. All of the comparisons made by Proust's narrator in the course of his investigation of the three "intimations" and related experiences give rise to three inter-related conditions that are responsible for the revelation of the common essence shared by dissimilar phenomena: 1) the limitation of the field of observation through selection, 2) the ensuing self-recognition of reflected doubles in each other, and 3) the consequent play of repetition and difference. Paradoxically, it is the external differences not shared by internal reflected doubles which put into relief the essence common to them both: during an experience of involuntary memory, for example, the difference between the present scene and the distant scene engendered around the sensation common to the past and the present causes the present scene to shatter momentarily and to grapple with the past scene: "Toujours, dans ces résurrections-là, le lieu lointain engendré autour de la sensation commune s'était accouplé un instant, comme un lutteur, au lieu actuel" (VIII, 227). The difference between the past
moment experienced in its pure state in the present, and the past moment as remembered in the present and as experienced in the past causes the pure past moment to be a truly new experience. At first, the narrator thinks that he has regained a moment of past time, that he is repeating the same moment. Then he realizes that the resuscitated past moment is something common to the past and to the present; something more essential and therefore different from both of them (VIII, 424) that was not able to reveal itself until the past and present moments engaged themselves in a play of repetition and difference. Just as the past/present analogy extricated a pure moment of time which was truly extra-temporal, the reader/book analogy disengages a truth that is common to, but also different from, the two phenomena whose relationship revealed it.

We have explored the common macrometaphorical structure of the past/present analogies experienced by the narrator, the translation of life experience into art, and the interaction of a reader with his book, and we have also investigated the metaphorical process and the forces to which it gives rise. We can now proceed to analyze A la recherche du temps perdu from a "metaphorical" perspective, comparing structural devices which the novel employs with the mechanism of metaphor as described in Le temps retrouve. Our analysis will show that all aspects of the novel reflect one basic pattern—the metaphorical process—and will thus demonstrate that the structure of Proust's novel corresponds to the theory of art expounded by his narrator in Le temps retrouve—that metaphor is the fundamental building block
of a literary work.
Footnotes


3 "Le Groupe de Liège" consists of several academicians (J. Dubois, F. Edeline, J.M. Klinkenberg, P. Minguet, F. Pire, H. Trinon) affiliated with the "Centre d'études poétiques" of the University of Liège, who grouped together to study questions which are being reconsidered by the "naguère méprisé et jadis glorieuse" discipline of Rhetoric. They have taken as their sign the Greek letter "μ"—the first initial of the word which signifies in Greek "la plus prestigieuse des métaboles" (metaphor). (Le groupe μ, La Rhétorique générale, Paris: Larousse, 1970, p. 7.)


5 Jacques Sojcher "La Métaphore généralisée", Revue Internationale de Philosophie, 23 année, No. 87, f. 1.

6 The above-mentioned texts are not the only works which define metaphor in a general sense. As early as 1873, Friedrich Nietzsche stretched the limits of metaphor to such an extent that he attributed metaphorical power to every use of sound in speaking, which comes down to "treating every signifier as a metaphor for the signified, while the classical concept of metaphor denotes only the substitution of one signified for another so that the one becomes the signifier of the other."

A nerve stimulus, first transformed into a percept!
First metaphor! The percept again copied into a sound. Second metaphor!

(The discourse between quotation marks is from a commentary by


9 Genette, "La Rhétorique restreinte", Communications, p. 158.


Although Genette does not explain at this time the exact manner in which Aristotle's definition of metaphor is general, Richard Macksey and Gerald Kamber—in another paper written in 1970 ("Negative Metaphor and Proust's Rhetoric of Absence"), suggest that Aristotle, like Proust, seems to consider stated comparison or simile as a subordinate part of his metaphor (863).

Jacques Derrida, in "White Mythology: Metaphor in the Text of Philosophy" (1974) acknowledges that Aristotle uses the word metaphor in a general sense because metaphor in Aristotle is always connected with a theory of diction; which implies that metaphor is like the difference between thought and speech, and for this reason is at the heart of tragedy (32). Like Nietzsche, he suggests that "Thought happens upon metaphor, or metaphor is the lot of thought at the moment at which sense attempts to merge of itself, to say itself, to express itself, to bring itself into the light of language" (32).

In a footnote which explains his contention that Aristotle used metaphor in the general sense, Derrida explains how Aristotle's usage of the term was general, and how it was regarded as such even by other ancient authors:

This generality gives rise to problems, which, as we know, have in a way recently become reactivated. We shall come back to them at the end. At all events, Aristotle was the first to consider metaphor as the general form of all figures of speech, or speech, whether by including them (as in the case of transfer by metonymy or synecdoche), or by having one of them
as its own best form, as in the case of an analogy or "proportional metaphor" (Rhetoric, 1411a ff.). No doubt this generality is in proportion to the degree to which metaphor remains unspecified. Aristotle was already being accused or excused at an early date. André Dacier wrote (in his Introduction to "La Poétique d'Aristote", 1733): "Some ancient authors condemned Aristotle for including under the term metaphor these first two cases, which are properly speaking only synecdoches: but Aristotle spoke in general, and he wrote at a time when refinements about figures of speech did not exist, either in distinguishing them, or in giving each of them a name which would have more clearly explained its nature. Cicero gives a sufficient justification of Aristotle when he writes in the De Oratore: "Aristotle in his Poetics uses metaphor in this extended sense, for any figurative meaning imposed upon a word: as a whole put for the part, or a genus for the species. But it would be unjust to tax this most acute writer with any inaccuracy on this account; the minute subdivisions, and various names of Tropes, being unknown in his days, and the invention of later rhetoricians." (p. 31, footnote 27, "White Mythology").

11 In his book Des Tropes, Dumarsais defines metaphor in the following terms:

La métaphore est une figure par laquelle on transporte, pour ainsi dire, la signification propre d'un nom à une autre signification qui ne lui convient qu'en vertu d'une comparaison qui est dans l'esprit. Un mot pris dans un sens métaphorique perd sa signification propre, et en prend une nouvelle qui ne se présente à l'esprit que par la comparaison que l'on fait entre le sens propre de ce mot et ce qu'on lui compare." (Des Tropes, Dumarsais. Fontanier, Genève: Slatkine Reprints, 1967; Reimpression of l'Edition de Paris, 1818).

12 Genette, "La Rhétorique restreinte", p. 158.

13 Ibid., p. 161.

14 Ibid., p. 160.

15 Ibid., p. 161.


17 Ibid., pp. 81-82.
Although the intricate fabric of Marcel Proust's Recherche is shot through with references drawn from the vocabulary of traditional rhetoric, the terms are transformed frequently by the author's persistent need to bend or refract conventional usage to his own private purposes (858).

To illustrate their proposal, Kamber and Macksey briefly examine Proust's utilization of the word "metaphor" in three separate passages of the text. In his usage of metaphor as a means of describing the perspective of Elstir's seascapes, for example, Kamber and Macksey comment that the "trope which seems more exactly to characterize Elstir's method in his paintings of reversing marine and contiguous terrestrial details would, in fact, be metonymy. But as we shall see, a number of other rhetorical figures are intimately related to Proust's notion of metaphor" (859). Although Kamber and Macksey never specify what other rhetorical devices and tropes are embraced by Proust's definition of metaphor, they do suggest that "Proust uses the
term generically for almost as broad an array of comparisons as Aristotle." In Aristotle, as in Proust, "the operative verbal idea is transfer--the application of a strange term across normal logical lines. . . . Like Proust, he seems to consider stated comparison or simile as a subordinate part of his metaphor" (863).

28 "La Rhétorique restreinte", p. 163.

29 Sojcher, "La Métaphore généralisée", p. 68.

30 Sojcher, "La Métaphore généralisée", p. 68.

31 Proust, like Antonin Artaud, denounced reason and logic as responsible for separating man from his true self (VIII, 241). Antonin Artaud, in "Le Théâtre et son double", (Oeuvres complètes, IV, Paris: Gallimard, 1978), attempted the creation of a theatrical form which would prevent the force of life or inspiration from being stolen from himself through its descent into speech or representation; that is to say, he desired a theatre of pure presence which would avoid the absence of the signified concept; absence being a fundamental condition of any system of representation. In order to realize this project, Artaud advocated the use of hieroglyphics, or a concrete language of the stage, which was to take the form of thousands of masks and cries which were supposed to be a more authentic expression of human emotions than words and conventional theatrical gestures. Artaud's project was a failure because he never realized that his totalitarian codification and rhetoric of forces was more oppressive to the force which eludes language than the devices of traditional language which, although it first robs speech of its "breath" through translation into representation, is also capable of acting as a restorative aperture, which paradoxically, through limitation and selection, can project the mind onto vistas which exceed itself.
II. A LA RECHERCHE DU TEMPS PERDU: THE TEXT AS MACROMETAPHOR

Proust's narrator tells us that the original idea behind everyday reality can be retrieved through the translation of life experience (the people, places and ideas an author has encountered) into a work of art (VIII, 260). In order to reveal beneath the signs of life the innate reality of an idea which habit, passion and intellect masked and distorted, a writer will reduce multiple life experiences into generalities and then translate them into a literary work, in which readers will see themselves because it is composed of general laws: (see pp. 40-41). The narrator realizes that a series of particular incidents in his own life--his love affairs--have naturally merged into one general law--the nature of love:

Tous ces êtres qui m'avaient révélé de vérités et qui n'étaient plus, m'apparaissaient comme ayant vécu une vie qui n'avait profité qu'à moi, et comme s'ils étaient morts pour moi. Il était triste pour moi de penser que mon amour, auquel j'avais tant tenu, serait, dans mon livre, si dégagé d'un être que des lecteurs divers l'appliqueraient exactement à ce qu'ils avaient éprouvé pour d'autres femmes. Mais devais-je me scandaliser de cette infidélité posthume et que tel ou tel pût donner comme objet à mes sentiments des femmes inconnues, quand cette infidélité, cette division de l'amour entre plusieurs êtres, avait commencé de mon vivant et avant même que j'écrivisse? J'avais bien souffert successivement pour Gilberte, pour Mme de Guermantes, pour Albertine. Successivement aussi je les avais oubliées, et seul mon amour dédié à des êtres différents avait été durable (VIII, 266).

Following the method that he has suggested, we can complete the narrator's project and demonstrate how the multiple
life experiences described by Marcel Proust in *A la recherche du temps perdu* merge into one basic pattern—metaphorical structure. When examining the "natural" metaphorical processes which led to the narrator's realization of the rule of metaphor and its intrinsic relationship to art and life, we saw that metaphor gives rise to a series of redoublings which build upon each other. Explaining how Proust's novel illustrates the rule of metaphor as an existential figure at the heart of life, human reality and art is an almost overwhelming task, as every word of the novel is metaphorical in nature insofar as it represents the displacement of sense between a signifier and its signified concept, and the number of metaphorical relationships which the text engenders is thus infinite. Even when one limits the field of investigation to specific ideas, places, structures and symbols which reflect the structure and effect of metaphor, one is still overwhelmed with material, as there is scarcely an incident, symbol, character or idea introduced in Proust's novel that is not functionally metaphorical, either as a single unit or in combination with another phenomenon.

It is essential, therefore, that we select for our analysis only the most prominent "signposts" of the work (keeping in mind that the principles demonstrated by these predominant phenomena are reflected in the novel's subsidiary characters, ideas, imagery and symbols), in order that we may perceive clearly the total symmetry of the novel, and not lose ourselves in the contemplation of composite elements, beautiful though they may be. Ideally, I would like to schematize on a large sheet of
paper the "geometric metaphor" traced by Proust's cross-referential images, characters, symbols, ideas and structures, in order to illustrate how they structurally compose a geodesic labyrinth of repetitions of the same focal image--metaphorical structure.

A. STRUCTURE AS MACROMETAPHOR

Although metaphor may take the form of a comparison involving more than two terms, Proust's narrator equates the metaphorical process in its most basic form with the establishment of a binary opposition: ("... la vérité ne commencera qu'au moment où l'écrivain prendra deux objets différents, posera leur rapport . . ., VIII, 250). In order to show, therefore, that the novel in its entirety constitutes a macrometaphor, we must look for binary oppositions built into the novel's architectonics, characterizations, symbols, ideas and imagery.

After a cursory glance at the whole work, two poles of reference are paramount in the reader's mind: the narrator's assumption in the concluding pages of Book One of the novel (Du côté de chez Swann) that the past is irrevocably lost to him ("La réalité que j'avais connue n'existait plus . . . le souvenir d'une certaine image n'est que le regret d'un certain instant, et les maisons, les routes, les avenues, sont fugitives, hélas! comme les années", I, 504), and his jubilation in the last book (Le temps retrouvé) when he discovers that past time can be restored to him through the
power of metaphor, or art: "Alors, moins éclatante sans doute que celle qui m'avait fait apercevoir que l'oeuvre d'art était le seul moyen de retrouver le temps perdu, une nouvelle lumière se fit en moi. Et je compris que tous ces matériaux de l'oeuvre littéraire, c'était ma vie passée" (VIII, 262). The title of the novel suggests that its subject of investigation is the search for lost time, while the title of the final volume of the novel intimates that the time which had previously been lost has now been found. Because "time lost" and "time regained" coincide with the beginning and the end of the novel, the structural placement of these concepts renders the totality of the novel a vast macrometaphor. The "body" of the novel is thus comparable to the "middle term" of a metaphorical phrase. The dates on the original manuscripts of A la recherche du temps perdu support this premise, as they demonstrate that the first and last volumes of the novel were written consecutively and that the middle volumes were written later,\(^5\) so that in the event of writing itself, the middle volumes were engendered from the polaric interaction of themes introduced in the first volume of the novel and consolidated in the last volume.\(^6\)

The narrator's investigation of his "intimation" experiences was conducted in Le temps retrouvé along two levels of comparison, which ultimately clarified each other. The primary level of his comparisons took the form of a spontaneous recall of all of the experiences that had produced in him a similar, inexplicable happiness. The recall of these experiences did not result from the work of his intelligence or
any externally imposed criteria of selection that it could impose, but occurred spontaneously as these experiences summoned up each other through the intermediary of their common, essential quality—the inexplicable happiness which they all evoked:

After the impression of inexplicable happiness had recalled to itself all experiences that engendered a similar effect, the narrator compared these experiences to each other in order to discern the nature of their similarity. His conscious comparison of one phenomenon to another, however, was only possible after these phenomena had spontaneously evoked each other through the intermediary of their common essential nature. In Chapter One, we saw that the subterranean relationship of these different experiences is both the manifestation and the source of a "natural" metaphorical process. Just as poetic metaphor consists of the combination of two terms in a single
phrase (a comparison that is facilitated by the common essential quality which these terms share), a "natural" metaphor results from the correspondence which links different phenomena whose common essential natures are analogous. Because these "natural" metaphors may leap across vast distances in time and space, and dovetail symbols, ideas and entities that are not necessarily connected causally, we described them as "macrometaphors" (see pp. 11, 19, 31).

The pattern traced by the introduction and development of characters, places and ideas in Proust's novel reflects the order of introduction of material during the narrator's investigation of his "natural" metaphorical experiences. Almost all of the main elements and the binary oppositions they bring into play are introduced to the reader in the first book of the novel, Du côté de chez Swann, in superimposed form. Although the narrator does not articulate immediately the internal connection that exists between the many characters, milieus, symbols and ideas introduced at this time, their textual proximity intimates, as if through an unvoiced "natural" metaphor, a common denominator which manifests itself more directly in succeeding books through a complex network of "traditional" poetic analogies. This network takes form as the narrator compares diverse characters, symbols, places and ideas. Through these cross-comparisons and the multi-levelled play of reflected doubles that they engender, the common, internal essence of these diverse phenomena reveals itself. The intertwined analogies of Books Two to Eight thus reflect the
inarticulate macrometaphors of Book One, which emerge from the
textual superimposition of characters, symbols and ideas, in the
course of the unfolding of the text.

In order to explicate successfully the macrometaphorical
quality of the totality of A la recherche du temps perdu, our
analysis must proceed through three distinct levels which
duplicate those the narrator used in his analysis of the natural
analogies he experienced. The first step of his inquiry into
the nature of his past/present "intimations" entailed the
recognition of all of the experiences in his life which had
produced in him the same, inexplicable happiness (VIII, 222).
Similarly, the first step of our analysis of Proust's novelistic
structure will be to enumerate the major elements introduced in
Du côté de chez Swann, and to show how their close textual
proximity intimates a common essence that is left unexpressed at
this time. We saw that the second primary step of the
narrator's investigation consisted of direct comparisons of
different types of phenomena which produced in him the same
feeling of inexplicable happiness. He first compared the three
experiences of involuntary memory to each other, in order to
discern clearly the nature of the common effect they gave rise
to and the conditions which produced it. Next, he compared the
experiences of involuntary memory to another group of
phenomena--the obscure impressions--that also produced a feeling
of inexplicable happiness in him, in order to clarify the nature
of the common denominator which he intuitively felt that they
possessed. Correspondingly, in the second step of our analysis
of *A la recherche du temps perdu*, we shall examine the comparative cross-references the narrator establishes between different elements in Books Two to Eight, showing how the common denominator which is suggested through the textual superimposition of diverse phenomena in Book One (*Du côté de chez Swann*) is clarified through the establishment of analogies in succeeding books. The third and most essential step which led to the narrator's discovery of metaphor consisted of his recognition of a structure and effect common to all of the various groups of natural analogies investigated, and to poetic metaphor. Thus, after examining the cross-references which the narrator establishes between the multiple elements introduced in the novel, the third step of our analysis will be to establish the common denominator which predominates after the multiple cross-references have reduced themselves into each other through their interplay. If the common denominator that reveals itself at the heart of all of the characters, symbols, places and ideas examined in the novel is the metaphorical process, then the novel will illustrate that metaphor can function as the basic building block of a literary work.

1. **Book One, Part I**

The first chapter of the first book of *A la recherche du temps perdu* consists primarily of an enumeration of many characters, experiences and ideas which are not directly related to each other in any way except that they are all experienced by the narrator. Because of their close proximity in the text,
However, the reader begins to perceive their unvoiced common structure and effect, which not only engenders a subliminal communication between these phenomena, but also clarifies the common, essential nature that gave rise to it.

In the first few pages of the book, Proust introduces in quick succession three events whose effect and basic structure all parallel metaphor, even though the narrator does not recognize their underlying relationship at this time: 1) the interaction of the narrator with the book that he is reading, 2) a description of the transformational effects induced by a sleep-like state, and 3) the transmutation of reality by the magic lantern. All of the experiences examined entail a bipolar interaction, either in themselves or in their relationship to another entity.

The first paragraph of the novel describes the primary macrometaphor engendered by any literary work—the interaction of a reader with the text: "... je n'avais pas cessé en dormant de faire des réflexions sur ce que je venais de lire, mais ces réflexions avaient pris un tour un peu particulier, il me semblait que j'étais moi-même ce dont parlait l'ouvrage" (I, 9). The interaction of two realities—the narrator and his book—produces a fusion of these two realities—the narrator becomes the subject of his book—which is neither like the book nor its reader, but a new reality that transcends them both—a book about the reader. Similarly, the superimposition of his drifting memories onto the reality of the present moment—the room in which he has slept—causes that room to alter itself and
become all the rooms in which he has ever slept in his life:

Sa mémoire, la mémoire de ses côtes, de ses genoux, de ses épaules, lui présentait successivement plusieurs chambres où il avait dormi, tandis qu'autour de lui les murs invisibles changeaient de place selon la forme de la pièce imaginée, tourbillonnaient dans les ténèbres (I, 13).

Shortly after presenting his reflections on the transformations induced by his semi-somnambulistic state, the narrator describes a physical device—the magic lantern—which produces a similar effect. The series of memory images conjured up in the narrator's mind superimposed themselves upon the reality of his room and successively transformed it into every room he had slept in. Similarly, the superimposition of the images projected by the magic lantern onto the curtains of his bedroom in Combray when he was young altered the reality of that room and rendered a new reality, which was a fusion of the pictorial coloured images of a distant Merovingian past with the objects of the present (I, 16-18).

The remainder of the characters, incidents, phenomena and milieus introduced in Chapter One of *Du côté de chez Swann* repeat over and over again the dual structure and transformational effect of the three experiences analyzed above. When discussing his first encounter with the novel *François le Champi*, the narrator tells us that the work appeared to have the power of transforming the commonplace into the sublime. The mundane words and thoughts which comprise the story interacted to produce an intonation or strange, rhythmic utterance:
Les procédés de narration destinés à citer la curiosité ou l'attendrissement, certaines façons de dire qui éveillait l'inquiétude et la mélancolie, et qu'un lecteur un peu instruit reconnaît pour communs à beaucoup de romans, me paraissait—simplement . . . une émanation troublante de l'essence particulière à François le Champi (I, 54).

Although the narrator does not investigate at this time the structures that caused the commonplace words to transform themselves into a mysterious emanation, he does immediately describe—without articulating their common effect or establishing in anyway a direct comparison—a series of other phenomena that also produce new realities. As an illustration of his conviction that past time may be restored to us through the intermediary of a physical object, for example, he recounts a Celtic myth which describes the liberation of dead souls through a person's chance encounter in the present with the object that houses the soul:

Je trouve très raisonable la croyance celtique que les âmes de ceux que nous avons perdus sont captives dans quelque être inférieur, dans une bête, un végétal, une chose inanimée, perdues en effet pour nous jusqu'au jour, qui pour beaucoup ne vient jamais, où nous nous trouvons passer près de l'arbre, entrer en possession de l'objet qui est leur prison. Alors elles tressaillent, nous appellent et sitôt que nous les avons reconnues, l'enchantement est brisé (I, 57).

Without the interaction between the two entities (the object containing the departed's soul, and the friend of the departed), the soul would not be released. Thus, the Celtic myth recounts a phenomenon that is purely metaphorical in nature.

The narrator recounts an incident of his own life--his involuntary memory of his past in Combray induced by the
repetition in the present of an action first performed in the past—whose effect parallels the release of the soul of the departed through the chance encounter of the object which enclosed it. One cold day in winter, he accepts some tea from his mother, and she serves it with a "madeleine". Like a metaphorical phrase, the joining together of the tea and the madeleine gives rise to a third reality: "D'où avait pu me venir cette puissante joie? Je sentais qu'elle était liée au goût du thé et du gâteau, mais qu'elle le dépassait infiniment, ne devait pas être de même nature (I, 58). Although the narrator does not immediately define the source of the joy that the tea and the cake produces in him (I, 58), he finally identifies it with other cups of tea accompanied by madeleines that he used to take with his Aunt Léonie years earlier on Sunday mornings at Combray. He will not discover until the last volume of the novel the reason why the memory of Combray made him so happy; he does realize at this time that the repetition in the present of an action performed in the past resuscitates the memory of that past action and all of the sights and sounds associated with it:

Et comme dans ce jeu où les Japonais s'amusent à tremper dans un bol de porcelaine rempli d'eau, de petits morceaux de papier jusque-là indistincts, qui à peine y sont-ils plongés, s'étirent, se contournent, se colorent, se différencient, deviennent des fleurs, des maisons, des personnages consistants et reconnaissables, de même maintenant toutes les fleurs de notre jardin et celles du parc de M. Swann, et les nymphéas de la Vivonne, et les bonnes gens du village et, leurs petits logis, et l'église et tout Combray et ses environs, tout cela qui prend forme et solidité, est sorti, ville et jardins, de ma tasse de thé (I, 61).
This simile—utilized by Proust to illustrate the nature of the transcendental experience engendered by the tea and the madeleine—describes a phenomena which is essentially metaphorical also: the paper used in the Japanese game exists in two states—a crumpled ball and an emergent, distinct form. Both states co-exist in one entity—the paper—just as two phenomena co-exist in the links of one poetic image (I, 61).

The imagery, phenomena and characters introduced in the second chapter of Part I ("Combray") reflect the structure and effect of the phenomena described in the first chapter. The lime blossoms of the tisane he shares with his aunt Leonie recall in their nature the Japanese papers: the blossoms are a single entity that assumes two distinct appearances. In the process of drying, the leaves lost or altered their former appearance of green buds, and now suggest instead the most incongruous things:

Les feuilles, ayant perdu ou changé leur aspect avaient l'air des choses les plus disparates d'une aile transparente de mouche, de l'envers blanc d'une étiquette, d'un pétale de rose, mais qui eussent été empilées, concassées au tressées comme dans la confection d'un nid (I, 65).

The lime blossoms—whose dual nature reflects the binary structure of metaphor—then become one part of a ceremony which unites two components (the taking of tea with madeleines) which recalled (in the narration of Chapter One) the whole of Combray to the narrator: "Bientôt ma tante pouvait tremper dans l'infusion bouillante dont elle savourait le goût de feuille morte ou de fleur fanée une petite madeleine dont elle me
tendait un morceau quand il était suffisamment amoli" (I, 66).

One pole of the two part ceremony is thus itself dual in nature, forming the structural pattern of the whole novel which is primarily binary in nature and continually divides into smaller binary units.

Immediately following his description of the dual nature of the lime blossoms, the narrator sketches the portrait of the church of Combray—yet another entity whose component parts manifest the dual structure possessed by metaphor and all of the other phenomena discussed above. As a result of the interaction of the light with their little panes of glass, the stained glass windows of the church transform themselves to represent multiple realities, in a manner that recalls the narrator's former description of the Japanese papers:

Il y en avait un qui était un haut compartiment divisé en une centaine de petits vitraux rectangulaires où dominait le bleu, comme un grand jeu de cartes pareils à ceux qui devaient distraire le roi Charles VI; mais soit qu'un rayon eut brillé, soit que mon regard en bougeant eut promené à travers la verrière, tour à tour éteinte et rallumée, un mouvant et précieux incendie, l'instant d'après elle avait pris l'éclat changeant d'une traine de paon, puis elle tremblait et ondulait en une pluie flamboyante et fantastique qui dégouttait du haut de la voûte sombre et rocheuse, le long des parois humides (I, 76).

Likewise, on the walls of the church, the colours of two tapestries have melted into one another, to add expression, light and relief to the pictures: "Deux tapisseries de haute lice représentaient le couronnement d'Esther ... auxquelles leurs couleurs, en fondant, avaient ajouté une expression, un relief, un éclairage (I, 77). The apse of the church introduces
into Proust's narrative an example of a lack of correspondence between external appearance and internal reality—a dichotomy which shall be one of the main subjects of investigation of the Recherche: "L'abside de l'église de Combray peut-on vraiment en parler? . . . le tout avait plus l'air d'un mur de prison que d'église" (I, 78). The church also produces in the narrator the same effect engendered by the tea and the madeleine: he tells us that the chance encounter in a three cornered alley of a duplication of the same old crumbling wall with windows pierced in it like the apse of Combray causes the essence of the church—that of a dear, familiar friend—to be restored to him (I, 78-79). Bringing together two of the main cross-currents of Proust's investigation (past/present reminiscences, the dichotomy of appearance and reality), the church of Combray represents the common essential nature of these phenomena, which is recognized by the narrator years later, in Le temps retrouvé.

Like a metaphor, the steeple of Combray is a bi-partite structure whose components merge into each other. The steeple is characterized by the dual symmetry of pairs of windows which rise one above the other until they reach the spire itself, at which time the stony slopes draw together (I, 80-81). The effect engendered by the steeple also resembles the effect produced by metaphor: the narrator attributes to the spire some quality "beyond the power of words" ("quelque chose d'ineffable", I, 82).

After alluding to the artistic quality of the steeple of Saint-Hilaire and the common denominator that it shares with
works of genius, the narrator explores more directly another parallel between life experience and art—the mirror resemblance of the pregnant kitchen girl in his aunt Leonie's kitchen, and the allegorical figure of Charity in Giotto's frescoes. As a result of their similar appearances, the servant girl and the figure of Charity co-exist in a macrometaphorical relationship which gives rise to a total reversibility of their characteristics: the work of art, which is apparently an abstract entity, appears as much alive as the pregnant servant girl, while she herself seems to be an abstract personality who is scarcely less allegorical than the fresco (I, 102).

The narrator's observations on the mirror relationship of life and art as exemplified by the servant girl and Giotto's Charity is followed soon after by a comparison of novelistic time with actual time. His reflections once again assume the form of a bipolar comparison, similar to the structure of metaphor: the juxtaposition of dissimilars (in this case, the time of the novel versus the time of the real world) allows us to perceive new truths that would not be apparent without the opposition. The accelerated time of novels, for example, permits us to perceive things about real life that real life would not reveal to us, as the slow course of its development would prevent our perception of them (I, 106).

Although the narrator does not establish any connection between the life/novel dichotomy and the view from the top of the belfry in Combray, (his next subject of investigation), there are structural parallels between the two occurrences which
cause a metaphor-like correspondence to establish itself between them. He remarks that, from the top of the belfry, one can see places together that one is accustomed to seeing separately, with the result that the view from up there is like a fairytale (I, 130). Similarly, the life/novel parallel discussed above allows us to see in quick succession experiences that would take several years or even several lives to experience in reality. Thus, both experiences are like metaphors that bring together dissimilars not customarily associated with each other, and allow us to perceive new realities which transcend the components that engendered them.

The next few pages of Proust's text and our textual analysis are devoted largely to an exploration of the dichotomy of external appearance and internal reality—a key theme of the novel which was introduced through the narrator's description of the apse of Combray. In swift succession, superimposed upon one another in the text, Proust describes two characters—Legrandin and Vinteuil's daughter—and one natural phenomenon—the hawthorn blossoms—which are all characterized by a lack of correspondence between their external appearance and their internal reality. Mlle Vinteuil, the daughter of the composer whose music will later play a paramount role in revealing to the narrator the intrinsic relationship of metaphor and art—is a walking incarnation of metaphorical structure: she brings together in one entity (her own body) two dissimilar natures—her external self of a mannish, good-sort of woman, and her internal reality of a sensitive woman in tears. Both
natures, we are told, occasionally reveal themselves simultaneously in the same face, as though one transparent picture was superimposed upon a different one: "... on voyait s'éclairer, se découper comme par transparence, sous la figure hommasse du "bon diable", les traits plus fins d'une jeune fille éplorée" (I, 139).

Immediately upon leaving the church where he has seen Mlle Vinteuil, the narrator feels the bitter-sweet smell of almonds steal toward him from the hawthorn blossoms, and remarks that the colouring of this flower—which smells like something it isn't—is dual, even though it first appears to be monochromatic. It consists of little spots of a creamier colour almost concealed beneath the dominant colour, like the sweetness of Mlle Vinteuil's cheeks beneath their freckles (I, 139).

Shortly after describing the dual nature of Mlle Vinteuil and the hawthorn blossoms, the narrator introduces us to two other dichotomous entities—the chicken prepared for dinner by Francoise, and Legrandin, an intellectual who is a friend of the family. The chicken, which is classified first as a "filthy creature" ("sale bête") in life, is transformed in death into a "gold-embroidered chasuble" which is served up at dinner: ". . . au dîner, du lendemain, par sa peau brodée d'or comme une chasuble et son jus précieux égoutté d'un ciboire" (I, 148). Like Mlle Vinteuil's internal, feminine nature which is hidden behind her boyish appearance, the other side of Legrandin's predominantly intellectual nature surfaces: while momentarily observing him being introduced to a woman, Marcel sees a base,
sensual side of Legrandin he never expected existed (I, 152).

Through a common disparity between external appearance and internal reality, a subterranean connection establishes itself between two dissimilar characters (Mlle Vinteuil and M. Legrandin) and two dissimilar phenomena (the apse of Combray and the hawthorn blossoms), even though the narrator articulates a link between only two of these—the hawthorn blossoms and Mlle Vinteuil's cheeks. The device that allows us to perceive this common denominator of dissimilars is macrometaphor, which, in this case, takes the form of a series of innately similar, externally different phenomena superimposed upon each other, by means of their contiguous introduction in the text.

The dichotomous relationships of reader/text, past/present, art/life, exterior/interior that we have examined, and the binary structures which we have observed in characterizations and other phenomena introduced in "Combray" all have as their macro-double the topographical and geographical bifurcation that characterizes Combray: in the neighbourhood are two ways or roads which the narrator and his family take for their walks. These two ways are seemingly so diametrically opposed that they actually have to leave the house by a different door according to the way they have chosen. The way towards Méséglise-la-Vineuse is called Swann's way because it passes along the boundary of Swann's estate, and the other way is called the Guermantes' way because it proceeds towards the Guermantes' estate (I, 162). Although the two ways are one of the primary macrometaphorical structures of the novel, it is difficult to
establish immediately their essential metaphorical function, as the narrator stresses their total physical and spiritual separation: whereas the Méséglise Way comprises the finest view of a plain that one could see anywhere, the Guermantes' way typifies river scenery (I, 163). More important than the physical characteristics which separate them, however, is the distance which exists between the two ways in the narrator's mind: "Mais surtout je mettais entre eux bien plus que leurs distances kilométriques, la distance qu'il y avait entre les deux parties de mon cerveau où je pensais à eux, une de ces distances dans l'esprit qui ne font pas qu'éloigner, qui séparent et mettent dans un autre plan" (I, 163). In spite of their apparently irrevocable separation, however, the narrator implies that the two ways are paradoxically united by their difference: "... je leur donnais, en les concevant ainsi comme deux entités, cette cohésion, cette unité qui n'appartiennent qu'aux créations de notre esprit" (I, 163). At this time, we begin to perceive how the two ways exist in the narrator's mind in an essentially metaphorical relationship: they are two distinct entities which, despite their apparent separation, are subterraneously connected. The narrator's concluding remarks about what the two ways did for him at the end of Chapter Two affirms their unity, and suggests their essential metaphorical nature: they make him feel several separate things at the same time, and invest his impressions with depth and foundation:

Sans doute pour avoir à jamais indissolublement uni en moi des impressions différentes, rien que parce qu'ils me les avaient fait éprouver en même temps, le côté de
In the previous pages, we have analyzed from a structural point of view an assortment of different phenomena, objects, characters, experiences and places that are presented in Part One ("Combray") of the first book of the novel. We saw that, despite their externally dissimilar natures, all of these phenomena manifest a common, dual structure and transformational effect, which resembles the structure and effect of metaphor as described by the narrator in the final volume of the novel—_Le temps retrouvé_. The superimposition of these diverse phenomena one upon the other in the text reveals their innate similitude, even though it is never voiced by the narrator, and consequently causes macrometaphorical correspondences to engender themselves between these entities and events.

2. **Book One, Part II**

The second part of _Du côté de chez Swann_ ("Un amour de Swann") introduces themes and characters whose structures, effects or essential natures internally reflect motifs introduced in Part I ("Combray"). The play of doubles which these two chapters engender cause them to function as the two terms of a macrometaphor.

The structure and effect of Vinteuil's sonata, for example,
closely resembles the structure of and the effect produced by the steeple of Combray and the madeleine dipped in tea. In "Combray", the narrator told us that the taste of the tea and the madeleine was an infinitely transcendental experience (I, 58), and that the steeple of Combray possessed some quality beyond the power of words (I, 82). Similarly, when Swann hears Vinteuil's sonata for the second time, he remembers that it opened and expanded his soul (I, 251). Just as the tea and the madeleine produced in the narrator a feeling of inexplicable happiness (I, 58), so Vinteuil's sonata leads Swann towards a state of happiness that is noble, unintelligible, but yet clearly indicated: "D'un rythme lent elle le dirigeait ici d'abord, puis là, puis ailleurs, vers un bonheur noble, inintelligible et précis" (I, 252).

We saw previously that the steeple and the experience of the madeleine dipped in tea are both dual structures whose binary components and the effect to which they give rise reflect the structure and effect of metaphor. While paraphrasing some thoughts of Swann's about Vinteuil's sonata, the narrator tells us that the sonata is essentially a dialogue: "Le beau dialogue que Swann entendit entre le piano et le violon au commencement du dernier morceau .... D'abord le piano solitaire se plaignit comme un oiseau abandonné de sa compagne; le violon l'entendit, lui répondit comme d'un arbre voisin" (I, 415).

This dialogue is compared to the original duality which existed at the beginning of the world: "C'était comme au commencement du monde, comme s'il n'y avait encore eu qu'eux deux sur la terre,
ou plutôt dans ce monde fermé à tout le reste, construit par la logique d'un créateur et où il ne serait jamais que tous les deux, cette sonate" (I, 415). The combination of two unlike entities in a metaphorical phrase gives rise to a movement of signification that brings into play all of the sights, sounds and phenomena previously associated with each individual phenomenon. Similarly, the dialogue of violin and piano in Vinteuil's sonata divides into multiple colours: "Tel un arc-en-ciel, dont l'éclat faiblit, s'abaisse, puis se relève et, avant de s'éteindre, s'exalte un moment comme il n'avait pas encore fait aux deux couleurs qu'elle avait jusque là laissé paraître, elle ajouta d'autres cordes diapées, toutes celles du prisme, et les fit chanter" (I, 415-416).

In "Combray", the narrator told us that the sight of steeples resembling the steeples of Combray caused memories of his past to surge up in him (I, 84). The repetition of the ceremony of the madeleine dipped in tea also caused memories of his childhood to be restored to him (I, 61). Correspondingly, in "Un amour de Swann", Swann discovers that hearing Vinteuil's sonata causes his past to be reawakened in him and the essence of his former happiness with Odette to be recalled to him (I, 407).

The lack of correspondence between internal reality and external appearance—a theme previously explored in the narrator's descriptions of the apse of the church of Combray, the hawthorn blossoms, Vinteuil's daughter and Legrandin—is reintroduced and further developed in "Un amour de Swann", through
the depiction of Odette's apartment, the catleyas blossoms, and love. Swann discovers that the loneliness, coldness and barren emptiness that characterizes the external appearance of the neighbourhood where Odette lives contrasts sharply with, and serves to add an air of mystery to, the warmth, flowers and luxury which characterize the interior of her apartment (I, 263).

Just as the tea which was part of a dual-natured ceremony—the taking of the tea with a madeleine—was itself dual in nature, so the orchids that Odette keeps in her apartment further reflect the dichotomy of external appearance and internal reality which the physical aspects of the apartment brought into play. The catleyas—her favourite orchid—do not look like flowers at all, but rather like scraps of silk or satin (I, 265).

Love—the main subject of investigation of "Un amour de Swann"—brings into play the dichotomy of external appearances and internal reality also. After his love affair has ended, Swann becomes aware that the circumstances of his love were not what they appeared to be. Swann's comparison of Odette's confessions about her casual, bisexual activities to the past that he thought that he alone shared with her causes him to perceive that the essential nature of their love was deception and falsehood, rather than the deep, unspeakable truth which he felt that it intimated to him (I, 438, 450).

The narrator's discussion of the physical resemblance of the pregnant servant girl to Giotto's "Charity" indicated in
"Combray" that life and art may co-exist in a relationship of reflected doubles. This theme repeats itself in "Un amour de Swann" when Swann recognizes Odette's physical resemblance to the figure of Zipporah, Jethro's daughter, which is seen in one of the Sistine frescoes: "... elle frappa Swann par sa ressemblance avec cette figure de Zéphora, la fille de Jethro, qu'on voit dans une fresque de la chapelle Sixtine" (I, 267).

We saw that the work of art (Giotto's Charity)—which is, by its very nature, an abstract entity—appeared to be as much alive as the pregnant servant girl, while she herself seemed to be an abstract personality who was scarcely less allegorical than the fresco (I, 102). In the comparison of Odette to Botticelli's figure "Zipporah", the metaphor-like relationship which exists between art and life is explored more extensively than in the first example. Whereas Giotto's "Charity" and the pregnant servant girl illustrated the reflective rapport shared by life and art, Swann's comparison of Odette to a work of art illustrates the effect engendered by the bond which establishes itself between life and art through their common features. In *Le temps retrouvé*, the narrator tells us that metaphor allows us to perceive a new reality—an internal essence common to two externally dissimilar phenomena—which transcends the two terms whose superimposition allowed it to reveal itself. Similarly, Swann finds great pleasure in comparing the features of real-life people to those portrayed in historical portraits, as the comparison allows these individual features (of both the historic portrait and the modern real-life model) to take on a
more general significance when uprooted and disembodied through the similarity between art and life (I, 268). Like a metaphor, the resemblance shared by a work of art and its real-life double gives rise to a transcendent effect: as a result of the common feature she shares with the Florentine painting, for example, the image of Odette is able to enter into a world of dreams (I, 269).

Although the motif of the "two ways" (le Côté de Méséglise [de chez Swann] and le Côté de Guermantes) does not appear as such in "Un amour de Swann", the narrator introduces another bifurcation of milieus which recalls structurally the previous one. We were introduced previously to two distinct geographical locations which converged on the town of Combray; now we make the acquaintance of two rival social salons in Paris--the Guermantes' and the Verdurins'--frequented by Swann. Although Madame Verdurin likes to think that her salon is totally unlike the pretentiousness and snobbish elitism that she equates with the salons of the old nobility, the narrator--through juxtaposed portraits of the two salons--allows the reader to perceive the unvoiced, common denominators which transcend the external differences of the two social sets: the conversation at both salons is common, petty and backbiting, the main topic of conversation being destructive portraits of members of the salon who are either absent or out of range of hearing. While Madame Verdurin slanders Swann in his absence, calling him a filthy creature ("sale bête", I, 339), several of the guests of the Guermantes' social sphere (during the concert at St. Euvertes')
amuse themselves by speculating on the propriety of the activities of young Madame de Cambremer (I, 398). Swann views the guests at the concert at St. Euvertes as "stupid and absurd" (I, 406-407). Similarly, he condemns the guests of the Verdurin salon as "the worst form of life" and "the most degraded class of society" (I, 341). Like the "two ways" discussed in "Combray", therefore, the two apparently distinct social salons converge as a result of their innate common natures.

Some of the main characters introduced in "Un amour de Swann" reflect—in their responses and their natures—other characters previously introduced in "Combray". We have already mentioned that Swann reacts to Vinteuil's sonata in the same manner that the narrator responds to the steeples and to the perfume of the madeleine dipped in tea. In this respect, the narrator and Swann are internal doubles whose common reaction not only establishes a rapport between them, but also engenders a subliminal communication between the experiences that produced the common reaction. We saw that Legrandin and Vinteuil's daughter possessed dual natures which occasionally manifested themselves simultaneously. Similarly, Swann discovers that Odette is capable of being two people at once: she shows one face to him while the other face—the one who is possibly unfaithful to him—rises up and momentarily peers through the first face (I, 358). Through her dual nature, Odette enters into a macrometaphorical relationship with the previously sketched characters of Vinteuil's daughter and Legrandin.
Because the major themes introduced in Part II ("Un amour de Swann") of Book One manifest an innate similarity to the themes and characters introduced in Part I ("Combray") of Book One, Parts I and II of Book One collectively function as a macrometaphor. When considered together, the diametrically opposed tone of the conclusions of Parts I and II reflect on a macro-scale the many binary oppositions introduced in Book One. Whereas the conclusion of "Combray" is retrospectively positive—the narrator asserts that all of the beautiful memories he has just narrated were restored to him by the perfume of a cup of tea (I, 222)—the conclusion of "Un amour de Swann" is retrospectively negative: Swann realizes that he has wasted years of his life for, and experienced the greatest love of his life with a woman who did not please him (I, 450).

3. **Book One, Part III**

The three part structure of *Du côté de chez Swann* resembles the structure and ensuing movement of signification of metaphor. Metaphor is essentially a three part process: the joining together of two dissimilar phenomena in the links of one poetic phrase gives rise to a third reality that is born from the interaction of the two original components. Although Chapter Three, "Nom de Pays: le Nom", does not categorically present itself as the "essence" revealed by the juxtaposition of the themes of Chapters One and Two onto each other, it does develop two motifs—one of which was introduced in Chapter One and another which was introduced in Chapter Two—that synopsizes the
main currents introduced in both chapters. In our analysis of "Combray" (Chapter One), we saw that the majority of the phenomena described by the narrator gave rise to a transformational effect: sleep and the subconscious musings of memory, the magic lantern, the arrangement of words in novelistic form in François le Champi, the changing appearance of the lime blossoms in the tisane, the resuscitation of memories of Combray through the repetition in the present of an action associated with the past from which the memories sprang. Correspondingly, the first few pages of Chapter Three describe the transformational effect produced by names: the narrator tells us that the names of places conjure up an imaginary aura that transforms the place itself and makes it different from anything that it could in reality be (I, 458). The transformational effect engendered by the place names themselves—Independent of the geographical location they designate—repeats the mysterious effect produced by the name François le Champi in Chapter One, mirrors the transformational effect arising from all of the other phenomena discussed in "Combray", and also duplicates the transformatory effect engendered by love, which was the primary theme of Chapter Two ("Un amour de Swann"): Swann, when in love, began to realize that he was no longer the same person, that love transformed him into a being other than his usual self (I, 274). During the second half of the third chapter, the narrator falls in love with Gilberte and repeats actions and feelings exhibited by Swann in Chapter Two, when he fell in love with Odette. Just as
Swann previously embellished the image of Odette by comparing her to a Botticelli painting, so the narrator now associates Gilberte with a page by Bergotte upon the beauty of old myths from which Racine drew inspiration (I, 483-484).

The main theme of Chapter One (transformational effects produced by a series of diverse but structurally related phenomena) and the primary topic of Chapter Two (the effect of love) converge, therefore, in one short chapter of fifty pages. It is necessary to stress at this time, however, that this convergence of themes is never voiced by the narrator, and is apparent only through the textual contiguity of Chapters One, Two and Three. Neither is there any resolution arising from the interaction of these three chapters with each other: Chapter Three closes on a strong negative note—time is irrevocably lost—which is diametrically opposed to the equally strong positive conclusion of Chapter One—that time has been restored to him through a cup of tea. This binary opposition ("time regained/time lost") functions as one pole of the primary macrometaphor of the Recherche, which embraces all previously mentioned, internally related dichotomies introduced in Book One; which gives rise to new reflections upon these themes in Books II to VIII, and which ultimately finds its mirror reversal ("time lost/time regained") in Le temps retrouvé.
Footnotes

1 The "natural" metaphorical processes referred to are the past/present intimations, the obscure impressions, and the interaction of the narrator with the natural analogies presented to him.

2 It is worth noting at this time, I feel, that the underlying assumption of Proust's novel as I interpret it, and of Proust's view of the function of metaphor differs fundamentally from one of the most contemporary theories about the effect of doubling and reflection—that expressed by Jacques Derrida. Whereas Proust sees successive metaphorical reflections in a work of art or in life as transparent envelopes which clarify their common denominators rather than concealing them, the fundamental premise of most of Derrida's work is that all representation gives rise to a play of reflected doubles which irrevocably obscures the origin of speculation:

La représentation s'enlace à ce qu'elle représente, au point que l'on parle comme on écrit, on pense comme si le représenté n'était que l'ombre ou le reflet du représentant. Promiscuité dangereuse, néfaste complicité entre le reflet et le refleté qui se laisse narcissiquement séduire. Dans ce jeu de la représentation, le point d'origine devient insaisissable. Il y a des choses, des eaux et des images, un renvoi infini des unes aux autres mais plus de source. Il n'y a plus d'origine simple. Car ce qui est refleté se dédouble en soi-même et non seulement comme addition à soi de son image. Le reflet, l'image, le double dédouble ce qu'il redouble. L'origine de la spéculation devient une différence. Jacques Derrida, "Linguistique et Grammatologie", De la grammaconologie, Paris: Editions de Minuit, 1967, p. 55.

3 For further discussion about the innate metaphorical quality of all language, please see the following references:

a) Fredrich Nietzsche, "On Truth and Falsity", Early Greek Philosophy and Other Essays, New York: Russell and Russell,


Gaston Bachelard, in Lautréamont and La Psychanalyse du feu briefly outlines a project for a meta-poetics, and suggests proceeding by groups and diagrams in order that we may ultimately perceive the shape and form of the syntax of metaphors which constitute our thought and speech process. In Lautréamont, he postulates that all poetic images project themselves upon each other and are ultimately the same image:

Quand on a médité sur la liberté des métaphores et sur leurs limites, on s'aperçoit que certaines images poétiques se projettent les unes sur les autres avec sureté et exactitude. Ce qui revient à dire qu'en poésie projective, elles ne sont qu'une seule et même image. Nous nous sommes aperçus, par exemple, en étudiant La Psychanalyse du feu, que toutes les images du feu interne, du feu caché, du feu qui couvre, sous la cendre, bref du feu qu'on ne voit pas, et qui réclame par conséquent des métaphores, sont des images de la vie. Le lien projectif est alors si primitif qu'on traduit sans peine, sûr d'être compris de tous, les images de la vie sont les images du feu et vice-versa. ("Le Bestiaire de Lautréamont", Lautréamont, p. 55).

Similarly, in his conclusion to La Psychanalyse du feu, Bachelard suggests that the work of a single poet could be reduced to a single diagram which would indicate the meaning and symmetry of his metaphorical co-ordinations, this diagramming being possible because the poetic mind is purely and simply a syntax of metaphors:

Si le présent travail pouvait être retenu comme base d'une physique ou d'une chimie de la rêverie, comme esquisse d'une détermination des conditions objectives de la rêverie, il devrait préparer des instruments pour une critique littéraire objective dans le sens le plus précis du terme. Il devrait montrer que les métaphores ne sont pas de simples idéalisations qui partent, comme des fusées, pour éclater au ciel en étalant leur insignifiance, mais qu'au contraire les métaphores s'appellent et se coordonnent plus que les sensations, au point qu'un esprit poétique est purement et simplement une syntaxe des métaphores. Chaque poète devrait alors donner lieu à un diagramme qui indiquerait le sens et la symétrie de ses
coordinations métaphoriques, exactement comme le diagramme d'une fleur fixe le sens et les symétries de son action florale. Il n'y a pas de fleur réelle sans cette convenance géométrique. De même, il n'y a pas de floraison poétique sans une certaine synthèse d'images poétiques. ("Lautréamont", La Psychanalyse du feu, p. 179).

5 In a letter to Madame Strauss (end of August, 1909) Marcel Proust exclaimed that he had just "begun and finished all of a long book." He also mentioned, however, that, although he had begun and finished his long book, he was still not finished. We may assume, therefore, that the "unfinished work" consisted of the middle of his long work:

Et avant vous me lirez—et plus que vous me voudrez—car je viens de commencer—et de finir—tout un long livre. Malheureusement le départ pour Combourg a interrompu mon travail, et je vais seulement m'y remettre. Peut-être une partie paraîtra-t-elle en feuilleton dans le Figaro, mais une partie seulement car c'est trop inconvenient et trop long pour être donné en entier. Mais je voudrais bien finir, aboutir. Si tout est écrit beaucoup de choses sont à remanier. (Correspondance générale de Marcel Proust, publiée par Suzy Proust-Mante et Paul Brach, Vol. 6, Paris: Librairie Plon, 1936, pp. 116-117).

At this time, Marcel Proust had intended his work to be three volumes long. In another letter to Madame Strauss (Autumn, 1912), he tells her that his manuscript is now ready, recopied, corrected; and suggests to her the titles he has selected for the first and third volumes: "le Temps perdu" et "le Temps retrouvé":

Pour moi mon manuscript est prêt, recopié, corrigé, etc. Ce que vous dites d'une "Conquête sur le Passé" est une preuve de plus comme vous dites que nos sensibilités étaient accordées, et je ne peux pas vous en donner une meilleure preuve qu'un des titres auquel j'ai pensé pour mon livre est pour le 1er volume le Temps perdu, et pour le 3e le Temps retrouvé. (Ibid., p. 135)

In his book, Comment Marcel Proust a composé son roman (New Haven: Yale University Press, 1934), Albert Feuillerat examined the chronological sequence of the additions to the "first edition of Marcel Proust's Recherche (accepted for publication by Grasset in 1913), and commented on the kind, quality and
sense of Proust's subsequent expansion of his work; which evolved from a proposed three volume novel (Du côté de chez Swann, Le côté de Guermantes, Le temps retrouvé) of approximately 1500 pages in 1913, to an eight volume work of approximately 4117 pages in 1927 (cf. pp. 15-17).

Feuillerat's study indicates that the middle volumes of the work (Le côté de Guermantes II, Sodome et Gomorrhe, La prisonnière, Albertine disparue) were written after the first three volumes, between 1913 and 1927.

In the "Conclusion" to his study of Proust's manuscripts, Feuillerat quotes from a letter which Marcel Proust wrote to Benjamin Crémieux, in which he defends himself against criticism that his work was "unconstructed", by proclaiming that the last page of Le temps retrouvé was written before the rest of the work, and for this reason, the last page of his novel coincides with, or closes on the first page:

On méconnait trop que mes livres sont une construction, mais à ouverture de compas assez étendue pour que la composition rigoureuse et à quoi j'ai tout sacrifié, soit assez longue à discerner. On ne pourra le nier quand la dernière page du Temps retrouvé (écrite avant le reste du livre) se reforma exactement sur la première de Swann (255). (Originally quoted in Du côté de chez Proust by Benjamin Crémieux, Paris: Editions Lemarget, 1929, p. 80).

Proust repeated this argument and his description of his method of composition in other letters to Paul Souday, Madame Strauss (see above), and others.

6 In "The Architecture of Time: Dialectics and Space" (Proust: A Collection of Critical Essays, Ed. René Girard, Englewood Cliffs, N.J.: Prentice Hall, Inc., 1962), Richard Macksey comments briefly on the elements common to the first and last volumes of the Recherche (a social gathering, the magic lantern, François le Champi, past/present reminiscences) which cause the work to turn upon itself, as its "end" repeats its beginning:

The two evocations are completed and the circle closed by a return to the distant bedroom and the narrator recollecting. But in a real sense the circle of "Combray" forms a pier which will arch the entire work. As Proust remarked, the last chapter was written immediately after the first. The matinée at the Princesse de Guermantes' responds to and completes the initial soirée of Swann's fateful visit. Even more precisely the last chapter repeats the author's initial experiences and concludes his long education. Like so many of the characters, Golo of the magic
lantern and François le Champi reappear. The narrator, at the lowest point in his affective life, is revived and sustained by the intervention of three experiences of involuntary memory. At last he understands the importance of the first invasion of this sort, the episode of the madeleine which resurrected the "solid" Combray. With this sense of vocation found and confirmed he moves on to the matinée itself, which becomes the enormous fête masquée of time crowning the book. In an order which reverses that of "Combray", three moments in which the narrator turns back on his profound center, freed from time, are followed by the confrontation of a drama where time in all its transformations of appearance, station, and character are most acutely felt. The Marcel who suffered through the novel at last joins the Marcel who evoked him from his memory, when, like Finnegans Wake, the fictive novel is about to be born (115).
B. REPETITION AND CROSS-REFERENTIALITY AS MACROMETAPHOR

In the course of the repetition and expansion of the primary themes in Books II to VIII, Proust frequently compares one motif to another one, and thereby reaffirms through analogy the internal similarities that were intimated macrometaphorically through textual contiguity in Book One. We shall trace the repetition, expansion and cross-referentiality of some of the major landmarks, milieus, characters, works of art, symbols, ideas and natural phenomena that recur in the Recherche, in order to achieve a better understanding of the overall structure of the book as a labyrinth of multiple reflections of a common structure: internal repetitions with external differences which, through textual contiguity and cross-referentiality, reveal their common essential nature—the metaphorical process.

1. Reader/text/metaphor

During our analysis of Part I, Book 1 ("Combray"), we saw that the first paragraph of A la recherche du temps perdu describes a relationship between the narrator and the book he is reading, which is essentially metaphorical in its structure and effect (see p. 60). Proust introduces the dichotomy of "book/reader" one more time during Du côté de chez Swann: while reading in his hideaway in the garden, the young narrator first admires the setting depicted by a novel, then imagines himself with an imaginary woman whom he loves, and lastly, envisions himself and the woman transposed into the setting of the novel
(I, 106, 111, 112). Like the first incident alluded to, the narrator's experience consists primarily of a fusion of himself with his book that engenders a new perception of reality which is different from, but common to the two primary phenomena that engendered it.

Although the investigation of the reader/book alliance would appear to be a primary consideration of the novel, Proust does not mention it again until the concluding pages of *Le temps retrouvé*, wherein his narrator describes the book as a sort of optical instrument that permits the reader to read himself (VIII, 276), by virtue of a common essence shared by the reader and the book which causes them to engage in a play of reflected doubles. We observed that, like the first reader/book interaction discussed, the reader/book relationship described in *Le temps retrouvé* constitutes a macrometaphor (see p. 42).

As a result of their placement in the book—the first mention of the reader/book duality occurring on the first page of the novel with the second allusion occurring in the concluding pages—the narrator's discussions of this fundamental relationship correspond structurally to the macrometaphorical signification that spans the totality of the novel—time lost/time regained. The duality of reader/text presented in the book also forms a macrometaphorical relationship with its reflection outside the book—the union of the reader of *A la recherche du temps perdu* with the novel itself.

During our analysis of "Combray", we saw that unvoiced, subterranean connections (macrometaphors) arise between the
reader/book dichotomy and all other binary relationships explored in the text, through their common bipolar architectonics and their ensuing transcendent effect. One description of the process of reading establishes a connection between the act of reading and the duality of interior/exterior: reading is associated with an incessant movement from the "outside" to the "inside" towards the discovery of truth:

Après cette croyance centrale qui, pendant ma lecture, exécutait d'incessants mouvements du dedans au dehors, vers la découverte de la vérité, venaient les émotions que me donnait l'action à laquelle je prenais part, car ces après-midi-là était plus remplis d'événements que ne l'est souvent toute une vie (I, 104-105).

This implied relationship between reading and an exterior/interior movement is sufficient to catalyze a macrometaphorical link between the act of reading and the many phenomena, characters, and symbols in which external appearance and internal reality differ.

2. **Exterior/Interior/Metaphor**

The difference between external appearance and internal reality is explored extensively in all eight books of the novel in relation to several milieus (Odette's apartment, Book One; the Hôtel de Maineville, Book V; Jupien's establishment, Book VIII), in relation to the majority of the characterizations (Vinteuil's daughter, Legrandin, Saint-Loup, Jupien, Octave, Françoise, Gilberte, Odette, the Verdurins, Elstir, Mme de Villeparisis, Charlus, Rachel, Albertine, Morel, Andrée, Mme de Guermantes), as well as in the recurring images linking flowers
and the condition underlying the disparity between the external and internal reality of most of the characters—homosexuality. Above all, the contrast of external appearance and internal reality is at the heart of the narrator's discovery and investigation of the metaphorical process. Through the "natural" metaphors that life presented to him (the three intimations, the obscure impressions, the resuscitation of his past self through the re-encounter in the present of a book from his past) the narrator realizes that the reality of an object is not its external appearance, but a certain internal rapport which exists between itself and other phenomena (VIII, 250). He comprehends that a rapport can exist between externally dissimilar objects because of an internal similarity that is able to reveal itself as such through the metaphor-like superimposition or contiguity of these phenomena. The bipolarity of exterior/interior, therefore, is at the heart of the metaphorical process.

If the bipolarity of exterior/interior is the common denominator shared by many diverse characters, milieus and other phenomena described in the novel, then this internal connection between dissimilars will cause them to enter into a multi-levelled, macrometaphorical rapport with each other, and with the metaphorical process. During the course of his novel, Proust introduces the reader to three different houses—separated from each other in novelistic time and space—which are all characterized by a disparity between their external appearance and internal reality: Odette's apartment (Book One),
the Hôtel de Maineville (Book V), and Jupien's establishment (Book VIII). We saw previously, during our analysis of "Un amour de Swann", that the neighbourhood where Odette's apartment is located is dark, sinister and bleak, in contrast to the interior of the apartment itself, which is warm, sensuous and luxurious (I, 263). This disparity repeats itself in the external appearance and internal reality of the Hôtel de Maineville, which is the subject of a little scenario the narrator witnesses during one of his rides along the "transatlantique"--the railway to Raspellières: a stranger--who is looking for a hotel of impeccable taste to which he can invite his guests--sees a "palace" (the Hôtel de Maineville) and never suspects that it is a house of prostitution. Instead, he comically insists that Mme Cottard must show him through it, for he thinks that she must have visited it often, as it is the perfect setting for her (V, 536). In the final volume of the novel (Le temps retrouvé), the narrator commits a similar error when he comes upon a busy, prosperous-looking hotel in the midst of a quarter characterized by poverty, dereliction and fear. From the assortment of military people entering and leaving the hotel, the narrator first assumes that it must be a meeting place for spies. After overhearing a conversation conducted between two patrons, he next decides that the hotel is soon to be the scene of a bloody murder and he must contact the police. After meeting Jupien and occultly seeing M. de Charlus being beaten by two "ruffians", however, the narrator finally comprehends the true nature of the establishment: it is a
brothel offering special services to homosexuals.

The lack of correspondence between the external appearance and internal reality of these three establishments would not be especially remarkable, were it not for the fact that the duality manifested by the buildings is reflected in the natures of the characters associated with them. Swann discovers that Odette—like her residence—has two distinct personalities: the one that she shows to him, and her other side which he learns of through her confessions to him (I, 428, 436-437). Similarly, the Hôtel de Maineville is introduced to the reader towards the end of Sodome et Gomorrhe, the fifth volume of the novel whose primary theme is homosexuality, and in which the existence of that condition in M. de Charlus and some of the other characters in the novel is revealed. The second hotel mentioned above—Jupien's establishment—is frequented by homosexuals also. In both cases, the hotel's internal reality is different from the image it projects externally, just as the external appearance of a homosexual and the sexual signals which this appearance transmits differs from his internal reality as revealed by his sexual preferences.

The majority of the characters depicted in the novel manifest a similar lack of correspondence between their external appearance and their internal reality. In the course of our structural analysis of "Combray", we saw that an exterior/interior duality characterizes Vinteuil's daughter, who is a mannish sort of woman on the outside and a woman in tears on the inside, and Legrandin, whose intellectual, external shell
occasionally breaks to reveal another contradictory nature of base sensuality (see pp. 66-68). We subsequently noted that the dual nature manifested by Vinteuil's daughter and Legrandin repeats itself in Odette, in "Un amour de Swann."

Saint-Loup, who is first introduced to us in *A l'ombre des jeunes filles en fleur*, is characterized at first by a cold manner diametrically opposed to the warm, sensitive, inquisitive nature he displays to the narrator the day after his introduction (II, 371). In the course of the novel, the duality manifested by Saint-Loup shows itself in other facets of his personality. In *Albertine disparue*, for example, the narrator inadvertently overhears a conversation that Saint-Loup is having with a servant, in which he counsels the other man how to cause the dismissal of a fellow servant. The narrator cannot believe that advice so cruel and machiavellian came from the mouth of a person he regarded as so good and so tender-hearted (VII, 371). The disparity between Saint-Loup's external appearance and internal reality reflects itself in his sexual life also: whereas Saint-Loup's affair with Rachel and his marriage with Gilberte led the narrator to believe that St. Loup was heterosexual, he later discovers—through some love letters found by Gilberte—that Saint-Loup had an affair with Morel, his uncle's former "friend" (VII, 360-361).

Odette, Gilberte, Albertine, Andrée, Jupien and Charlus (to name only a few!) manifest a similar hidden, homosexual tendency. Odette, whose dual personality we have already commented upon, is also an occasional lesbian: she admits to
Swann that she may have indulged in lesbian activities three or four times without realizing what she was doing (I, 428). In the case of Gilberte, her homosexuality is implied, rather than directly stated: after being plagued by doubts about Gilberte’s faithfulness to him, the narrator discovers the apparent truth from her maid—that she is seeing another man. Years later, he discovers the real truth: the man he had seen her walking with down the Champs Elysées was Lea in male attire (VIII, 12). This implied bisexual nature which the narrator does not discover in Gilberte until late in his life (the last volume of the novel) reflects the aura of duplicity she communicated to him the first time that he met her when they were children. Years later, he wonders whether or not the "indecent gesture" which Gilberte first addressed to him did not express her real self, even though this gesture—both at the time and even presently—appeared to be totally incongruous with everything that he supposed her reality to be (I, 171).

Correspondingly, when he first meets Albertine in person, he is struck by the disparity between her reality and what he imagined her to be when he saw her from a distance. After he gets to know her, he is even more confused, because her appearance and personality change constantly as his point of perspective changes. In turn, the series of contradictory images that her appearance presents to him reflect the series of contradictory verbal statements that she makes as their relationship unfolds (VI, 172). Evidence is given many times over that Albertine is one of those people with many hidden
Thus, it appears not all out of character for Albertine that he should discover after her death that she was in fact guilty of the homosexual tendencies of which he had always suspected her. When he compares Aimé's written reports about Albertine's lesbian adventures with the previous doubts he had formulated about her behaviour through his own observation, he discovers a different girl than the one he thought he knew when he was living with her (VII, 152).

Perhaps the most clearly defined and best developed example of the dual natured characters that the novel presents to us is the Baron de Charlus. Almost from the time that we are introduced to him, we are made aware of a lack of correspondence between the extra-masculine, exterior nature that he attempts to project, and his innately feminine nature which Madame de Guermantes laughingly terms his "female heart" ("Il a un coeur de femme, Mémé", IV, 260). The disparity between Charlus' interior and exterior (which is sensed by some of his associates and strongly denied by others---M. de Guermantes, for example, protests that his wife's opinion of Charlus is absurd, that there is no one more virile than he is, IV, 260), is irrevocably
affirmed when the narrator secretly observes M. de Charlus engaged in a homosexual act with Jupien (V, 11-12). This incongruity between Charlus' external and internal reality is reflected in the diverse, conflicting opinions that his friends and associates express about him. Whereas he is prized and honoured for his sharp intellect and social finesse at the Guermantes' salon, he is regarded as stupid, interfering and intolerable at the Verdurins' (V, 552-553).

In the final volumes of the novel, Charlus is not only remarkable for the bipolar nature of his personality, but for the profound change that his duality has produced in his external appearance: his previously hidden nature manifests itself on the surface. In La prisonnière, the narrator remarks that M. de Charlus' constant attempts to conceal his homosexuality have had quite the opposite effect, and it now overflows in all of his speech (VI, 247); in Le temps retrouvé, he re-encounters M. de Charlus and realizes that his previous mask has become his reality (VIII, 96). The inversion of exterior appearance and internal reality that M. de Charlus represents has a profound affinity with the effect produced by metaphor: in both cases, a combination of dissimilar phenomena (man/woman; the two terms of a metaphor) in one entity (Charlus; metaphor) causes the essential nature of the bipolar terms to reveal itself.

The duality of external appearance and internal reality manifested by all of the major characters of the novel—Odette, Charlus, Saint-Loup, Albertine, Gilberte, Vinteuil's daughter—
is reflected in several minor characters, and also in the body/spirit, male/female polarities that characterize all human beings.

Octave, the protégé of the Verdurin salon who is introduced to us in *Albertine disparue*, is described as a coarse brute on the outside who must in reality be a sensitive man of genius on the inside, as the best qualified critics regard his work as of capital importance (VII, 261). His patrons—the Verdurins—are not of one cloth either. We usually see them portrayed as totally egocentric (they demand absolute fidelity from their friends) and coldly devoid of any true human feelings: although the Princess Sherbatoff was apparently one of their "dear" friends, news of her death is regarded by the Verdurins as a bothersome disturbance that could ruin their party, which must go on (VI, 272). On the other hand, they do have a good, generous side: learning that Saniette has lost all of his money and is now penniless, the Verdurins decide to secretly support him with 10,000 francs a year. This discovery teaches Marcel that he ought never to judge people solely on the grounds of an unkind action, for one does not know all the good that at other moments they may have done (VI, 393).

Through Jupien, the life-long friend of Charlus, the narrator realized very early in his life that reality may be different from appearance: Jupien gave the narrator information allowing him to perceive that his relationship with Françoise was different from what he thought it was. Whereas he always felt that Françoise adored him, he learns that she once told
Jupien that he was not worth the piece of rope that it would take to hang him (III, 79). It is doubly significant that Jupien should be the one to reveal this basic truth about the disparity between appearance and reality to the narrator, as Jupien is another walking incarnation of this bipolarity: in the first pages of Sodome et Gomorrhe, we learn that Charlus and Jupien are, as Françoise ironically tells us later, "the same sort of people" ("Il y a beau avoir des riches et des pauvres misérables, ça ne fait rien pour la nature. Le baron et Jupien, c'est bien le même genre de personnes", V, 40).

Andrée, Albertine's closest female friend, has homosexual inclinations also: during her confessions to the narrator after Albertine's death, she tells him that she had spent many happy hours with Albertine, who was "si caressante, si passionnée" (VII, 252). As with most of the other characters whom we have discussed, Andrée's sexual duality reflects the nature of her entire personality. The narrator tells us that he had become aware of Andrée's dual nature years earlier, when he heard her maliciously slander a young man of his acquaintance, in order to cause the narrator displeasure: "Ainsi, telle qu'elle était devenue (et même sans ses haines courtes et folles), je n'aurais pas désiré la voir, ne fût-ce qu'à cause de cette malveillante susceptibilité qui entourait d'une ceinture aigre et glaciale sa vraie nature plus chaleureuse et meilleure" (VI, 69).

Morel, Charlus' protégé, manifests a similar contradictory nature. Even the social insult he has suffered from Morel coupled with reports he has heard about Morel's venal relations
with M. de Charlus (V, 488) do not permit the narrator to judge him as a totally base character because, although frequently conveying the impression of "une méchanceté absolue", Morel is sometimes capable of "une gentillesse véritable" (V, 487). Thus, the narrator compares Morel's character to an old book of the middle ages: "mais ce caractère n'était pas si uniformément laid, et était plein de contradictions. Il ressemblait à un vieux livre du moyen âge, plein d'erreurs, de traditions absurdes, d'obscénités, il était extraordinairement composite" (V, 488-489). Rachel is another "dichotomous" personality: her present reality as Saint-Loup's mistress contradicts her previous reality as a common prostitute in a brothel (III, 93).

As well as describing the dual natures of specific individuals, the narrator alludes twice in the novel to what he perceives as the dichotomous nature of any personality, arising from the body/spirit duality that characterizes our "being", and from the mixture of sexual characteristics that even the most normal people demonstrate. In Le côté de Guermantes, his grandmother's illness makes the narrator realize that we live not alone but chained to a creature of a different kingdom --our body: "C'est dans la maladie que nous nous rendons compte que nous ne vivons pas seuls, mais enchaînés à un être d'un regne différent, dont les abîmes nous séparent, qui ne nous connaît pas et duquel il est impossible de nous faire connaître: notre corps" (III, 357-358). In Sodome et Gomorrhe, he briefly comments on the exchange of male and female characteristics which can occur within a male-female sexual union, and observes
that a woman married to a latent homosexual will frequently allow the masculine side of her nature to surface in order to please her husband. He stresses, however, that even the most normal couples end up resembling each other through an exchange of qualities (V, 57).

In the preceding pages, we examined the dual personalities of thirteen distinct characters and three milieus in which external appearance and internal reality differ. Even if Proust did not compare any of these diverse milieus and personalities to each other, the common nature that they share would be sufficient to establish macrometaphorical relationships between them. Because almost every character in the novel possesses a dual nature, the superimposition of one character's nature upon the other in the text tends to disengage a general law about all of them: that a disparity between external appearance and internal reality is their common denominator. The bipolarities of body/spirit and male/female that characterize the reality of any human being as Proust sees it, reflect the exterior/interior dissonance manifested by the characters presented in the novel, and encourage the reader to conclude that the inherent primary reality of any human being is a duality, like the structure of metaphor.

For some of the characters, the common essential nature that they possess is also revealed to the reader through intertwined, cross-referential analogies: by comparing one character to another, and then that character to another one, the narrator occasionally accomplishes directly what the textual
superimposition of one character's nature upon the other accomplished macrometaphorically through the diachronic unfolding of the text: he reduces multiple characters to one essential model. In *Sodome et Gomorrhe*, for example, the narrator notices a marked resemblance between the speech and actions of Morel, and the mannerisms and words spoken previously by Rachel, Saint-Loup's mistress: "Non seulement il me parlait exactement comme autrefois Rachel la maîtresse de Saint-Loup, mais encore, d'après ce que me répétait M. de Charlus, lui disait de moi en mon absence, les mêmes choses que Rachel disait de moi à Robert. Enfin, M. de Charlus me disait, "Il vous aime beaucoup", comme Robert: "Elle t'aime beaucoup" (V, 519). In *Le temps retrouvé*, Saint-Loup notices a physical resemblance between Rachel and Gilberte: "'Ne trouves-tu pas qu'elle a quelque chose de Rachel?' me disait-il. Et en effet j'avais été frappé d'un vague ressemblance qu'on pouvait à la rigueur trouver maintenant entre elles" (VIII, 21). The narrator compares Gilberte to Albertine: he realizes that the internal reality of both women revealed itself to him in the first impression he had of them: "Et tout d'un coup, je me dis que la vraie Gilberte, la vraie Albertine, c'était peut-être celles qui s'étaient au premier instant livrées dans leur regard, l'une devant la haie d'épines roses, l'autre sur la plage" (VIII, 11). Albertine is also compared to Odette: upon hearing Albertine's confirmation that she has never indulged in any lesbian affairs, the narrator remembers a similar affirmation once offered to Swann by Odette, which later proved to be false: "Aussi la
douceur apportée par les affirmations d'Albertine faillit-elle en être compromise un moment parce que je me rappelai l'histoire d'Odette" (V, 266).

We are also told that Saint-Loup resembles his uncle, the baron de Charlus. In the first books of the novel, M. de Charlus is portrayed as a man who disdains the company of other men and associates only with women at social gatherings: "M. de Charlus fut bientôt assis à côté de Mme Swann. Dans toutes les réunions où il se trouvait, dédaigneux avec les hommes, courtisé par les femmes, il avait vite fait d'aller faire corps avec la plus élégante, de la toilette de laquelle il se sentait empanaché" (III, 320-321). His behaviour is revealed as poignantly ironic when we discover shortly after in Sodome et Gomorrhe that he is a homosexual. Years later, in Albertine disparue, Saint-Loup repeats his uncle's behaviour patterns. After his marriage to Gilberte, he goes about openly with women whom everyone suspects are his mistresses, but in fact, he is having an affair with Morel, his uncle's former friend (VII, 360-361). These direct comparisons between characters involving only one or two facets of the personalities in question reinforce the sense of common realities disengaged by the juxtaposition of one character upon another in the text.
Footnotes

1 In "Techniques of Fiction" (Chapter Two of his book, The Shape and Style of Proust, Detroit: Wayne State University Press, 1982), John Porter Houston comments on the "double person" who is frequently depicted in Proust. He specifically mentions, among his examples, the double personality of Rachel. However, whereas this dissertation interprets the dichotomous nature of Proust's characters as a sign of the metaphor-like quality of the human personality (two dissimilar natures joined in one being, like the two dissimilar phenomena joined in a metaphor), Houston declares that "metaphor" is too weak a term to characterize such a style of character development, and suggests that Proust was moving in the direction of the "phenomenological description" which Sartre attempted somewhat later in La Nausée, which is the "irreducible individuality of vision upon which Proust makes art rest" (58). Although I agree with Houston that the character portrayals in the Recherche are frequently conducted from a phenomenological vantage point (we have only to keep in mind the multiple visions of Albertine which the narrator perceives as his relationship with her progresses), I wish to clarify that it is the textual superimposition of these different "phenomenological" personalities one upon the other in the course of the narration which is metaphor-like; as the layering of the innately similar personalities clarifies their common "essence"--their constantly changing, "phenomenological" natures.
3. Homosexuality/Flowers/Writing/Metaphor

During our investigation of the exterior/interior duality, we saw that all characters of the novel manifested a bipolar nature, and that in the majority of cases, their personality traits mirrored a corresponding duality in their sexual habits, as most of them were homosexuals. I concluded that the superimposition of these externally dissimilar, innately similar natures one upon the other in the text tended--through a macrometaphorical process--to disengage a general law about them: that a bipolar nature or duality was their common essential nature. Although the narrator of the Recherche never directly makes the connection for us, I suggested that the structure of the human personality, as depicted in A la recherche du temps perdu, resembles the structure of metaphor because the inherent primary reality of both of them is bipolar.

In "Exterior/Interior/Metaphor" we alluded to the duality that homosexuality implied, but did not investigate in depth the nature of homosexuality as depicted in the novel or the correspondences between homosexuality, writing, art and metaphor in the text. Although the narrator never categorically establishes a parallel between the nature of homosexuality and the structure of metaphor, he does tell us in La prisonnière that two of the homosexual unions depicted in the novel function as transversals which allow one work of art--Vinteuil's masterpiece--to become famous (VI, 316-317). As Vinteuil's sonata is the work of art that leads the narrator to an understanding of the power of art--its ability to transcend
everyday reality and to restore "lost time" to us--the two homosexual unions referred to are integral links in the chain of resemblances leading the narrator to perceive that power. The homosexual relationship of Mlle Vinteuil and her girlfriend resulted in the translation of M. Vinteuil's illegible hieroglyphic manuscripts into a legible form. In turn, the musical masterpiece brought to the light of day through the diligence of Mlle de Vinteuil's female lover is played and presented to the foremost members of the art public by Morel, who has a relationship with Charlus which "parallels" that which existed between Mlle Vinteuil and her friend (VI, 316), and who is given the opportunity to play to this elite audience because his relationship with the Baron made the latter anxious to ensure the artistic triumphs of his friend (VI, 316).

Previous to commencing the discussion of the transversal effect that Mlle Vinteuil's friend and Morel had on the realization of a great work of art (Vinteuil's masterpiece), the narrator alluded to the profound union that seems to exist between genius and homosexuality: "Au reste, ce contraste apparent, cette union profonde entre le génie (le talent aussi, et même la vertu) et la gaine des vices, où, comme il était arrivé pour Vinteuil, il est si fréquemment contenu, conservé, étaient lisibles, comme en une vulgaire allégorie, dans la réunion même des invités au milieu desquels je me retrouvai quand la musique fut finie" (VI, 316). Instrumental as the two homosexual relationships may have been as agents allowing the narrator to perceive the transcendent power of art, they do not
in themselves establish any innate rapport between the nature of homosexuality and the nature of art. However, a series of allegorical comparisons involving the fertilization of flowers as one term of the analogy suggest, through their common denominator, structural similarities shared by homosexuality, writing, the translation of life experience into art, and metaphor.

In *Sodome et Gomorrhe*, the chance fertilization of a flower by a honeybee is compared to a casual homosexual encounter. While waiting at the staircase window in order to watch the arrival of the Duc and Duchesse of Guermantes, the narrator notices a plant standing in the courtyard awaiting the unlikely visit of an insect to fertilize it. He doesn't get to see the fertilization of the plant by a bee, but he does witness another union whose consummation he feels to be equally as miraculous and comparable in every way to the contingent meeting of a bee with the offered pistil of a flower: the meeting of two homosexuals (Charlus and Jupien) who recognize each other as such, and proceed immediately to mate. Jupien is compared to a plant and Charlus is likened to the bee who--through the miracle of a chance occurrence--meets the right, expectant flower: "Or, Jupien, perdant aussitôt l'air humble et bon que je lui avais toujours connu, avait—en symétrie parfaite, avec le baron—redressé la tête, donnait à sa taille un port avantageux, posait avec une impertinence grotesque son poing sur la hanche, faisait saillir son derrière, prenait des poses avec la coquetterie qu'aurait pu avoir l'orchidée pour le bourdon providentiellement
survenu" (V, 11).

Having established his comparison between a homosexual union and the fertilization of an expectant flower, the narrator concludes his discussion with the statement that the exceptional creatures (homosexuals) with whom he has just commiserated are a vast crowd, for a reason to be disclosed at the end of the book: "contrairement à ce que je croyais dans la cour où je venais de voir Jupien tourner autour de M. de Charlus comme l'orchidée faire des avances au bourdon, ces êtres d'exception que l'on plaint sont une foule, ainsi qu'on le verra au cours de cet ouvrage, pour une raison qui ne sera dévoilée qu'à la fin, et se plaignent eux-mêmes d'être plutôt trop nombreux que trop peu" (V, 41). Arriving at the end of the work, some readers may be disappointed to discover that the narrator never discloses directly what he promised to reveal earlier in the work: there is no paragraph that explains to us why the "orchids" and the "bees" are such a vast crowd. What we do find strewn along the course of the work, however, are several reiterations of the "plant metaphor" applied to a series of different phenomena--Albertine, Morel's writings, inverse and normal sexual behaviour, the narrator's life and its translation into a work of art--which are subterraneously connected one to the other through the common metaphor applied to all of them. We surmise, therefore, that the narrator's promised response articulates itself through the macrometaphorical process engendered by the repeated image, and by distilling the common essence uniting all of these diverse phenomena, we should be able to discover the
reason why the "orchids" and the "bees" are such a vast crowd.

In La prisonnière, we are told that Albertine, when sleeping, assumes the appearance of a plant: "Etendue de la tête aux pieds sur mon lit, dans une attitude d'un naturel qu'on n'aurait pu inventer, je lui trouvais l'air d'une longue tige en fleur qu'on aurait disposée là; et c'était ainsi en effet: le pouvoir de rêver que je n'avais qu'en son absence, je le retrouvais à ces instants auprès d'elle, comme si, en dormant, elle était devenue un plante" (VI, 80). Even if we had not been made aware previously of the latent homosexual tendencies that Albertine might possess, this comparison would establish a subterranean connection between Albertine and the homosexual act with which the plant was previously associated. As things are, however, the comparison of Albertine to a plant serves to affirm the existence of homosexual tendencies in her personality.

Through the image of a plant, a subterranean relationship is also established between homosexuality and the act of writing. In Le temps retrouvé, the narrator describes Morel's style of writing as "oral fertilization" which produces only sterile flowers (VIII, 101). After likening Morel's writing to oral fertilization—the narrator tells us of Morel's recent change in sexual habits (he has abandoned M. de Charlus and has become totally faithful to a woman) and compares the law about humanity that this reversal of behaviour illustrates to the law governing the fertilization of flowers: "Ainsi le jeu des différentes lois physiques s'arrange à compenser dans la floraison de l'espèce humaine tout ce qui, dans un sens ou dans
l'autre, amènerait par la pléthore ou la raréfaction son anéantissement. Ainsi, en est-il chez les fleurs où une même sagesse, mise en evidence par Darwin, règle les modes de fécondation en les opposant successivement les uns aux autres" (VIII, 117). The "flowers" theme, previously compared to homosexuality alone, is now applied to the "flowering of humanity" as a whole; thus suggesting an innate resemblance between a homosexual union and a normal heterosexual relationship.

Somewhat later in the final volume of the novel, after he has recognized the power of art and understood how to translate life into art, the narrator compares his own life to the albumen of a germ cell, and the writing that his life shall translate itself into is likened to a plant:

Elle l'aurait pu en ce que cette vie, les souvenirs de ses tristesses, de ses joies, formaient une réserve pareille à cet albumen qui est logé dans l'ovule des plantes et dans lequel celui-ci puisse sa nourriture pour se transformer en graine, en ce temps où on ignore encore que l'embryon d'une plante se développe, lequel est pourtant le lieu de phénomènes chimiques et respiratoires secrets mais très actifs. Ainsi ma vie était-elle en rapport avec ce qu'amènerait sa maturation (VIII, 262).

Although no mention is made of homosexuality in this comparison, a subliminal connection is nevertheless established between the nature of a homosexual union and the conditions giving birth to writing through a common denominator: both processes are compared to the procreation of flowers. In the first volume of the novel, the narrator had previously compared a profane act which occurred in the context of a homosexual union (Mlle
Vinteuil and her friend spit on her father's portrait before making love) to the underlying sadism that is the foundation of the aesthetic of melodrama; which, if not a genre typifying all writing, is at least an example of a popular writing whose origins intermingle with the origin of the novelistic form (I, 197). Viewed collectively, the three comparisons (the culmination of a homosexual union/the fertilization of flowers, writing/the fertilization of flowers and homosexuality/melodrama) function as a macrometaphor that suggests the existence of a quality shared by homosexuality and writing. In order to perceive clearly the essential quality common to a homosexual union and the process of writing (wherein life experience is translated into art), it is necessary that we compare the two phenomena and look for structural components common to them both. The narrator's description of the initial meeting of Charlus and Jupien allows us to perceive that any two men (Charlus/Jupien, Charlus/Morel, Saint-Loup/Morel) who enter into a homosexual relationship are doubles of each other (insofar as they are both men and they both enjoy the same sexual preference) who recognize each other as such (V, 11). A writer's past life and his future writing co-exist in a "doubles" relationship also: the narrator realizes that the source of his literary work is his past life (VIII, 262). After witnessing the courtship ritual of Jupien and Charlus, the narrator comprehends that their coupling allowed him to perceive a truth about M. de Charlus that was not previously apparent—that he is actually a woman. Correspondingly, the narrator
realizes that the writing of a life into literature allows us to perceive truths about life that cannot be apprehended through life experience: "En somme, cet art si compliqué est justement le seul art vivant. Seul il exprime pour les autres et nous fait voir à nous-mêmes notre propre vie, cette vie qui ne peut pas s'"observer", dont les apparences qu'on observe ont besoin d'être traduites et souvent lues à rebours et péniblement déchiffrées" (VIII, 258). In accordance with the parallel that we are establishing in Proust's text between homosexuality and writing, the narrator compares the transformation of M. de Charlus into a woman, to the rearrangement of letters scattered at random upon the table into a meaningful sentence, that expresses a thought which can never be forgotten afterwards:

Maintenant, l'abstrait s'était matérialisé, l'être enfin compris avait aussitôt perdu son pouvoir de rester invisible, et la transmutation de M. de Charlus en une personne nouvelle était si complète que non seulement les contrastes de son visage, de sa voix mais retrospectivement les hauts et les bas eux-mêmes de ses relations avec moi, tout ce qui avait paru jusqu'à là incohérent à mon esprit devenait intelligible, se montrait évident, comme une phrase, n'offrant aucun sens tant qu'elle reste, décomposée en lettres disposées au hasard, exprime, si les caractères se trouvent replacés dans l'ordre qu'il faut, une pensée qu'on ne pourra plus oublier (V, 22).

Like the combination of dissimilar phenomena in a metaphorical phrase, a homosexual union and the writing/reading of a literary work entail an interaction of internal doubles whose coupling reveals their common truth, which is different from their external appearance. The coupling of externally dissimilar entities which a metaphorical phrase, a homosexual
union and a reader/book/author relationship all represent also reflects itself in the "law of life" and the "law of fecundation" that are both described by the narrator, in La prisonnière, as "the coupling of contrary elements: "D'autre part, l'accouplement des éléments contraires est la loi de la vie, le principe de la fécondation et, comme on verra, la cause de bien des malheurs" (VI, 127). Through the labyrinth of cross-references joined by the "plant" analogies, Proust thus suggests that the mechanism of metaphor is the structural double of the "law of life".
4. Sleep/Dreams/Art/Life/Metaphor

In *Le temps retrouvé*, the narrator describes dreams as one of the major elements leading to his realization of the discrepancy between appearance and reality: "Le rêve était encore plus un de ces faits de ma vie qui m'avait toujours le plus frappé, qui avait dû le plus servir à me convaincre du caractère purement mental de la réalité et dont je ne dédaignerais pas l'aide dans la composition de mon oeuvre" (VIII, 280). Only after he perceived the discrepancy between reality and appearance was the narrator able to recognize metaphor as the mechanism allowing the internal reality of things to suggest itself through art (VIII, 250). In the following pages, we will examine nine passages discussing sleep and dreams in the *Recherche* in order to clarify the common denominators of dreams and metaphor.

The narrator's analyses of dreams/sleep occur in seven books of the novel, are introduced in the context of six different milieus (Combray, Balbec, Paris, Raspelière, the Parisian apartment which he shares with Albertine, the Guermantes' salon), and are compared to or analyzed in connection with fifteen different phenomena: reader/text interaction, the magic lantern, Mme de Germantes, writing, flowers, the recapture of past years, an Oriental fairytale, a great work of art, Vinteuil's sonata, the mirror relationship of art and nature, androgynous beings, accelerated time, the reflective relationship of art and life experience, the resolution of contradictions, and the purely mental character of
reality. Subliminal relationships establish themselves among these diverse realities through the intermediary of the common term to which they are all linked.

In view of the parallels that the narrator establishes between dreams and internal reality in *Le temps retrouvé*, it appears to be more than coincidence that the novel—whose ultimate revelation is a recognition of metaphor's power to suggest the internal reality of things through a literary work—should begin with the famous discourse on sleep which is coupled with reflections on the transformational effects produced by the reader's interaction with his book (I, 9). The passage describes an apparent total reversibility of the asleep and the awake state ("mes yeux se fermaient si vite que je n'avais pas le temps de me dire: "je m'endors." Et une demi-heure après, la pensée qu'il était temps de chercher le sommeil m'éveillait") and of the reader and his book ("il me semblait que j'étais moi-même ce dont parlait l'ouvrage", I, 9)—a dual play of doubles that will find its counterpart in the reflective relationships of art and life, the reader and his book, in *Le temps retrouvé*. As the *Recherche* progresses, we discover that the subjects through which the young narrator establishes an equivalence between his "dream" book and himself ("une église, un quatuor, la rivalité de François Ier et de Charles Quint" (I, 9) have in fact, their mirror counterparts in his own life experience (the church of Combray, Vinteuil's sonata, the two ways) which will translate itself into his own literary work years later, in *Le temps retrouvé*.1
In *Du côté de chez Swann*, the narrator describes the transformational effects induced by sleep to illustrate his contention that the apparent immobility of things around us is imposed by our own mind, and is not an essential characteristic of the things themselves. Through the combined effect of memory and his somnambulistic state, for example, the room in which the narrator is presently resting transforms itself to become all of the rooms he has ever slept in (I, 12-13). His half-awake, half-asleep, dream-like musings culminate in an activity which reflects the subject of the novel itself: "le branle était donné à ma mémoire, généralement je ne cherchais pas à me rendormir tout de suite; je passais la plus grande partie de la nuit à me rappeler notre vie d'autrefois à Combray, chez ma grand'tante, à Balbéc, à Paris, à Doncières, à Venise, ailleurs encore, à me rappeler les lieux, les personnes que j'y avais connues, ce que j'avais vu d'elles, ce qu'on m'avais raconté (I, 16). These memories induced by sleep also find their counterpart—in *Le temps retrouvé*—in the the narrator's discussions about the possibility of an author's resuscitation of his past through his translation of it into a literary work (VIII, 262, 269).

Considerably later in *Du côté de chez Swann*, during one of his walks along the Guermantes' way, the narrator describes a daydream which brings together in one image Madame de Guermantes, flowers, and the narrator's future work of art: "Je rêvais que Mme de Guermantes m'y faisait venir, éprise pour moi d'un soudain caprice; tout le jour elle y pêchait la truite avec moi. Et le soir, me tenant par la main en passant devant les
petits jardins de ses vassaux, elle me montrait, le long des murs bas, les fleurs qui y appuient leurs quenouilles, violette et rouges et m'apprenait leurs noms. Elle me faisait dire le sujet des poèmes que j'avais l'intention de composer. Et ces rêves m'avaient indiqués que, puisque je voulais un jour être un écrivain, il était temps de savoir ce que je comptais écrire (I, 207). Although there is no analogical connection or structural affinity established between flowers, Mme de Guermantes and writing at this time, it is significant that they are all combined in the same dream, as these elements are compared to each other and to dreams in subsequent discussions about dreams in the novel. Both discourses on dreams in the first volume of the novel are either preceded or followed by allusions to the "magic lantern". In the first case, a discussion of the magic lantern immediately follows the narrator's examination of sleep/dreams, and in the second case, an allusion to the magic lantern immediately precedes the description of his dream (I, 206). During our analysis of "Combray" in Chapter One, we proposed that the textual contiguity of diverse phenomena such as the magic lantern and dreams allows their common characteristics to be revealed, despite the lack of any articulated comparison.

During his introductory discussion of the effects produced by sleep, the narrator emphasized the altered perception of time that sleep induces (I, 12). Similarly, in his third discussion of dreams which occurs in A l'ombre des jeunes filles en fleurs, he compares the journey induced by a deep sleep to a return to
childhood, the recapture of past years and lost feelings: "Tout à coup je m'endormais, je tombais dans ce sommeil lourd où se dévoilent pour nous le retour à la jeunesse, la reprise des années passées, des sentiments perdus, la désincarnation, la transmigration des âmes, l'évocation des morts, les illusions de la folie, la regression vers les règnes les plus élémentaires de la nature (II, 474). The narrator's comparison suggests a correspondence between the nature of sleep and one of his past/present reminiscences—the experience engendered by the taking of the tea with the madeleine, which recalled his childhood to him. By effecting a retrogression towards "the most elementary of the natural kingdoms," the deep sleep also resembles the function of a work of art, as described by the narrator in Le temps retrouvé: "C'est ce travail que l'art défera, c'est la marche en sens contraire, le retour aux profondeurs, où ce qui a existé réellement gît inconnu de nous, qu'il nous fera suivre" (VIII, 258).

The effects produced by a dream are also compared in À l'ombre des jeunes filles en fleurs to the mechanical function of a magic lantern. This analogy consolidates the subliminal connection between the two entities which established itself macrometaphorically through their common effect, and which revealed itself as a result of the contiguity of the narrator's discussion of dreams and his subsequent depiction of the effect of the magic lantern in Du côté de chez Swann: "car on dit que nous voyons souvent des animaux en rêve, mais on oublie que presque toujours nous y sommes nous-mêmes un animal, privé de
cette raison qui projette sur les choses une clarté de certitude; nous n'y offrons au contraire au spectacle de la vie qu'une vision douteuse et à chaque minute anéantie par l'oubli, la réalité précédente s'évanouissant devant celle qui lui succède comme une projection de lanterne magique devant la suivante quand on a changé le verre . . . ." (II, 474).

In his dream, the narrator sees himself cast for a part in an Oriental fairytale, in which he is being punished for a crime he doesn't know the nature of: "Celui où je tenais alors mon rôle était dans le goût des contes orientaux, je n'y savais rien de mon passé, ni de moi-même, à cause de cet extrême rapprochement d'un décor interposé; je n'étais qu'un personnage qui recevais la bastonnade et subissais des châtiments variés pour une faute que je n'apercevais pas, mais qui était d'avoir bu trop de porto" (II, 475). Through the intermediary of this analogy, a subterranean correspondence engenders itself between the narrator's dream and M. de Charlus' experience with "ruffians" in Jupien's brothel in Le temps retrouvé; both events involve a beating and both are compared to an Oriental fairytale: "En attendant, dis-je à Jupien, cette maison est tout autre chose, plus qu'une maison de fous, puisque la folie des alienés qui y habitent est mise-en-scène, reconstituée, visible, c'est un vrai pandemonium. J'avais cru comme le caliphe des Mille et une nuits arriver à point au secours d'un homme qu'on frappait, et c'est un autre conte des Mille et une nuits que j'ai vu réalisé devant moi, celui où une femme, transformée en chienne, se fait frapper volontairement pour retrouver sa forme
première" (VIII, 180).

The narrator's fourth discussion of dreams occurs in Le côté de Guermantes I, in the setting of Paris. At this time, his dream brings together several phenomena that were previously connected to dreams in the text: Mme de Guermantes, the mirror relationship of art and nature, dual components, an Oriental scene, and a return to past time. In the second dream which the narrator presented to us in Du côté de chez Swann, Mme de Guermantes was a part of that dream. Just before the narrator begins his discussion of the fourth dream, he sees Mme de Guermantes on the boulevard, remarks that she appears to be dreaming (III, 173), and compares her to a work of art:
"admirant que . . . la duchesse de Guermantes melât à la vie publique des moments de sa vie secrète, se montrant ainsi à chacun, mystérieuse, couduyée de tous, avec la splendide gratuité des grands chefs d'œuvres" (III, 174). Before commencing his analysis of the dream, the narrator remarks that it appeared to him as if he had seen it many times before (III, 175). The "déjà-vu" character of his dream recalls to itself the three intimations and the "obscure impressions" later analyzed in Le temps retrouvé, as he discovers that they are also "déjà-vu" (VIII, 223). Although the narrator does not classify his dream as a metaphor, it resembles the latter in its structure and its effect. Just as metaphor represents a synthesis of two realities, the dream is a combination of two phenomena that the narrator had tried to imagine while awake:
"Un de mes rêves était la synthèse de ce que mon imagination
had often sought to represent, during the last night, a certain coastal landscape and its medieval past" (III, 174). The bisymmetrical urban scene depicted in the dream also resembles the dual structure of metaphor: "Dans mon sommeil, je voyais une cité gothique au milieu d'une mer aux flots immobilisées comme sur un vitrail. Un bras de mer divisait en deux la ville . . . ." (III, 174-175). In *Le temps retrouvé*, the narrator discovers that metaphor is a structure common to nature and to art. Correspondingly, the narrator's dream is a mingling of both artistic and natural elements: "Ce rêve où la nature avait appris l'art, où la mer était devenue gothique, ce rêve où je désirais, où je croyais aborder à l'impossible, il me semblait l'avoir déjà fait souvent" (III, 175).

Moreover, the dream represents previously established pictorial analogies. We mentioned that, in *A l'ombre des jeunes filles en fleurs*, the narrator likens his dream to being in an Oriental fairytale, and compares the effect induced by the dream to a return to childhood, a recapture of past years. The Orient is represented in the dream under discussion in the form of an Oriental styled church, and the narrator's previous return to a past time is suggested in the form of a fourteenth century house: "l'eau verte s'étendait à mes pieds, elle baignait sur la rive opposée une église orientale, puis des maisons qui existaient encore dans le quatorzième siècle, si bien qu'allé vers elle, c'était été remonter les cours des âges" (III, 175).

The narrator suggests that the recapture of past time may be produced through dream-like reflection on a name, which
suspends the perpetual motion of life experience, and allows us to see the successive tints that, in the course of our existence, it has presented to us (III, 13). Because it can undo the masking imposed upon reality by habit, dream-like reflection on a name resembles the active work of the intelligence described by the narrator in *Le temps retrouvé* which, drawing forth impressions from obscurity, culminates in the creation of a work of art (VIII, 237).

The narrator's fifth examination of dreams occurs in *Sodome et Gomorrhe*, on an evening when he returns late from visiting the Verdurins at Raspelière. In this passage, the narrator's depiction of the nature of dreams establishes an affinity between dreams and another idea presented extensively in the novel--the reversibility of male/female characteristics (discussed in connection with the homosexual tendencies exhibited by many of the major characters of the work). He asserts that the race which inhabits dreams is androgynous: "La race qui l'habite, comme celle des premiers humains, est androgyne. Un homme y apparaît au bout d'un instant sous l'aspect d'une femme" (V, 431). Thus, the homosexual personalities of the novel are aligned macrometaphorically with the nature of dreams and with the common affinities that the narrator later establishes between the nature of dreams, art and metaphor.

The narrator also remarks that the time in dreams is frequently accelerated in relation to the time of reality: "Le temps qui s'écoule pour le dormeur, durant ces sommeils-là, est
absolument différent du temps dans lequel s'accomplit la vie de l'homme réveillé. Tantôt son cours est beaucoup plus rapide, un quart d'heure semble une journée, quelquefois beaucoup plus long, on croit n'avoir fait qu'un léger somme, on a dormi tout le jour" (V, 431). This speeded-up quality attributed to time in dreams is the same tempo ascribed to novelistic time in *Du côté de chez Swann*: "Et une fois que le romancier nous a mis dans cet état, où comme tous les états purement intérieurs toute émotion est décuplée, où son livre va nous troubler, à la façon d'un rêve mais d'un rêve plus clair que ceux que nous avons en dormant . . . voici qu'il déchaîne en nous pendant une heure tous les bonheurs et tous les malheurs possibles dont nous mettrions dans la vie des années à connaître quelques uns . . ." (I, 105-106).

He mentions that sleep creates sounds which do not exist in reality: "Mais là, le sommeil avait fabriqué des sons. Plus matériels et plus simples, ils duraient davantage" (V, 436). Correspondingly, metaphor creates or reveals realities that transcend normal discourse. Like a metaphor, the narrator's dream brings together people and events which are separate in life and thus intimates the existence of their common essence. Madame Verdurin, for example, assumes the role of Charlus' mother: "Or j'avais rêvé que M. de Charlus avait cent dix ans et venait de donner une paire de claques à sa propre mère, Mme Verdurin, parce qu'elle avait acheté cinq milliards un bouquet de violettes" (V, 437). Although the kinship of Mme Verdurin and M. de Charlus as represented in the dream appears, in
Sodome et Gomorrhe, to be ludicrous, events described in Le temps retrouvé indicate that the young narrator's dream had in fact revealed an internal reality—the innate similitude of the two rival social salons (the Verdurins/the Guermantes)—which manifests itself in visible reality years later, when Mme Verdurin marries the Prince de Guermantes, and thus becomes M. de Charlus' sister-in-law (VIII, 250).

In "Homosexuality/Flowers/Writing/Metaphor", we mentioned that Albertine is compared to a plant when asleep (VI, 80). The analogy reinforces the subterranean relationship established between the homosexual characters depicted in the Recherche, and the androgynous creatures that people the narrator's dream in Sodome et Gomorrhe. Also, the changes in Albertine's appearance wrought by sleep parallel the effects attributed to a work of art in Le temps retrouvé: Albertine, when asleep, is stripped of the many different masks that she assumes when awake: "En fermant les yeux, en perdant la conscience, Albertine avait dépouillé, l'un après l'autre, ces différents caractères d'humanité qui m'avaient déçu depuis le jour où j'avais fait sa connaissance" (VI, 81). Similarly, the function of art is to uncover the internal reality that lies hidden beneath the masks created by the passions, the intellect and the habits of everyday life (VIII, 257-258). Through Albertine, the narrator also implies that the unconscious world of sleep is a world more real than the waking world: "Elle n'était plus animée que de la vie inconsciente des végétaux, des arbres, vie plus différente de la mienne, plus étrange, et qui cependant m'appartenait
Correspondingly, in *Le temps retrouvé*, he tells us that the "true life"—the life more real than lived experience—is literature: "La vraie vie, la vie enfin découverte et éclaircie, la seule vie par conséquent réellement vécue, c'est la littérature; cette vie qui, en un sens, habite à chaque instant chez tous les hommes aussi bien que chez l'artiste. Mais ils ne la voient pas parce qu'ils ne cherchent pas à l'éclaircir" (VIII, 257).

The narrator conducts a second study of the nature of sleep in *La prisonnière* that consolidates the macrometaphorical relationship between sleep and art engendered by Albertine. The ability of a dream to suggest a more human view of things is likened to the impression produced by a work of art—the "Pieta" of the Renaissance (VI, 147). He also compares scenes evoked by Vinteuil's sonata to the inexpressible, almost forbidden visions one experiences at the moment of falling asleep (VI, 196–197). Although he previously implied, however, that sleep (like art) is a world more real than the waking world, the narrator now cautions us that sleep is not more real, but as real as the waking world (VI, 144–145).

During his final discussions of sleep/dreams in *Le temps retrouvé*, the narrator employs a similar contradictory strategy: on the one hand he continues to note structures or effects shared by dreams and art, but on the other hand, he affirms the unique capacity that allows a work of art to recover past time—an effect that sleep and other phenomena may imitate or intimate, but cannot realize: "Et c'était peut-être aussi par le
Perhaps the narrator does not realize that it is the reflective relationship which this "false double" entered into with art and metaphor during the course of his life that clarified for him the common structures and effects shared by life, dreams, art and metaphor. Immediately before launching into his first examination of dreams in *Le temps retrouvé*, the narrator describes the book as an optical instrument allowing the reader to read himself, because the general truths written into a book allow its reader to perceive things about himself that are not expressible or apparent until seen in their double in the book (VIII, 276). Similarly, dreams act as a "double" of art whose outlines and mechanisms allow the narrator and his reader to perceive truths about the structural principles which allow art to suggest the internal reality of things. Because of its ability to speed up time and bring together experiences which would be separated for years in actual life, the narrator acknowledges that the dream has taught him lessons about the subjective quality of reality (its purely mental character) that he will not forget when he composes his work (I, 280).

Lived experience and dream experience are also doubles of each other: the people in the narrator's life, like the people in a dream, have woven themselves together no matter how diverse the circumstances (VIII, 350). Seen from a perspective of
several years, the lives of people of his acquaintance form patterns which resemble the mechanism of a dream: contradictions resolve themselves—people who used to hate each other have become good friends:

Ce n'était pas que l'aspect de ces personnes qui donnait l'idée de personnes de songe. Pour elles-mêmes la vie, déjà ensomeillée dans la jeunesse et l'amour, était de plus en plus devenue un songe. Elles avait oublié jusqu'à leurs rancunes, leurs haines, et pour être certaines que c'était à la personne qui était là qu'elles n'adressaient plus la parole il y a deux ans, il eût fallu qu'elles se reportassent à un registre, mais qui était aussi vague qu'un rêve où on a été insulté on ne sait plus par qui. Tous ces songes formaient les apparences contrastées de la vie politique, où on voyait dans un même ministère des gens qui s'étaient accusés de meurtre ou de trahison (VIII, 351-352).

The quality that allows the narrator to establish a comparison between life experience and dream experience—the ability to resolve external differences or apparent contradictions in each other—is also the quality which causes life experience and dream experience to enter into a macrometaphorical, reflective relationship with metaphor, which can also resolve the apparent incompatibility of externally dissimilar objects by uniting them together in such a way that their common internal essence is revealed (VIII, 250).
Footnotes

1 In the third chapter ("The Stored Consciousness": Marcel Proust) of Literary Architecture, Ellen Eve Frank proposes that this first sentence of the book establishes an equation between self, church, quartet, history which possibly infers an identification between each member (self equals church, but church also equals quartet):

"Of course, in one sense, the dream-book is A la recherche, and perhaps the subject of the book is all four—self, church, quartet, history. But is each individually the subject? Does the equation propose identification between each member (self equals church, but church also equals quartet, etc)? And are self, church, quartet, history therefore interchangeable? Finally, if the structure of the book is that of a church, as Proust and his narrator claim, are subject and structure—church—the same? Is the subject of the book architectural/literary structure?" (Literary Architecture, Berkeley, Los Angeles, London: University of California Press, 1979, p. 133)

Although Frank does not establish any connection between the nature of sleep/dreams, metaphor and the four terms which are linked together during the narrator's dream, her "equation" aligns itself well with our own study of the Recherche, as we are attempting to establish the common ground shared by "une église" (the steeple and the church of Combray), "un quatuor" (Vinteuil's sonata), "la rivalité de François 1er et de Charles Quint" (le Côté de Méséglise et le Côté de Guermantes) which would allow them to function as interchangeable terms of a reciprocal equation.
5. The Magic Lantern/Art/Metaphor

In the introductory pages of Du côté de chez Swann, the narrator compares the impression effectuated by the magic lantern to that created by the works of the master builders and glass painters of gothic days: the lantern substitutes for the opaqueness of his walls a new reality: "On avait bien inventé, pour me distraire les soirs où on me trouvait l'air trop malheureux, de me donner une lanterne magique dont, en attendant l'heure du dîner, on coiffait ma lampe, et à l'instar des premiers architectes et maîtres verriers de l'âge gothique, elle substituait à l'opacité des murs d'impalpables irrésistions, de surnaturelles apparitions multicolores où des légendes étaient dépeintes comme dans un vitrail, vacillant et momentané" (I, 16). In the course of the seven volumes of A la recherche du temps perdu, analogies involving the magic lantern appear nine times in six different volumes of the novel, and frequently have as their other term of comparison various art forms: legends, tapestries, stained glass windows, Elstir's paintings, Vinteuil's sonata, all the other music that Albertine plays on the pianola, great works of art in general and the novel François le Champi. The magic lantern is also linked in the text with names/presences, sleep and dreams, the church of Combray, the Guermantes family, Albertine, the resuscitation of the past through the repetition in the present of an action from the past, the effects of memory, and Combray.

We saw in Chapter One that, for Proust, the essential nature of art is metaphor. The many comparisons which Proust
establishes between the magic lantern and various art forms imply, therefore, that the mechanism of the magic lantern reflects the metaphorical process. The narrator's descriptions of the magic lantern support this hypothesis: he emphasizes the transcendental effect of the magic lantern projection resulting from one reality (the projected scene) being substituted for another (the wall of his room): "elle substituait à l'opacité des murs d'impalpables irradiations, de surnaturelles apparitions multicolores" (I, 16). Like metaphor, the magic lantern projection is essentially a superimposition of two dissimilar realities (the coloured picture is overlaid upon the existent reality of the room) which gives rise to an intermingling of the two realities: the transparent body of Golo overcomes all material obstacles by taking each--the doorknob, for example--as a skeleton and embodying it in itself. Like metaphor, the superimposition of these two realities one upon the other has the effect of vanquishing material reality (the room as it originally appeared) and producing a new transcendent vision:

Le corps de Golo lui-même, d'une essence aussi surnaturelle que celui de sa monture, s'arrangeait de tout obstacle matériel, de tout objet gênant qu'il rencontrait en le prenant comme ossature et, en se le rendant intérieur, fût-ce le bouton de la porte sur lequel s'adaptait aussitôt et surnageait invinciblement sa robe rouge ou sa figure pâle toujours aussi noble et aussi mélancolique, mais qui ne laissait paraître aucun trouble de cette transvertébration" (I, 17).

As well as giving rise (like a work of art) to a metaphor-like process, the magic lantern duplicates the external function of a work of literature: it depicts "legends" (narratives).
In *Le temps retrouvé*, the narrator proclaims that literature (art) is the only means through which past time may be recovered (VIII, 269). The projections of the magic lantern achieve a similar effect: they seem to bring to life a Merovingian past that merges with the present reality of the room: "Certes, je leur trouvais du charme à ces brillantes projections qui semblaient émaner d'un passé mérovingien et promenaient autour de moi des reflets d'histoire si anciens" (I, 17). By bringing images of the past into the present, the magic lantern (when viewed from the perspective of the totality of the novel) also recalls to mind the effect produced by the narrator's many experiences of involuntary memory (the resuscitation of his past in Combray through the taste of the madeleine dipped in tea; the recall of his grandmother through his repetition of an identical action performed in the same circumstances when she was alive; the three "intimations" experienced when invited to the Guermantes' new residence) which are integrally linked in *Le temps retrouvé* to the nature of metaphor--its structure, effect, and the unique power it has for intimating the internal reality of things that eludes expression through habitual discourse.

The narrator's anticipatory response to the slide show introduces a theme to be explored extensively in *Le côté de Guermantes* and reiterated repeatedly in all ensuing volumes of the novel: the signification of a proper name independent of the presence it represents. The narrator tells us that, before he could see the moor and the castle depicted in the slide show, he
knew that their colour was yellow because the name of Brabant had given him a clue: "Le château et la lande étaient jaunes, et je n'avais pas attendu de les voir pour connaître leur couleur, car, avant les verres du chassis, la sonorité mordorée du nom de Brabant me l'avait montrée avec évidence" (I, 17). Similarly, the sound of the name "Guermantes" later evokes entire landscapes in his imagination (IV, 13-15). It is not only the effect that their name produces which establishes a rapport between the Guermantes and the characters depicted by the magic lantern, however, as the Merovingian past depicted in the slide show is the past reality of the Guermantes family: in this same volume of the *Recherche*, the narrator tells us that Geneviève de Brabant—the heroine of the "magic lantern" legend—was an ancestor of the Guermantes (I, 206). Correspondingly, in *Le temps retrouvé*, members of the Guermantes family are aptly described as personages of the magic lantern (VIII, 243).

In *Du côté de chez Swann*, the narrator also compares the projections of a magic lantern to his memories of Combray. Because their colours and physical aspect are so different from his present reality, his memories of Combray seem unreal and fictional to him—more insubstantial than the projections of his magic lantern: "ces rues de Combray existent dans une partie de ma mémoire si reculée, peinte de couleurs si différentes de celles qui maintenant revêtent pour moi le monde, qu'en vérité elles me paraissent toutes, et l'église qui le dominait sur la Place, plus irréelles encore que les projections de la lanterne magique . . . (I, 62).
The third "magic lantern" comparison that the narrator presents to us establishes a relationship between four phenomena which are all enveloped in a similar air of mystery: 1) his reminiscences about the unknown life of the Guermantes; 2) the changing colours of a stained glass window in the church of Combray; 3) a tapestry in the same church depicting a former countess of Guermantes; and 4) the image of the magic lantern portraying Geneviève de Brabant, an ancestor of the Guermantes:

Each of the four phenomena involved in the comparison with the magic lantern is remarkable for the transformational effect engendered by it. During his description of the interior of the church of Combray, for example (I, 76-77), which occurs shortly after his second allusion to the magic lantern in *Du côté de chez Swann* (I, 62), the narrator emphasizes a stained glass window and a tapestry of Esther which, we observed previously, both give rise to metaphor-like metamorphoses (see p. 65): the predominantly blue-toned stained glass window engenders a
rare and transient fire which shakes and wavers in a flaming fantastic shower, each time that a ray of sunlight passes through it (I, 76), and the tapestry's colours have melted into one another to add expression, light and relief to the pictures (I, 77). It is more than coincidence, therefore, that this same stained glass window and the same tapestry depicting Esther are compared to a magic lantern (whose metaphorical character we have described earlier) and to his imaginary musings about the Guermantes (whose family name also gives rise to a metaphor-like effect).

In *Le côté de Guermantes II*, the narrator provides us with an analogy that suggests a basis for all previous comparisons established between the magic lantern and art. While examining M. de Guermantes' collection of Elstir's paintings displayed on the walls of the drawing room, the narrator remarks that the series of paintings resembles a sequence of magic lantern projections; the magic lantern being, in this case, the brain of the artist; who, when seen without his paintings, would resemble the iron box of the magic lantern without its slides (IV, 146).

The above comparison is immediately succeeded by a discussion of the nature of the natural optical illusions which are re-created in several of the paintings: "Parmi ces tableaux, quelques-uns de ceux qui semblaient les plus ridicules aux gens du monde m'intéressaient plus que les autres en ce qu'il créaient ces illusions d'optique qui nous prouvent que nous n'identifierions pas les objets si nous ne faisions pas intervenir le raisonnement" (IV, 146). The lesson that the
painted optical illusions teach recalls the lesson which his sleep vision taught him in Du côté de chez Swann (I, 12) and anticipates the illumination about metaphor and the true nature of reality which his analysis of the three "intimations" leads him to in Le temps retrouvé: after studying the paintings, he realizes that the reality of an object is not confined to its external appearance, the name imposed upon it, or our perception of it; that surfaces and volumes are in reality independent of the names of objects which our memory imposes on them after we have recognized them. In order to reproduce in his paintings the reality inherent in his first impression of a scene, Elstir represented one thing by the other for which in the flash of a first impression, he first mistook it. By doing so, the narrator thinks that Elstir attempted--through his art--to break up that aggregate of impressions commonly called visions, and to intimate instead an internal reality--the root of the impression:

Dès lors n'est-il pas logique, non par artifice de symbolisme mais par retour sincère à la racine même de l'impression de représenter une chose par cette autre que dans l'éclair d'une illusion première nous avons prise pour elle? Les surfaces et les volumes sont en réalité indépendants des noms d'objets que notre mémoire leur impose quand nous les avons reconnus. Elstir tâchait d'arracher à ce qu'il venait de sentir ce qu'il savait; son effort avait souvent été de dissoudre cet agrégat de raisonnements que nous appelons vision (IV, 147)

If we examine the above passage from the perspective of the totality of the novel, we immediately discern--through the intermediary of their common natures--that the method used by
Elstir--the representation of one object in another to create a work of art--is essentially the metaphorical process, as defined by the narrator in *Le temps retrouvé*.

Analytical observations about the structure and effect of Elstir's paintings are immediately followed by a discussion of the similarities shared by Elstir's "bizarre horrors" (the commonly held view of Elstir's paintings at the time of the narrator's observation of them) and traditional "great works" such as those by Chardin and Perroneau. The narrator realizes that, in striving to reproduce reality, Elstir had to make the same effort as Chardin or Perroneau, and he consequently admired in them attempts of the same order as his own, which were like fragments anticipatory of his own work:

Les gens qui détestaient ces "horreurs" s'étonnaient qu'Elstir admirât Chardin, Perronneau, tant de peintres qu'eux, les gens du monde, aimaient. Ils ne se rendaient pas compte qu'Elstir avait pour son compte refait devant le réel (avec l'indice particulier de son goût pour certaines recherches) le même effort qu'un Chardin ou un Perronneau, et qu'en conséquence, quand il cessait de travailler pour lui-même, il admirait en eux des tentatives du même genre, des sortes de fragments anticipés d'œuvres de lui (IV, 147).

Elstir's work, therefore, represents both a repetition and a transformation of existing art forms: the repetition of elements from previous works of art in a new work of art enables the observer to perceive structures which are possibly common to all works of art, and it is this common structure which allows the unbridgeable gulf between two canvasses as apparently different as Manet's "Olympia" and a masterpiece by Ingres to be spanned:
Mais les gens du monde n'ajoutaient pas par la pensée à l'oeuvre d'Elstir cette perspective du Temps qui leur permettait d'aimer ou tout au moins de regarder sans gêne la peinture de Chardin. Pourtant les plus vieux auraient pu se dire qu'au cours de leur vie ils avaient vu, au fur et à mesure que les années les en éloignaient, la distance infranchissable entre ce qu'ils jugeaient un chef d'oeuvre d'Ingres et ce qu'ils croyaient devoir rester à jamais une horreur (par exemple l'Olympia de Manet) diminuer jusqu'à ce que les deux toiles eussent l'air jumelles (IV, 147).

The reflective rapport which links a painting by Elstir and a Chardin masterpiece (or any two works of art from different time periods) constitutes a macrometaphor which transcends time and space. Like two phenomena joined in a metaphorical phrase, the two works invite comparison with each other because of the common element they share; and just as the common essence revealed by a metaphor transcends the components whose union allowed it to reveal itself, the common nature of the two works of art from apparently incompatible periods transcends their external differences to such an extent that the two works appear as doubles.

During his visit to Elstir's studio at Balbec (an incident related in A l'ombre des jeunes filles en fleurs), the narrator described Elstir's paintings as "metaphors". During his examination of the Guermantes' collection of Elstir's works, he does not mention metaphor in connection with the paintings, but he does describe their technique and subject matter in such a way that we can perceive their metaphorical character. He tells us, for example, that Elstir's paintings taught him that value is subjective: by combining apparently incompatible subjects in
the same painting and giving them the same value in tone and
light, (he refers to a painting of a waterside carnival, in
which a beautiful sailboat and the dress of a vulgar lady are
given equal emphasis), he demonstrates that there are no degrees
of beauty; that the commonplace dress and the sail are "deux
miroirs du même reflet" (IV, 149). The narrator does not
proclaim in any part of the Recherche that the magic lantern
engenders a metaphor-like process, but he does depict Elstir's
paintings as metaphors. In turn, the metaphorical quality of
Esltir's paintings reaffirms--through analogical transference--
the innate metaphorical quality of the magic lantern projection.

The magic lantern is compared not only to the graphic arts,
but also to music. In La prisonnière, the narrator describes
the pianola that Albertine plays as a scientific magic lantern.
By playing music from different periods, she causes images of
different times and places to be projected into his room in
Paris (VI, 460). The slide which is being projected on the
"magic lantern" (the pianola) at the time of the reminiscence we
are discussing is Vinteuil's sonata, which the narrator
(immediately before the comparison above) describes as the
expression of certain states of the soul analogous to that which
he experienced when he tasted the madeleine that had been dipped
in tea: "si les phrases de Vinteuil semblaient l'expression de
certains états de l'âme analogues à celui que j'avais éprouvé en
goûtant la madeleine trempée dans la tasse de thé, rien ne
m'assurait que le vague de tels états fût une marque de leur
profondeur. . . . Pourtant ce bonheur, ce sentiment de certitude
Dans le bonheur, pendant que je buvais la tasse de thé, que je respirais aux Champs-Elysées, une odeur de vieux bois, ce n'était pas une illusion. . . le charme de certaines phrases de Vinteuil fait penser à eux parce qu'il est lui aussi inanalysable" (VI, 459). No direct connection is established at this time between his experience of the madeleine dipped in tea and the magic lantern, but their mutual comparison to Vinteuil's sonata within the space of one page establishes a subterranean, macrometaphorical link between them which illuminates a second common effect: both cause images of another reality to be brought into the context of the narrator's present reality.

Albertine--the player of the "scientific magic lantern"--is like the magic lantern herself. Her constantly changing nature (II, 517) resembles the constantly changing slides of a magic lantern show. This subterranean connection between Albertine and the magic lantern is consolidated in Albertine disparue. After Albertine's death, the narrator realizes that he is prevented from consummating a meeting with her in his dreams because of an abrupt, intervening blackness, which obliterates his vision like the shadow of the magic lantern or of its operator inadvertently falling across the image being projected (VII, 171).

Le temps retrouvé contains two "magic lantern analogies" whose secondary terms of comparison suggest two references to the magic lantern that occurred in the first volume of the novel. The second "magic lantern" analogy in Du côté de chez Swann compared the narrator's memories of Combray to the
projections of a magic lantern (I, 62). In *Le temps retrouvé*,
the penultimate "magic lantern analogy" likens the "lights-out"
conditions imposed on Paris during World War I to the mysterious
half-darkness of a room in which slides are being shown on a
magic lantern: "Puis à neuf heures et demie, alors que personne
n'avait encore eu le temps de finir de dîner, à cause des
ordonnances de police, on éteignait brusquement toutes les
lumières, et la nouvelle bousculade des embusqués arrachant
leurs pardessus aux chasseurs du restaurant où j'avais dîné avec
Saint-Loup un soir de perme, avait lieu à neuf heures trente-
cinq dans une mystérieuse pénombre de chambre où l'on montre la
lanterne magique. . ." (VIII, 62). Although this comparison
does not mention Combray, it is immediately followed by a second
image likening the darkness of the lights-out conditions in
Paris to the darkness of the Combray he knew in his childhood:
"Mais après cette heure-là, pour ceux qui, comme moi, le soir
dont je parle, étaient restés à dîner chez eux, et sortaient
pour aller voir des amis, Paris était au moins dans certains
quartiers encore plus noir que n'était le Combray de mon
enfance. . ." (VIII, 62). Through the common denominator of
"darkness" which both comparisons share, a macrometaphorical
correspondence establishes itself between the other terms in the
two comparisons--the magic lantern and Combray--that recall to
us the poetic simile of the first volume of the novel, in which
memories of Combray were compared to the projections of a magic
lantern.

We mentioned previously that a cousin of Mme de Guermantes
is described in *Le temps retrouvé* as a personage of the magic lantern; an analogy that consolidates the macrometaphorical correspondences between the Guermantes and the magic lantern in *Du côté de chez Swann* (I, 17, 206). More important, however, this final "magic lantern" analogy establishes a rapport between the aura of mystery surrounding the Guermantes family, and the air of mystery engendered by a work of literature (in this case, the novel *François le Champi*):

... A ce moment-là, l'idée que telle personne dont j'avais fait la connaissance dans le monde était cousine de Mme de Guermantes, c'est-à-dire d'un personnage de lanterne magique, me semblait incompréhensible, et tout autant, que les plus beaux livres que j'avais lus fussent--je ne dis pas même supérieurs, ce qu'ils étaient pourtant--mais égaux à cet extraordinaire *François le Champi* (VIII, 243).

We can conclude our remarks on the magic lantern, therefore, with the observation that this little network of metaphorical references not only suggests the presence of a common essential nature shared by many of the recurring phenomena in Proust's novel (dreams, Elstir's paintings, Vinteuil's sonata, Albertine, the church of Combray, the Guermantes, works of art in general, metaphor), but also causes the work to fold over on itself through the cross references repeated at the beginning and the end of the novel, and thus illuminates the common denominator linking projections of the magic lantern to the structure of the novel--a metaphor-like superimposition of dissimilar realities, that produces a transcendent effect.
Footnotes

1 I, 16-17, 62-63, 205-206, also II, 474; IV, 146-147; VI, 460; VII, 171; and VIII, 61-62, 243.

2 Ibid., p. 16. Georges Poulet, in L'Espace proustien (Paris: Editions Gallimard, 1963), draws parallels between the "wavering and momentary stained glass window" ("un vitrail vacillant et momentané") created by the superimposition of Golo upon the reality of the room and numerous other circumstances in the Recherche which are characterized by a similar wavering effect. Included in his list of "wavering" experiences are three circumstances which we are submitting to analysis in this thesis: the narrator's awakening from sleep, his sight of the three trees on the road near Balbec, and his initial reaction to the third "intimation" which he experiences in the Guermantes' dining room in Le temps retrouvé. Although Poulet does not connect the wavering effect engendered by diverse experiences in the Recherche with the metaphorical process, he does perceive the former as a sign of displacement in time and space; which occurs when a place tries to substitute itself for another place (cf. pp. 15-16). Because displacement of sense is one of the primary conditions and effects which characterize the metaphorical mechanism, however, we can easily extend Poulet's argument and take his examples of displacement of time and space in Proust's novel as examples of spontaneous, metaphor-like processes.

3 In A l'ombre des jeunes filles en fleurs, the narrator previously classified Elstir's paintings as "metaphors" because they frequently depicted the comparison of two different phenomena (the land and the sea, for example) in such a way that all line of demarcation between them was eliminated. (II, 493).
6. **Names/Art/Presence/Metaphor**

During his theoretical discussion about names in the first pages of *Le côté de Guermantes*, the narrator compares them to an allegorical painting: "... ce n'est pas seulement aux villes et aux fleuves qu'ils donnent une individualité, comme le font les peintures allégoriques ..." (III, 11). Later, after he has had the opportunity of listening to M. de Guermantes discuss at length the intertwined genealogies of some of France's old noble families, he compares the order assumed by the names in his mind to a finished work of art: "Ainsi les espaces de ma mémoire se couvraient peu à peu de noms qui, en s'ordonnant, en se composant les uns relativement aux autres, en nouant entre eux des rapports de plus en plus nombreux, imitaient des œuvres d'art achevées où il n'y a pas une seule touche qui soit isolée, où chaque partie tour à tour reçoit des autres sa raison d'être comme elle leur impose la sienne" (IV, 298). Despite the comparisons that he draws between names and art, the narrator never provides in any part of *À la recherche du temps perdu* a categorical explanation of why names resemble a work of art. On the other hand, he does present to us a detailed analysis supported by concrete examples from his life experience of 1) the nature of the signification to which a name itself gives rise, 2) the relationship that exists between a name and its referent, and 3) the consequences arising from the superimposition of a name onto its referent. The narrator's discoveries about the relationship of a proper name to its referent result from his comparison of the different effects a
name provokes in him before and after he establishes personal contact with the name's referent. In the following pages, we will explore all passages of the novel in which the narrator describes the effect engendered in him by a name and/or its referent, in order to determine what the essential qualities of the name itself or the name/presence relationship are, that allow the narrator to compare the name to a work of art.

The pattern arising from the order and manner of presentation of the narrator's investigation of the name/presence relationship in successive volumes of *A la recherche du temps perdu* reflects metaphorical structure. Volumes One and Two of the *Recherche* are joined by the cross-referentiality of two chapters that, though in different books, correspond to each other because of the sequential relationship of their subject matter—names. The third part of *Du côté de chez Swann*—"Nom de pays: le nom"—introduces the narrator's investigation of the signification engendered by a name independent of its referent, through a brief discussion of the visions that the name of the town of Balbec evoked in his imagination (I, 454-455, 457). The second chapter of *A l'ombre des jeunes filles en fleurs*—"Nom de pays: le pays"—completes the investigation that the narrator began in "Nom de pays: le nom" by describing the lack of correspondence between the visions evoked by the name of Balbec and the reality of the town itself. In the same way that metaphorical superimposition brings into play all of the sights, sounds and characteristics associated with each term of the comparison, the direct link
forged between Volumes One and Two of the *Recherche* by the two chapters dealing with names not only establishes a metaphor-like rapport between the name of Balbec and its referent—the city itself—but also causes all of the subject matter of Book One (*Du côté de chez Swann*) to align itself with all of the characters, themes, places, events and phenomena described in Book Two (*A l'ombre des jeunes filles en fleurs*), facilitating the establishment of macrometaphorical relationships among externally dissimilar but innately similar phenomena and characters introduced in the first two volumes.

The bipolar movement of name/presence introduced in "Nom de pays: le nom" and "Nom de pays: le pays" repeats itself in *Le côté de Guermantes I and II*, when the narrator explores the lack of correspondence between the imaginary visions which the names of the Guermantes and other old noble families evoked in his imagination before he personally made their acquaintance, and the vulgar impressions produced in reality by the nobles' physical presences and conversation. Just as the repetition of internal doubles in a metaphorical phrase disengages a common essence which transcends both of the superimposed phenomena, so the disparity between the name and presence of Balbec that is repeated in the dissimilitude between the names and presences of the Guermantes and their friends establishes an internal correspondence between externally dissimilar entities—a city and human beings—and also suggests a general law about the incongruous relationship of a name and its referent. In subsequent volumes of *A la recherche du temps perdu*, the problem
of the relationship of a name to its presence continues to be re-introduced in the text, with reference to a variety of new characters and situations, and thus functions as a common denominator linking diverse characters, milieus and situations to each other. In order to understand fully how and why the drama of names/presences as explored in all volumes of *A la recherche du temps perdu* resembles the metaphorical structure of a work of art, we must trace the development of this theme from its earliest introduction as a sub-theme associated with the magic lantern in *Du côté de chez Swann*, to its culmination as a representation of the essence of things in *Le temps retrouvé*.

We saw that the narrator's first observations about the power of a name occur almost surreptitiously within the context of his preliminary description of the magic lantern given to him by his parents: he knew that the castle and the moor depicted in the magic lantern projection were going to be yellow in colour, for the sound of the name "Brabant" had given him a clue (I, 17). Subsequent events provide us with evidence that the magic lantern and the bipolarity of names/presences produce innately similar effects as a result of their common metaphor-like structure: the imaginary signification of a name (like the immaterial projection of a Magic Lantern) superimposes itself upon the reality of the presence that is its referent (in the same way that the magic lantern projection superimposes itself upon the existing reality of the room) and gives rise to a third field of signification that does not arise from the name or its referent, but from their interaction (just as the magic
lantern's superimposition of one reality upon another has the effect of vanquishing material reality--the room as it originally appeared--and producing a new transcendent vision). The narrator never elucidates the common metaphorical structure and effect of the magic lantern and the duality of name/presences but he does describe a cousin of Mme de Guermantes as a personage of the magic lantern (VIII, 243). As the Guermantes are the primary subjects of the narrator's investigation of the correspondence between a name and its referent, his analogy suggests a relationship between the effect of the magic lantern and of the name/presence dichotomy.

The name of the novel François le Champi gives rise to an impression similar to that previously engendered by the sound of the name of Brabant: "L'action s'engagea; elle me parut d'autant plus obscure que dans ce temps-là, quand je lisais, je rêvassais souvent pendant des pages entières à tout autre chose. Et aux lacunes que cette distraction laissait dans le récit, s'ajoutait, quand c'était maman qui me lisait à haute voix, qu'elle passait toutes les scènes d'amour. Aussi tous les changements bizarres qui se produisent dans l'attitude respective de la meunière et de l'enfant et qui ne trouvent leur explication que dans les progrès d'un amour naissant me paraissaient empreints d'un profond mystère dont je me figurais volontiers que la source devait être dans ce nom inconnu et si doux de "Champi", qui mettait sur l'enfant qui le portait sans que je susse pourquoi, sa couleur vive, empourprée et charmante" (I, 55). The aura of mystery engendered collectively by
daydreams, omitted love scenes and the name of Champi suggests that a common nature is shared by these three externally different phenomena. Future events in the novel support this intimation. In *Le côté de Guermantes*, for example, we discover that a name has the ability to transform material reality into the immaterial: Mme de Guermantes' residence is metamorphosized through its association with the name of Guermantes into "un donjon sans épaisseur qui n'était qu'une bande de lumière orangée" (III, 14). Similarly, in *Sodome et Gomorrhe*, we see that a dream has the power to transform reality also—changing masculine beings into feminine form, or causing that which is ugly in reality to appear to be beautiful (V, 431). Love—the third phenomenon mentioned above—is also an agent of transformation. In *Du côté de chez Swann*, we are told that love transforms Swann, creating a new person who is totally different from his former self (I, 274). The aura of mystery engendered collectively from the name of Champi, the narrator's daydreaming and the omitted love scenes is also integrally linked in the narrator's mind (when a young boy) to the strange, rhythmic utterance emanating from the narration of the text itself, which paradoxically consists of everyday incidents, commonplace thoughts and hackneyed words (I, 54). Through their similar mysterious effect, a macrometaphorical relationship is engendered between love, dreams, the movement of signification of a name, and the movement of signification of a literary work.

In "Nom de pays: le nom", the narrator tells us that the name of exotic towns foreign to his own environment such as
Balbec, Florence, or Venice conjure up imaginary scenes and vistas:

Même au printemps, trouver dans un livre le nom de Balbec suffisait à réveiller en moi le désir des tempêtes et du gothique normand: même par un jour de tempête, le nom de Florence ou de Venise me donnait le désir du soleil, des lys, du palais des Doges, et de Sainte-Marie-des-Fleurs.

Mais si ces noms absorbèrent à tout jamais l'image que j'avais de ces villes, ce ne fut qu'en la transformant, qu'en soumettant sa réapparition en moi à leurs lois propres; ils eurent ainsi pour conséquence de la rendre plus belle, mais aussi plus différente de ce que les villes de Normandie ou de Toscane pouvait être en réalité" (I, 457-458).

Despite the specificity of its title, the chapter is not devoted entirely to an investigation of the movement of signification produced by a name, but also discusses, in some depth, the narrator's desire to find the counterpart of books in reality, describes his first real encounters with Gilberte, comments on the lack of correspondence between reality and memory, and closes by affirming the apparently irrevocable difference between the past and the present, because of which the past may never be recovered. Although the narrator does not establish any direct parallels between the duality of names/presences and the other phenomena discussed in this chapter, the contiguity of these themes in the text allows us to perceive that subjects which are apparently unrelated to the study of names (Gilberte/the narrator, memory/reality, past/present) all have an innate similarity to the names/referents duality. The narrator realizes that his imaginary musings about Balbec transform the town into something different from what it could
ever be in reality, indicating that, paradoxically, the fundamental characteristic common to a name and its referent is their lack of correspondence. Similarly, when he begins to meet Gilberte regularly on the Champs Elysées, (the girl whose reality he previously imagined so frequently, I, 171), he attempts to relate the image of her in his memory and imagination to the reality of her being, and he discovers over and over again that her reality and the visions she inspires are different (I, 474). Correspondingly, the narrator's attempts—by revisiting old familiar spots—to relive his memories of past years only serve to demonstrate the disparity between memory and reality. The final pages of *Du côté de chez Swann* describe the narrator's impressions of the Champs-Elysées when he revisits it in his later years, in an era when motorcars have replaced the carriage and pair, ladies have lost the art of dressing elegantly, and men no longer wear hats (I, 501-502). He consequently realizes that he can never rediscover in the reality of the present the pictures of the past that are stored in his memory, because the charm he associates with past memories comes to them from memory itself and not from their being apprehended by the senses (I, 504). Thus, present reality and past memories are as incongruous as a name and its referent.

In the second part ("Nom de pays: le pays") of Book Two, the narrator completes his discussion of the lack of correspondence between a name and its referent begun in Chapter Three of Book One ("Nom de pays: le nom"). He assumed previously that his imaginary musings about Balbec transformed
the town into something different from what it could ever be in reality. His visit to Balbec confirms his previous assumptions: the church and statue which are Balbec's main attractions are far less impressive than his expectations: "C'était elle enfin, l'oeuvre d'art immortelle et si longtemps désirée, que je trouvais métamorphosée, ainsi que l'église elle-même, en une petite vieille de pierre dont je pouvais mesurer la hauteur et compter les rides" (II, 283-284). It appears at this point in the novel that, despite a similar binary structure, the interaction of a name with its referent produces a totally opposite effect to the combination of dissimilar entities in a metaphorical phrase. Metaphor reveals an internal reality common to the externally dissimilar phenomena that it joins together, while the comparison of names to their presences discloses their dissimilarities:

... pour Balbec, dès que j'y étais entré, ç'avait été comme si j'avais entr'ouvert un nom qu'il eût fallu tenir, hermétiquement clos et où, profitant de l'issue que je leur avais imprudemment offerte, en chassant toutes les images qui y vivaient jusque-là, un tramway, un café, les gens qui passaient sur la place; la succursale du Comptoir d'Escompte, irrésistiblement poussés par une pression externe et une force pneumatique, s'étaient engouffrés à l'intérieur des syllabes qui, refermées sur eux, les laissaient maintenant encadrer le porche de l'église persane et ne cessaient plus de les contenir (II, 285).

In the first pages of Le côté de Guermantes, the narrator clarifies, in more general terms, some indirect observations concerning the name/presence duality presented in the first two volumes of the novel. He compares the movement of signification
of a name independent of its presence to a fairy who dies when we come into contact with it:

... chaque château, chaque hôtel ou palais fameux a sa dame ou sa fée, comme les forêts leurs génies et leurs divinités les eaux. ...

Cependant la fée déperit si nous nous approchons de la personne réelle à laquelle correspond son nom, car, cette personne, le nom alors commence à la refléter et elle ne contient rien de la fée; la fée peut renaitre si nous nous éloignons de la personne, mais si nous restons auprès d'elle, la fée meurt définitivement et avec elle le nom (III, 12).

Like a metaphor, a name brings into play two distinctly different movements of signification: an image of the unknowable that originates in the observer's imagination, and a "realistic" vision which corresponds to an existing place or person. However, whereas metaphor allows us to see the common essence of things, the superimposition of dissimilars engendered by a name makes clear their difference: "A l'âge où les Noms, nous offrant l'image de l'inconnaissable que nous avons versé en eux, dans le même moment où ils désignent, aussi pour nous un lieu réel, nous forcent par là à identifier l'un à l'autre, au point que nous partons chercher dans une cite une âme qu'elle ne peut contenir mais que nous n'avons plus le pouvoir d'expulser de son nom ..." (III, 11).

It is necessary to point out that the narrator's investigation of names/presences in A la recherche du temps perdu progresses through four distinct levels: in level one, the narrator investigates the movement of signification that the name itself gives rise to; in level two, the narrator encounters
the presence (cities, people) to whom the name refers and discovers that it has the effect of nullifying the movement of signification that the name itself engendered. In the third stage, we begin to see the development of a reflective relationship between names and their referents, as the narrator perceives individual traits in his subjects of study which transcend the vulgarity that first characterized their presences. Names and presences commence interacting in a manner comparable to two dissimilar objects linked together in a metaphorical phrase, as the name begins to act as a mirror that allows the internal reality of the presence to reveal itself. In level four of his investigation, the narrator realizes that names signify the essence of a person or an object. Names therefore become the symbol of the internal reality of things that is revealed through the metaphorical process, and intimated by a work of art.

As we mentioned above, the narrator discovers in the second stage of his investigation of the "name/presence" relationship that the signification evoked by the names of noble families is incongruous with their physical presences. The narrator expects Mme de Guermantes' appearance and conversation to reflect the unknown element of her name: "... j'avais peine à retrouver dans le beau visage, trop humain, de Mme de Guermantes, l'inconnu de son nom, je pensais du moins que quand elle parlerait, sa causerie, profonde, mystérieuse, aurait une étrangeté de tapisserie médiévale, de vitrail gothique" (VI,
On the contrary, he finds her face to be altogether too human; and instead of the fine, beautiful, profound words he expected to hear coming from her mouth, he is subjected to the most common sort of slanderous gossip as she compares an overweight woman to a frog who has swollen to the size of an ox (III, 252). The disparity between the effects of the name and the presence of Mme de Guermantes (and all of the other characters subjected to analysis by the narrator) recalls to mind the lack of correspondence between the internal and external reality of the many homosexual characters of the novel, and also reflects the incongruity between the body and spirit of any human being (III, 258).

We observed previously in "Interior/Exterior/Metaphor" and in "Homosexuality/Flowers/Writing/Metaphor" that the superimposition of all of the novel's characters one upon the other in the text disengages a general law about all of them: that a lack of correspondence between their internal and external realities is their common essential nature. Similarly, the incongruity produced by the name and presence of Mme de Guermantes is converted to a generality through the textual superimposition of multiple personalities one upon the other in *Le côté de Guermantes*. A similar disparity between name and presence is demonstrated, for example, by the Prince von Faffenheim and the Prince d'Agrigente. The speech of the Prince von Faffenheim totally destroys the effect evoked by his name: "Le nom du prince gardait, dans la franchise avec laquelle ses premières syllabes étaient, comme on dit en musique—attaquées,
et, dans la bégayante répétition qui les scandalait, l'élan, la naïveté maniérée, les lourdes "délicatesses" germaniques projetées comme des branchages verdâtres sur le "Heim", d'émall bleu sombre qui déployait la mysticité d'un vitrail derrière les dorures pâles et finement ciselées du XVIIIe siècle allemand (III, 307) . . . Ma profonde désillusion eut lieu quand il parla" (III, 315). Similarly, the name of the Prince d'Agrigente conjures up in the narrator's mind visions of a transparent glass through which he could see a rose marble city on the shore of a violet sea. However, the vulgar drone whom the name designates is as independent of his name as any work of art he might have owned (IV, 64).

In the course of his reflections on the signification of a name, the narrator also realizes that a name assumes seven or eight different shapes: "Mais plus tard je trouve successivement, dans la durée en moi de ce nom, sept ou huit figures différentes . . ." (III, 14). In _A l'ombre des jeunes filles en fleurs_, the narrator had described the appearance of the human face in similar terms, likening it to a many-faced god whose appearance fluctuates from day to day (II, 587). In _Le côté de Guermantes II_, he specifically applied this image to Albertine, comparing her fluctuating appearance (the changes in its aspect wrought by variations in the distance from which he perceived her) to that of a goddess with many heads (IV, 77). The many levels of signification arising from both names and human presences suggests that they may not be as opposed as the narrator's previous observations about them would indicate.
Correspondingly, the third level of the narrator's investigation of names and their referents is characterized by the development of a mirror relationship between names and presences, despite their former apparent incongruity. As in his previous experiences of Balbec and Florence, the narrator discovers that, upon getting to know them better, the Guermantes begin to appeal to his intellect because of certain distinctive characteristics they possess, such as their bodily structure, the peculiar pink colour of their skin, a certain brilliance of intellect, their distinctive comportment (IV, 171). The historical pedigrees of the nobility that the Due de Guermantes and the General discuss in the presence of the narrator also restore to the friends of M. and Mme de Guermantes some of their vanished poetry:

Chacun des convives du dîner, affublant le nom mystérieux sous lequel je l'avais seulement connu et rêvé à distance, d'un corps et d'une intelligence pareils ou inférieurs à ceux de toutes les personnes que je connaissais, m'avait donné l'impression de plate vulgarité que peut donner l'entrée dans le port danois d'Elseneur à tout lecteur enfievré d'Hamlet. Sans doute ces régions géographiques et ce passé ancien qui mettaient des futaies et des clochers gothiques dans leur nom, avaient, dans une certaine mesure, formé leur visage, leur esprit et leurs préjugés, mais n'y subsistaient que comme la cause dans l'effet, c'est-à-dire peut-être possibles à dégager pour l'intelligence mais nullement sensibles à l'imagination.

Et ces préjugés d'autrefois rendirent tout à coup aux amis de M. et Mme de Guermantes leur poésie perdue (IV, 291-292).

In view of the labyrinth of metaphorical cross-references that we are in the process of unravelling, it is significant that the
historical accounts of the noble families put "clochers gothiques" into their names; as the allusion reinforces the common transcendent reality suggested by names and by the steeples of Combray and Martinville.

After hearing the genealogies of the nobility, the narrator realizes that the names take order in his memory--relate themselves to one another--and collectively resemble those finished works of art in which there is not one isolated element (IV, 298). His analogy not only reinforces the metaphorical parallels that he has drawn between a work of art and a name on previous occasions, but also evokes his description of Vinteuil's septet, which he later categorizes in La prisonnière as a triumphal work of art combining different elements into one harmonious whole (VI, 301). In turn, the finished work of art realized by the intertwined labyrinth of names and the complete masterpiece of Vinteuil both reflect the structure of A la Recherche du temps perdu, in which diverse themes reveal their essential unity through a complex network of metaphorical cross-references.

While commenting on the lack of correspondence between the name and presence of the Prince d'Agrigente, the narrator suggests that the vision evoked by the name of Agrigente is so different from the actual vulgar man that the name is liberated from the person it designates and assumes an independent existence as "les syllabes enchantées" (IV, 164). He also discovers that the names cited in the genealogies narrated at the party have the effect of disincarnating the guests of the
duchess and delivering them from the face and speech that prevented one from recognizing them (IV, 304). In both cases, the interaction of a name with its presence gives rise to a transcendental reality which can only reveal itself through the disparity of two engaged terms. The relationship of a name to its presence is like the interaction of a reader with his text. Both are metaphorical processes in which the interaction of two dissimilar phenomena clarifies an essential nature: "L'ouvrage de l'écrivain n'est qu'une espèce d'instrument optique qu'il offre au lecteur afin de lui permettre de discerner ce que, sans ce livre, il n'eut peut-être pas vu en soi-même" (VIII, 276).

In our discussion of "Nom de pays: le nom", we saw that, despite the apparent specificity of its title, the chapter was not entirely devoted to names but also discussed three other subjects (his first meetings with Gilberte, the discrepancy between memory and reality, and the apparently irrevocable difference between past and present) which manifested an innate similarity to the duality of "name/presence". Le côté de Guermantes I and II display a similar pattern. Although both of these volumes are more specifically devoted to the study of the relationship between names and presences than any of the other volumes of the novel, they also include investigations of other phenomena that bring into play forces and mechanisms paralleling those produced by the interaction of names and presences. The various kinds of sleep described by Marcel and the visions induced by them, for example, recall the multiple levels of signification evoked by the proper name (I, 103).
Similarly, the forces that provoke the aura of mystery caused by the presence of Rachel (Saint-Loup's mistress) are analogous to those that give rise to the enchanted world the narrator associates with the name of Guermantes. The name of Guermantes connotes a realm of dreams for the narrator because the real life of Mme de Guermantes is unimaginable to him. Similarly, Rachel represents every possible delight in life for Saint-Loup, precisely because her secret self is unknown to him, and his imagination must supplement this lack of knowledge (III, 89).

The disparity between the name and its referent is reflected in the incongruity of the body and the psyche that pertains to it (III, 358), and in the dissimilitude between the external interpretation and internal motivation of human conduct: the origin of signification of human conduct is indefinable (like a name without its presence) because the external interpretation of a social gesture is based on the absence of any true knowledge about its intended purpose (III, 327).

In the resurgence of the investigation of names in the remaining volumes of *À la recherche du temps perdu*, a reverse bipolaric movement occurs. Just as metaphor gives rise to a play of reflected doubles in which the internal essence of one object is identified by its mirror reflection in the second object, so the basic movement of signification of "name-referring-to-presence" that was explored in the first four volumes of the novel is succeeded by its mirror reversal of "presence-referring-to-name" in *Sodome et Gomorrhe*. During another party held at the Guermantes, for example, a lady who
apparently knows the narrator greets him but he cannot recall her name, although he can remember her face and previous conversation. Previously, proper names did not correspond to the presences to which they referred; now presences do not connote their names (V, 62). Although the narrator cannot recall the woman's name when he consciously applies his active intelligence to it, the name is restored to him in a flash just after he considers himself beaten: "... D'ailleurs ce travail de l'esprit passant du néant à la réalité est si mystérieux, qu'il est possible, après tout, que ces consonnes fausses soient des perches préalables, maladroitement tendues pour nous aider à nous accrocher au nom exact" (V, 62-63). The unconscious process that culminates in the emergence of the woman's name from the obscurity of his memory strongly suggests the drawing forth of impressions from the shadow, which he describes as the creation of a work of art in Le temps retrouvé (VIII, 237). The narrator does not draw a parallel between the two experiences for us, but their enclosure in the totality of Proust's text allows their similarities to reveal themselves through a "natural" metaphorical process.

The disparity between the presence and the name of Mme d'Arpajon is repeated when the Princess Sherbatoff's presence fails to suggest the true nature of her being. During one of his train trips to Raspélière, the narrator shares a compartment with a woman whom, to judge by her appearance, he assumes to be the keeper of a brothel. Two days later, he meets her at the Verdurins', and discovers that she is Princess Sherbatoff. We
saw previously in *Le côté de Guermantes* that the names cited in the genealogies of the noble guests had the effect of restoring to them their true natures obscured by their vulgar faces and speech (IV, 304). Similarly, the name of Princess Sherbatoff allows the narrator to pierce the obscurity created by her appearance, and perceive clearly the true personality of the woman: "c'était la dame que, dans le même train, j'avais cru, l'avant-veille, pouvoir être la tenancière d'une maison publique. Sa personnalité sociale, si incertaine, me devint claire aussitôt quand après avoir peiné sur sa devinette, on apprend enfin le mot qui rend clair tout ce qui était resté obscur et qui, pour les personnes, est le nom" (V, 331). Once again, the name functions like a literary work which allows the reader to perceive his true self (VIII, 276).

Life experience has previously taught the narrator that a name does not necessarily correspond to its referent; that the signification of a name does not originate in any definable presence. He discovers that the information revealed through the study of the origin of names is equally as illusory, deceptive and disappointing as his previous life experience dealing with the presences to which proper names refer. In the case of place names, there may be conflicting etymological studies concerning the origin and true meaning of words. There is confusion, for example, as to whether or not the origin of the word "Bricq"--which is found in a number of place names in the neighbourhood of Raspelière--is the Celtic word "Briga", meaning height, or the old norse word "bricg", meaning a bridge
(V, 326). Like the presence to which a proper name refers, a clearly definable etymological origin for a word frequently destroys the signification which the sound of the name evoked, as the name in reality may mean something totally different from what he had thought: "J'avais trouvé charmant la fleur qui terminait certains noms, comme Figuefleur, Honfleur, Flers, Barfleur, Harfleur, etc.; et amusant le boeuf qu'il y a à la fin de Bricqueboeuf. Mais la fleur disparût, et aussi le boeuf, quand Brichot (et cela, il me l'avait dit le premier jour dans le train) nous apprit que "fleur" veut dire "port" (comme "fiord") et que "boeuf", en normand budh, signifie "cabane" (V, 561).

In Le temps retrouvé, the narrator tells us that the true nature of things is obscured by daily habit (VIII, 258). His experience of the places designated by names supports this contention. The name of St. Pierre des Ifs, for example, was previously shrouded for him in the mists of a historical past, but his repeated exposure to it as a name on a train station platform and the life experience now associated with that name cause it to lose all of its previous mystery, until it simply signifies the place where M. de Cambremer lives (V, 573).

Just as the imaginary movement of signification evoked by a name becomes lost and buried under familiarity like the true nature of things about which the narrator speaks in Le temps retrouvé, so the narrator's subsequent experiences with names support the parallels previously established among names, and the function of a work of art. A work of art, according to the
narrator, allows us to perceive the essential quality of reality (VIII, 258). In a similar vein, the narrator finishes his investigation of "names/presences" by equating a "name" with the "essence" of its referent. In death, Saint-Loup becomes nothing more than his name, which is his essence (VIII, 203).

Similarly, after re-encountering the novel François le Champi in the Guermantes' library, the narrator realizes that the name of the novel signifies the essence of what the book meant for him in the past: "Le souvenir de ce qui m'avait semblé inexplicable dans le sujet de François le Champi tandis que maman me lisait le livre de George Sand, était réveillé par ce titre (aussi bien que le nom de Guermantes, quand, je n'avais pas vu les Guermantes depuis longtemps, contenait pour moi tant de féodalité comme François le Champi l'essence du roman), et se substituait pour un instant à l'idée fort commune de ce que sont les romans berrichons de George Sand (VIII, 243).

The name of the novel also functions as an object from the past re-encountered in the present that catalyzes an experience of involuntary memory: "... si je reprends, même par la pensée, dans la bibliothèque, François le Champi, immédiatement en moi un enfant se lève qui prend ma place, qui seul a le droit de ce titre: François le Champi, et qui le lit comme il le lut alors, avec la même impression du temps qu'il faisait dans le jardin..." (VIII, 245). By acting as a catalyst which resuscitates past time for the narrator, the name "François le Champi" recalls all other experiences in the narrator's life that have produced the same effect (the taste of a madeleine
dipped in tea, stepping on an uneven paving stone, etc.), and thus constructs a macrometaphorical bridge between two of the narrator's main subjects of investigation: names/presences and past/present reminiscences.

In the course of the narrator's investigation of the relationship of the name of "Guermantes" to the presences it represents, three stages of signification were traced and these collectively interacted in a way resembling the metaphorical process. First of all, the name signified something mysterious. Then, after the narrator made the acquaintance of the Guermantes, the name came to signify something common and familiar. Finally, while reading an invitation from the Guermantes in Le temps retrouvé, the narrator sees the letters divorce themselves from anything that they have ever been before, and become something totally new and independent: "j'avais continué à relire l'invitation jusqu'au moment où, révoltées, les lettres qui composaient ce nom si familier et si mystérieux, comme celui même de Combray eussent repris leur indépendance et eussent dessiné devant mes yeux fatigués comme un nom que je ne connaissais pas" (VIII, 210). Like metaphor, the combination of two dissimilar "names" (the name as something mysterious, and the name as something familiar) gives rise to a new reality (their essential nature) which is neither one nor the other. Thus, we are able to perceive the metaphorical process as the essential common denominator of a work of art and the signification of a name which permitted the narrator to compare them to one another in a poetic simile.
In "Proust et les Noms" (1967), Roland Barthes proposed that the proper name in the Recherche functions as the linguistical form of reminiscence. He also suggested that it was Proust's discovery of "names" which engendered the writing of the Recherche: names functioned as an "event" and then a system from which and around which the work constructed itself:

Footnotes

1 In "Proust et les Noms" (1967), Roland Barthes proposed that the proper name in the Recherche functions as the linguistical form of reminiscence. He also suggested that it was Proust's discovery of "names" which engendered the writing of the Recherche: names functioned as an "event" and then a system from which and around which the work constructed itself:

Les deux discours, celui du narrateur et celui de Marcel Proust, sont homologues, mais non point analogues. Le narrateur va écrire, et ce futur le maintient dans un ordre de l'existence, non de la parole; il est aux prises avec une psychologie, non avec une technique. Marcel Proust, au contraire, écrit; il lutte avec les catégories du langage, non avec celles du comportement. Appartenant au monde référentiel, la réminiscence ne peut être directement une unité du discours, et ce dont Proust a besoin, c'est d'un élément proprement poétique (au sens que Jakobson donne à ce mot); mais aussi il faut que ce trait linguistique, comme la réminiscence, ait le pouvoir de constituer l'essence des objets romanescques. Or il est une classe d'unités verbales qui possède au plus haut point ce pouvoir constitutif, c'est celle des noms propres. Le Nom propre dispose des trois priorités que le narrateur reconnaît à la réminiscence: le pouvoir d'essentialisation (puisqu'il ne désigne qu'un seul référent), le pouvoir de citation (puisqu'on peut appeler à discretion toute l'essence enfermée dans le nom, en le proférant), le pouvoir d'exploration (puisqu'on "déplie" un nom propre exactement comme on fait d'un souvenir): le Nom propre est en quelque sorte la forme linguistique de la réminiscence. Aussi, l'événement (poétique) qui a "lancé" la Recherche, c'est la découverte des Noms; sans doute, dès le Saint-Beuve, Proust disposait déjà de certains noms (Combray, Guermantes); mais c'est seulement entre 1907 et 1909, semble-t-il, qu'il a constitué dans son ensemble le système onomastique de la Recherche: ce système trouvé, l'oeuvre s'est écrite immédiatement. (Roland Barthes, "Proust et les Noms", Nouveaux essais critiques, Paris: Éditions du Seuil,
In "L'âge des noms" (Mimologiques: voyage en Cratylie), Gérard Genette draws a parallel between the investigation of names in Plato's Cratylus and Proust's investigation of names in A la recherche du temps perdu. He concludes his discussion with the assertion that Marcel the narrator, like Socrates, assumes two different roles: "... le héro cratyliste devient (et ce devenir est l'une des leçons de ce roman d'apprentissage) le narrateur hermogéniste, lequel aura nécessairement le dernier mot puisqu'il "tient la plume". Critique du langage, triomphe de l'écriture."

Like Socrates, Proust presents two apparently contradictory views of names (names reflecting a man-made, externally-imposed convention; names reflecting a "natural" convention—the internal correspondence between things), and then shows that the two attitudes are not contradictory, but complementary. (Gérard Genette, Mimologiques: voyage en Cratylie (Paris: Editions du Seuil, 1976), cf. pp. 11, 315, 328.)
7. Steeples/Art/Metaphor

The first time that the narrator mentions the steeple of Combray in *Du côté de chez Swann*, he describes it as a sign of art and of humanity sketched upon the sky by the fingernail of a painter:

Et dans une des plus grandes promenades que nous faisions de Combray, il y avait un endroit où la route resserrée débouchait tout à coup sur un immense plateau fermé à l'horizon par des forêts déchiquetées que dépassait seule la fine pointe du clocher de Sainte-Hilaire, mais si mince, si rose, qu'elle semblait seulement rayée sur le ciel par un ongle qui aurait voulu donner à ce passage, à ce tableau rien que de nature, cette petite marque d'art, cette unique indication humaine (I, 79-80).

In *Le temps retrouvé*, immediately after having experienced the first of the three "intimations" that lead him to his discovery of the nature of art and metaphor, the narrator lists all of the other experiences in his life which have produced in him a similar inexplicable happiness. Included in this list are the sight of the twin steeples of Martinville, and the view of three trees on a road near Balbec (VIII, 222). Because the narrator's analysis of these experiences culminates in his realization of the metaphorical structure that must undergird a work of art if it is to intimate the internal reality of things, all of the experiences which engendered in him the same "inexplicable happiness" are "signs of art". However, experiences such as his past/present reminiscences and his "obscure impressions" constitute "natural" metaphors bringing together circumstances far removed in time and space, whereas the steeple of Combray,
the twin steeples of Martinville, and the three trees on a road near Balbec graphically represent the metaphorical process.

In addition to being linked analogically to the nature of art, the steeples and/or the three trees are also compared to, or share a common denominator in the text with nature, music, birds, flowers, maidens, a page in a book, a pattern, obscure impressions, a preliminary sketch, hieroglyphic characters, a dream, the movement of signification engendered by a proper name, and experiences of involuntary memory.

Metaphor commences with the joining together of two externally dissimilar phenomena. Similarly, the steeple of Combray and its adjoining tower constitute a binary structure with dissimilar component parts: the tall, slim steeple is flanked by a shorter square tower half in ruins: "Quand on se rapprochait et qu'on pouvait apercevoir le reste de la tour carrée et à demi détruite qui, moins haute, subsistait à côté de lui . . ." (I, 80). Its windows, placed two and two--one above the other--give the steeple tower a bisymmetrical appearance: "Des fenêtres de sa tour, placées deux par deux les unes au-dessus des autres, avec cette juste et originale proportion dans les distances qui ne donne pas de la beauté et de la dignité qu'aux visages humains . . ." (I, 80). The binary superimposition inherent in a metaphorical phrase causes the signification of individual phenomena to merge and give rise to a new reality or a third field of signification which transcends its binary origins. Correspondingly, the tower (distinguished by its binary symmetry) discharges from its
windows, at regular intervals, flights of ravens: "... il lâchait, laissait tomber à intervalles réguliers des volées de corbeaux qui, pendant un moment, tournoyaient en criant, comme si les vieilles pierres qui les laissaient s'ébattre sans paraître les voir, devenues tout d'un coup inhabitables et dégageant un principe d'agitation infinie, les avait frappés et repoussés" (I, 80). From the perspective of their function as symbols of transcendence in western culture, the birds expelled from the bisymmetrical tower are like the transcendental quality arising from the interaction of two elements in a metaphorical phrase.

We are told that the structural lines of the steeple suggest the architectonics of a great work of art: the narrator's grandmother perceives in the steeple of Sainte-Hilaire that same absence of vulgarity, pretention and meanness which makes her love nature and works of genius:

Sans trop savoir pourquoi, ma grandmère trouvait au clocher de Sainte-Hilaire, cette absence de vulgarité, de prétention, de mesquinerie, qui lui faisait aimer et croire riches d'une influence bienfaisante la nature, quand la main de l'homme ne l'avait pas, comme faisait le jardinier de ma grand'tante, rapetissée, et les oeuvres de génie (I, 80).

We mentioned above that the tower is characterized by its bisymmetrical appearance. The grandmother's comparison thus implies that art and nature may also manifest a similar, simple binary structure. In this way, the steeple not only reflects in itself the nature of metaphor, but also the correspondence established by the narrator among nature, metaphor and art in Le
temps retrouvé (VIII, 250). If we compare the two analogies (the metaphor/art/nature analogy from Le temps retrouvé and the steeples/art/nature analogy from Du côté de chez Swann), we can see that, through the macrometaphorical correspondence which the common terms of the comparisons establish between them, "metaphor" and "steeples" become interchangeable:

\[
\begin{align*}
\text{art} &= \text{steeples} = \text{nature} \\
\text{art} &= \text{metaphor} = \text{nature}
\end{align*}
\]

Therefore, steeples = metaphor

As well as structurally evoking metaphor, nature and art, the steeple of Combray also gives rise to a macrometaphorical link between these three subjects of investigation and the human personality. We mentioned above that, when we first encounter the steeple in Du côté de chez Swann, it is described not only as a sign of art ("cette petite maque d'art" (I, 80), but also as a sign of humanity ("cette unique indication humainé" (I, 80). Subsequent descriptions of the steeple consolidate its "human" qualities: the symmetry of its windows is compared to the proportions of a human face: "Des fenêtres de sa tour, placées deux par deux les unes au-dessus des autres, avec cette juste et originale proportion dans les distances qui ne donne pas de la beauté et de la dignité qu'aux visages humains" (I, 80); its natural, distinguished air inspires the narrator's grandmother to compare it to a gifted pianist ("... sa vieille figure bizarre me plaît. Je suis sûre que s'il jouait du piano, il ne jouerait pas sec" (I, 81). The latter comparison summons to
mind another "gifted pianist" mentioned in the *Recherche*--Morel, Charlus' protégé--who is frequently linked (through implication)\(^2\) with another phenomenon associated by Proust with art and writing--homosexuality (see pp. 109-110).

The metaphorical process reveals an internal rapport transcending external reality. Similarly, the narrator tells us that, through its steeple, the church seems to display a consciousness of itself: "... c'était dans son clocher qu'elle semblait prendre conscience d'elle-même, affirmer une existence individuelle et responsable. C'était lui qui parlait pour elle" (I, 81). In metaphor, two dissimilar phenomena merge to reveal a common, internal essence that transcends its binary components. Similarly, the parallel lines of the body of the tower slope together as they reach the steeple, until they join at the tip of the pinnacle. The topmost pinnacle of the steeple seems to transcend its material reality, becoming suddenly far higher, like a song whose singer breaks into falsetto, an octave above the accompanying air:

> Et en le regardant, en suivant des yeux la douce tension, l'inclinaison fervente de ses pentes de pierre qui se rapprochaient en s'élevant comme des mains jointes qui prient, elle s'unissait si bien à l'effusion de la flèche; que son regard semblait s'élancer avec elle; et en même temps elle souriait amicalement aux vieilles pierres usées dont le couchant n'éclairait plus que le faîte et qui, à partir du moment où elles entraient dans cette zone ensoleillées, adoucies par la lumière, paraissaient tout d'un coup montées bien plus haut, lointaines, comme un chant repris en voix-de-tête une octave au-dessus (I, 81).

The most notable piece of music introduced over and over again
in the *Recherche* being Vinteuil's sonata, the transcendental effect attributed to both the steeple and music in the comparison engenders a macrometaphorical rapport between the steeples and the sonata. This implied link between the two phenomena is later consolidated in *La prisonnière* through an analogy: the narrator compares the transcendental impression evoked by Vinteuil's sonata to a similar feeling produced by the twin steeples of Martinville and the three trees of Balbec, whose reflective relationship with the steeple of Sainte-Hilaire shall soon be examined (VI, 451).

The steeple of Combray is also described as the central focal point of the village: "... c'était toujours à lui qu'il faillait revenir, toujours lui qui dominait tout, sommant les maisons d'un pinnaclé inattendu, levé devant moi comme le doigt de Dieu dont le corps eût été caché dans la foule des humains sans que je le confondisse pour cela avec elle (I, 84). As the steeple is to the village, so metaphor is to the novel *A la recherche du temps perdu*: its structure is inherent in all aspects of the text, and its essential nature transcends its collective manifestations.

The narrator describes a second experience with steeples which, when viewed in conjunction with his first experience, constitutes both a doubling and a continuation of the metaphorical model presented to us through the steeple of Combray. On his way home in a carriage, after an exceptionally long walk along the Guermantes' Way, the narrator inadvertently views the twin steeples of Martinville, and discovers that they
produce in him the same special pleasure as that given previously by the steeples of Combray. The basic outline of the twin steeples repeats the basic shape of the steeple of Combray flanked by the ruined tower, but introduces a difference: whereas in Combray, the superstructure consisted of one well-defined shape (the steeple tower) and one less defined shape (the ruined tower beside the steeple tower), the twin steeples of Martinville constitute two clearly defined outlines that are mirror reflections of each other. If the steeple of Combray and the old ruined tower are like two dissimilar phenomena joined together in a metaphorical phrase, then the twin steeples of Martinville are a macromodel of the second stage of the metaphorical process. Just as the superimposition of dissimilar phenomena in a metaphorical phrase reveals an essence common to them both which renders them internal doubles of each other, so the twin steeples are "doubles".

When viewed from the perspective of the constantly moving carriage and the twisting road, the twin steeples of Martinville appear to be joined by a third steeple—the steeple of Vieuxvicq—although they are separated in reality by a hill and a valley:

Au tournant d'un chemin tout à coup ce plaisir spécial qui ne ressemblait à chacun autre, à apercevoir les deux clochers de Martinville, sur lesquels donnait le soleil couchant et que le mouvement de notre voiture et les lacets du chemin avaient l'air de faire changer de place, puis celui de Vieuxvicq qui, séparé d'eux par une colline et une vallée, et situé sur un plateau plus élevé dans le lointain, semblait pourtant tout voisin d'eux (I, 215).
This third steeple structurally resembles the new reality or the common essence born from the interaction of two terms in a metaphorical phrase. Just as the essence revealed through metaphorical superimposition transcends the two terms that revealed it, so the third steeple is on "higher ground" than the twin steeples of Martinville.

The narrator previously described the steeple of Combray as a sign of art (I, 80), and suggested that its simple structure is the same as that which manifests itself in nature and in works of genius. He never compares the twin steeples of Martinville to a work of art, but they inspire him to translate into words the impression they evoke. After viewing the steeples, he felt that "something more" was concealed behind their luminosity. In order to uncover their hidden meaning, he tried to keep in mind their converging lines: "... je sentais que je n'allais pas au bout de mon impression, que quelque chose était derrière ce mouvement, derrière cette clarté, quelque chose qu'ils semblaient contenir et dérober à la fois (I, 216). Could he have kept those converging lines of the steeples in his mind, he realizes that they would have been engulfed in a great medley of sights, scents and sounds which had previously given him the same obscure sense of pleasure (I, 216). The narrator's initial reaction to the twin steeples closely resembles his response—years later—to the first "intimation" experienced in the Guermantes' courtyard in Le temps retrouvé: at that time also, he recalls all of the other experiences which produced in him a similar inexplicable happiness. Just as he later
resolves, after his first "intimation" in *Le temps retrouvé* (VIII, 222), to analyze his experience in order to determine the cause of the inexplicable happiness just given him, so the young narrator attempts to recapture the vision of the steeples in his mind; and presently, as a result of his reflection, their outlines break apart to reveal a little of what they concealed. An idea which had not existed previously forms itself in his mind, and frames itself in words which enhance the pleasure that the sight of the steeples had first produced in him (I, 216).

The narrator describes the unknown element that lay behind the outlines of the steeples as "quelque chose d'analogue à une jolie phrase" (I, 217), commits to paper the words suggested by his mental apprehension of the steeples, and thus creates in rough draft a literary work: "... demandant un crayon et du papier au docteur, je composai malgré les cahots de la voiture, pour soulager ma conscience et obéir à mon enthousiasme, le petit morceau suivant que j'ai retrouvé depuis et auquel je n'ai eu à faire subir que peu de changement" (I, 217). The three-step process which the narrator follows in his effort to grasp what lay behind the steeples--apprehension of the impression by his mind, the revelation of an idea behind the impression, the conversion of that idea into words--parallels the procedure the narrator describes as "the creation of a work of art" in *Le temps retrouvé* (VIII, 237). In this way, the twin steeples of Martinville not only reflect graphically metaphorical structure, but also illustrate how a metaphor-like impression may be translated into a work of art.
In the written work that is born from his reflections on the steeples, the narrator compares the three steeples to three birds, three maidens in a legend and three flowers. Like the ravens issuing from the steeple of Combray, the comparison of the steeples to birds establishes a correspondence between the steeples and the transcendent reality revealed through metaphor. The bird/steeple analogy also establishes a macrometaphorical relationship between the steeples and two principal characters: Mme de Guermantes—the central subject of the narrator's investigation of the names/presences duality—is compared to a bird ("Une fois ce ne fut pas seulement une femme à bec d'oiseau que je vis, mais comme un oiseau même . . ." I, 73), and Swann, also of the "two ways", has a name that sounds like an English word designating a kind of bird (a swan). In "Homosexuality/Flowers/Writing/Metaphor", we saw that a series of somewhat allegorical comparisons involving flowers as one term of the analogy establishes a relationship between the nature of homosexuality, flowers and writing. Because the steeples are also compared to flowers, an underlying correspondence is established among the steeples, homosexuality, writing and all other phenomena compared to flowers (such as Vinteuil's sonata, I, 251; VI, 299, 451). The comparison of the steeples to three maidens suggests an internal rapport between the nature of the steeples and the nature of the three women in the narrator's life—Mme de Guermantes, Gilberte and Albertine—who in turn reveal to him the contradictory relationship of a name to its presence, the disparity between the external appearance and the
internal reality of a human being, and the transformational nature of love.

In his written commentary on the three steeples, the narrator observes that from a distance, the steeples slip one behind the other until they become a single form: "je les vis timidement chercher leur chemin et, après quelques gauches rébouchements de leur nobles silhouettes, se serrer les uns contre les autres, glisser l'un derrière l'autre, ne plus faire sur le ciel encore rose qu'une seule forme, noire, charmante et résignée, et s'effacer dans la nuit" (I, 218). The merging of the three steeples into one entity symbolizes graphically the ultimate merging of the multiple recurring themes of A la recherche du temps perdu into one structure—metaphor.

While out on a drive on a road near Balbec, (an event recounted in A l'ombre des jeunes filles en fleurs), the narrator sees three trees whose appearance overwhelms him with a happiness analogous to that given him by the steeples of Martinville and other phenomena. The three trees form a pattern that is not new to him, but he cannot remember where he has seen the pattern before:

Nous descendîmes sur Hudimesnil, tout d'un coup je fus rempli de ce bonheur profond que je n'avais pas souvent ressenti depuis Combray; un bonheur analogue à celui que m'avaient donné, entre autres, les clochers de Martinville. Mais cette fois, il resta incomplet. Je venais d'apercevoir, en retrait de la route en dos d'âne que nous suivions, trois arbres qui devaient servir d'entrée à une allée couverte et formaient un dessin que je ne voyais pas pour la première fois, je ne pouvais arriver à reconnaitre le lieu dont ils étaient comme détachés, mais je sentais qu'il m'avait été familier autrefois . . . (II, 352).
Just as he tried to recapture in his mind the view of the twin steeples of Martinville, so the narrator attempts to apprehend the image summoned by the three trees, but to no avail. He suggests that his inability to recollect where he previously saw the three trees may arise from the probability that the past of which they are a part is so distant that it is already obliterated from his memory: "Fallait-il croire qu'ils venaient d'années déjà si lointaines de ma vie que le paysage qui les entourait avait été entièrement aboli dans ma mémoire et que, comme ces pages qu'on est tout d'un coup ému de retrouver dans un ouvrage qu'on s'imaginait n'avoir jamais lu, ils surnageaient seuls du livre oublié de ma première enfance? N'appartenaient-ils au contraire qu'à ces paysages de rêve . . ." (II, 354). Although the trees are not compared to a book or to a dream, the narrator's suggestion that their origin is in a book or in a dream implies that dreams, a book and the pattern of the three trees may have something in common. He also wonders if the three trees are not simply "obscure impressions": "Ou bien ne les avais-je jamais vus et cachaient-ils derrière eux, comme tels arbres, telle touffe d'herbe que j'avais vus du côté de Guermantes, un sens aussi obscur, aussi difficile à saisir qu'un passé lointain, de sorte que, sollicité par eux d'approfondir une pensée, je croyais avoir à reconnaître un souvenir" (II, 354). Because the origin of signification of the three trees may be either in a distant memory or in an obscure impression, the three trees function as an intermediary linking these two sorts of phenomena together—a correspondence which foreshadows
the narrator's discoveries in *Le temps retrouvé* about the common metaphorical quality of both sorts of experiences. In any case, the narrator does emphasize that he sees the trees "double in time"—simultaneously in the present and in an indefinable past moment. Through this quality of dual time which the trees engender, they recall the narrator's many experiences of involuntary memory (past/present "intimations"): "Or, cette cause, je la devinais en comparant ces diverses impressions bienheureuses, et qui avaient entre elles ceci de commun que je les éprouvais à la fois dans le moment actuel et dans un moment éloigné, jusqu'à faire empiéter le passé sur le présent" (VIII, 228).

Although the narrator emphasizes that he cannot remember where he has seen their pattern before, the reader is in a better position to perceive the common structural patterns shared by the three trees and some other phenomena investigated in the *Recherche*. The narrator told us that the three trees engender in him a happiness analogous to that which had been given him by the twin steeples of Martinville. This common effect invites us to investigate their structural affinities.

We saw previously that, when seen from a distance, the twin steeples of Martinville are joined by a third steeple to form a triadic pattern of three vertical shapes standing one beside the other. The three trees on the road near Balbec repeat this triadic pattern, and the triadic structure of a metaphorical comparison. They also macrometaphorically summon up all other triadic structures in the novel: the three intimations the
narrator experiences in *Le temps retrouvé* (VIII, 222, 224-225), the "third" terms engendered by the interaction of a reader with his book, a name with its presence, the tea with the madeleine, to name only a few examples.

In *La prisonnière*, the narrator compares the feeling evoked by Vinteuil's sonata to the effect created by the twin steeples of Martinville, the three trees on the road near Balbec, and the drinking of the tea with the madeleine. In an effort to explain the common nature of these experiences, he suggests that they all originate in an impression like the fragrance of a geranium: "... les sensations vagues données par Vinteuil, venant non d'un souvenir, mais d'une impression (comme celle des clochers de Martinville), il aurait fallu trouver, de la fragrance de géranium de sa musique, non une explication matérielle, mais l'équivalent profond ..." (VI, 452). The narrator reiterates this analogy in *Le temps retrouvé* immediately after he steps on the recessed paving stone in the Guermantes' courtyard: "Mais au moment où me remettant d'aplomb, je posai mon pied sur un pavé qui était un peu moins élevé que le précédent, tout mon découragement s'évanouit devant la même félicité qu'à diverses époques de ma vie m'avaient donnée la vue d'arbres que j'avais cru reconnaître dans une promenade en voiture autour de Balbec, la vue des clochers de Martinville, la saveur d'une madeleine trempée dans une infusion, tant d'autres sensations dont j'ai parlé et que les dernières œuvres de Vinteuil m'avaient paru synthétiser" (VIII, 222). The twin steeples of Martinville and the three trees near Balbec being structural macro-models of
metaphor, their parallel association with Vinteuil's last works and the experience of the madeleine dipped in tea suggests that those experiences may be metaphorical also.

In the course of analyzing all of the obscure impressions which produced in him the same feeling of inexplicable happiness, the narrator realizes that images such as a church spire have functioned like hieroglyphic characters: "... déjà à Combray je fixais avec attention devant mon esprit quelque image qui m'avait forcé à la regarder, un nuage, un triangle, un clocher, une fleur, un caillou, en sentant qu'il y avait peut-être sous ces signes quelque chose de tout autre que je devais tâcher de découvrir, une pensée qu'ils traduisaient à la façon de ces caractères hiéroglyphiques qu'on croirait représenter seulement des objets matériels" (VIII, 236). In view of the parallels that we have established between the graphic structure of the steeples and the pattern traced by the structure of metaphor and its ensuing movement of signification, it appears that the steeples are the key hieroglyphic figure of A la recherche du temps perdu, whose shape, when superimposed upon the other hieroglyphs that the narrator has encountered in his life, reveals a common metaphorical nature.

The narrator likens to the creation of a work of art his previous attempts to interpret given sensations such as the steeples:

En somme, dans un cas comme dans l'autre, qu'il s'agit d'impressions comme celle que m'avait donnée la vue des clochers de Martinville ou de reminiscences comme celle de l'inégalité des deux marches ou le goût de la madeleine, il fallait tâcher d'interpréter les
Immediately upon his return to Combray after many years absence (an event described in the first few pages of *Le temps retrouvé*), the narrator saw the steeple of Combray through his window, and remarked then that it appeared to be a "preliminary sketch" engraved upon his window pane:

. . . je reconnus, peint lui au contraire en bleu sombre, simplement parce qu'il était plus loin, le clocher de l'église de Combray. Non pas une figuration de ce clocher, ce clocher lui-même, qui, mettant ainsi sous mes yeux la distance des lieux et des années, était venu, au milieu de la lumineuse verdure et d'un tout autre ton, si sombre qu'il paraissait presque seulement dessiné, s'inscrire dans le carreau de la fenêtre (VIII, 15).

Because its outlines are a graphic representation of the metaphorical process that is the basic building block of art (VIII, 250), the steeple of Combray truly is the preliminary sketch of any work of art. More specifically, the steeple is also the sign of a work of art's unique ability to recover past time: the narrator does not see a representation ("une figuration") of the steeple, but the steeple itself which, by its very intrusion into his "present" reality, causes past time—"la distance des lieux et des années"—to reveal itself in "visible form". Although the narrator does not explicitly state the exact link between his past/present "intimation" experiences and a work of art (apart from describing at separate times their
ability to recover past time for him) (VIII, 262), his vision of
the steeple as a "preliminary sketch" that makes time "visible"
acts as a connecting link which clarifies, through the macro-
metaphorical parallel it establishes between them, the common
essential nature of art and the past/present reminiscences.

Just as he realized that he did not see a representation of the
steeple of Combray sketched upon his window pane but the steeple
itself, so the narrator later comprehends that, during a
past/present reminiscence, he does not experience a replica of a
past sensation, but the past sensation itself: "Ce n'était
d'ailleurs même pas seulement un écho, un double d'une sensation
passée que venait de me faire éprouver le bruit de la conduite
d'eau, mais cette sensation elle-même" (VIII, 232).

Subsequently, the narrator perceives that, when a writer
translates his past life into a work of literature, past
sensations are resuscitated and re-experienced (VIII, 269).

More than that, these sensations resuscitated through literature
are truer than past or present life experience, as they allow
the writer and the reader to perceive the true nature of reality
(the internal relationship between dissimilar phenomena) usually
hidden or obscured by passion, intellect and habit: "La vraie
vie, la vie enfin découverte et éclaircie, la seule vie par
conséquent réellement vécue, c'est la littérature" (VIII, 257).

Just as a steeple signifies a church, so the steeple of
Combray is the "sign" of the literary work that the narrator
resolves to write. 3 When he considers how to construct the
literary work that will recover lost time, the narrator compares
the work to a "church" in which his readers might be able to learn some truths and discover some harmonies. He also considers the possibility that his "church" might remain unvisited, like an abandoned Druid monument. His comparison macrometaphorically recalls to itself the Celtic myth he recounted in Du côté de chez Swann, which describes how the chance encounter in the present of an object retaining the departed soul of a beloved could resuscitate that person for us. At the time that he described the Celtic myth, the narrator compared the soul trapped in a material object to his own past: "Il en est ainsi de notre passé. C'est peine perdue que nous cherchions à l'évoquer, tous les efforts de notre intelligence sont inutiles. Il est caché hors de son domaine et de sa portée, en quelque objet matériel . . ." (I, 57-58). The common denominator shared by these two comparisons so widely separated in the time and space of À la recherche du temps perdu causes the distant "past" time of the novel (Du côté de chez Swann) to telescopically converge upon its present (the "time" that the reader is living with the narrator in Le temps retrouvé), illuminating the essential quality common to a past/present reminiscence and to a literary work—the ability to recover past time.
Footnotes


2 Although there is no explicit proof offered in the Recherche that Morel is having a homosexual relationship with Charlus, many of the narrator's comments imply that the two men are engaged in a relationship which is more than platonic. In Sodome et Gomorrhe, for example, the narrator remarks that Morel says the same things to him in Charlus' absence that Rachel used to say to him about Robert (V, 519), implying that Charlus' relationship with Morel is both sexual and financially supportive, like Saint-Loup's was with Rachel. Similarly, in La prisonnière, the narrator remarks that the young woman who translated M. Vinteuil's musical masterpiece into legible form had a relationship with his daughter which paralleled that between Charlus and Morel (VI, 316). We saw evidence in Du côté de chez Swann that Mlle Vinteuil had a sexual relationship with her girlfriend; therefore, the narrator's parallel implies that the relationship between Charlus and Morel is sexual also.

3 The contents of one of Marcel Proust's personal letters indicates that the narrator's future work is the novel which the reader has been living with Marcel the narrator, as he traverses the time and space of his life in A la recherche du temps perdu. In his description of his future literary work as a church, Marcel the narrator reflects Marcel Proust the author, who confided in a letter to Comte Jean de Gaigneron that the structure of the Recherche is like a cathedral:

(Marcel Proust à Jean Gaigneron): "Et quand vous me parlez de cathédrales, je ne peux pas ne pas être ému d'une intuition qui vous permet de deviner ce que je n'ai jamais dit à personne et que j'écris ici pour la première fois: c'est que j'avais voulu donner à chaque partie de mon livre le titre: Porche, Vitraux de l'abside, etc., pour répondre d'avance à la critique stupide qu'on me fait de manquer de construction dans les livres où je vous montrerai que le seul mérite est dans la solidité des moindres parties. J'ai renoncé tout de suite à ces titres d'architecture parce que je les trouvais trop prétentieux, mais je suis touché que
Although the affinity which Proust establishes in his written correspondence between the structure of his literary work and the architectonics of a church might appear to undermine the parallel which we have been drawing between the structure of the Recherche and the structure of metaphor, there is, in fact, no incongruity between the two views, as gothic cathedrals are just as "metaphorical" in their structure as the outlines of the steeples which indicate them.

Ellen Eve Frank, in "The Stored Consciousness: Marcel Proust" (Chapter Three of her book Literary Architecture) investigates Proust's images of fiction as architecture, cathedral, temple, even rooms. She asks herself, "What relationship does architecture, as art analogue of fictional literature, have to Proust's conceptions and methods of literary structure, subject and style?" (119). She briefly draws a parallel between the communication among narrative incidents and characters in the Recherche, and suggests that both kinds of communication depend upon "discontinuity", the gap or space between, which may receive or transport a charge, which Ruskin calls "tension". (128) (She documents the traces of Ruskin which manifest themselves in Proust's work, as Proust studied and translated Ruskin's architectural essay, "Bible of Amiens".) She proposes that the communication of discontinuity in Proust's work is like the communication at the basis of Ruskin's concept of the gothic (cf. p. 128). Frank notes that Proust had discovered from Ruskin and then proclaimed for himself in the prefaces to his Ruskin translations that "cathedrals are books to be read" (cf. p. 146). In the fourth part of her chapter on Proust--"Memorial Architecture"--Frank likens the totality of the Recherche to a gothic cathedral which preserves the past and the beauty and individuality of its parts (cf. p. 165). Although she does not mention metaphor in connection with cathedral structure, I propose that the coupling of dissimilar individual elements in the unity of a single architectural monument (a cathedral) is a metaphor-like process.

Maintaining the "essence" of cathedral structure (the unification of fragments) and returning to the steeples which indicate it, Georges Poulet in "Proust and Human Time" suggests that the steeple of Saint-Hilaire symbolizes the unity and connectedness of the Recherche because the steeple offers a view which connects fragments of the countryside. Poulet establishes a parallel between the "metaphoric action of memory" in the Recherche ("between times, between intermittent and opposite qualities, the mind discovers identities,—a common root, its own essence") and the view from the top of the steeple (alluded
to by the parish priest in Du côté de chez Swann) which brings together things which are normally seen separately:

"This is the steeple which surmounts extratemporal extension, but which, in dominating it, far from abolishing it, gives it its completion."

8. The Two Ways/Art/Metaphor

In _Du côté de chez Swann_, the narrator describes two "ways" that he used to take for his walks: "Car il y avait autour de Combray deux "côtés" pour les promenades, et si opposés qu'on ne sortait pas en effet de chez nous par la même porte, quand on voulait aller d'un côté ou de l'autre: le côté de Méséglise-la-Vineuse, qu'on appelait aussi le côté de chez Swann par ce qu'on passait devant la propriété de M. Swann pour aller par là, et le côté de Guermantes" (I, 162). Immediately after remarking on their irreconcilability, the narrator paradoxically proceeds to describe the two ways in terms of their unity: "je leur donnais, en les concevant ainsi comme deux entités, cette cohésion, cette unité qui n'appartiennent qu'aux créations de notre esprit (I, 163). Being conceptually linked, the two ways fulfill the first condition of the metaphorical process. The narrator's preliminary description of the two ways is apparently intended to emphasize their differences rather than their similarities ("S'il était assez simple d'aller du côté de Méséglise, c'était une autre affaire d'aller du côté de Guermantes" I, 198), but the textual superimposition of the two descriptions in _Du côté de chez Swann_ accomplishes the opposite effect: like a metaphor, it allows the reader to perceive the many physical characteristics shared by both ways, even though the narrator himself does not perceive their common factors at this time. Thus, the "two ways" are the perfect illustration of a "macrometaphor".

During our investigation of the _Recherche_, we have seen
that one phenomenon—for example, flowers—is frequently compared to another recurring theme, such as Vinteuil's sonata, with the result that the text weaves a labyrinth of metaphorical cross-references which ultimately merge into one basic figure—the metaphorical process. Although neither the Guermantes' Way nor Swann's Way is compared to other recurring themes such as flowers, the steeples, or Vinteuil's sonata, the "two ways" function as the background against which all of the other recurring themes, characters, ideas and symbols are introduced: whereas the concept of homosexuality introduces itself through Mlle Vinteuil along Swann's way, for example, so the narrator's reflections about the twin steeples of Martinville result from a walk along the Guermantes' Way. Thus, just as a metaphor gives rise to a chain of new metaphorical processes engendered by the self-recognition of reflected doubles (see p. 31), so the "two ways" introduce into the text multiple reflections of themselves—characters, themes, symbols and ideas which are all characterized by a common binary nature.

In Le temps retrouvé, the narrator remarks on a conversation that described as "tout un roman" (VIII, 339) the social merger of the two ways, brought about by the marriage of Gilberte de Forcheville née Swann to the Marquis de Saint-Loup: The following pages will elucidate why the merger of the two ways does in fact constitute an entire novel—the totality of À la recherche du temps perdu.

In his preliminary descriptions of the two ways, the narrator stresses that they are distinctly different entities
not only because of their physical characteristics and the
distance in kilometers separating them, but more especially
because of the distance that there is between the two parts of
his brain to which he allocates the respective ideas associated
with each of the two ways (I, 163). However, even while
enumerating the factors that render the two ways so distinctly
different, the narrator inadvertently describes them in terms
which suggest to us their internal similarities: "... si
Méséglise était pour moi quelque chose d'inaccessible comme
l'horizon dérobé à la vue, si loin qu'on allât, par les plis,
d'un terrain qui ne ressemblait déjà plus à celui de Combray,
Guermantes, lui, ne m'est apparu que comme le terme, plutôt
idéal que réel, de son propre côté, une sorte d'expression
géographique abstraite comme le ligne de l'équateur, comme le
pôle, comme l'orient" (I, 163). "Méséglise" signified for him
something as inaccessible as a horizon hidden from sight.
"Guermantes", on the other hand, meant the ultimate goal, ideal
rather than real. Although the tone of the commentary suggests
that the "unknowable" and the "ideal" are quite different
qualities, are they not, in fact, reflections of each other? Is
not the "ideal" generally regarded as unreachable and
unknowable?

The characteristics attributed by the narrator to the two
ways (the unknowable, the ideal) are the same characteristics
that he attributes to a literary work: when his mother read
François le Champi to him, for example, he was especially
impressed by its indefinable, mysterious quality: "Maman s'assit
à côté de mon lit; elle avait pris François le Champi à qui sa couverture rougeâtre et son titre incompréhensible donnaient pour moi une personnalité distincte et un attrait mystérieux" (I, 54). Just as the narrator perceives the two ways as distinct entities with that cohesion and unity belonging only to creations of the mind (I, 163), so a work of art is also a creation of the mind. In Du côté de chez Swann, the narrator briefly summarizes what the two ways collectively did for him: they made him feel separate things at the same time, and they invested his impressions with depth and foundation (VIII, 222, see p. 72). In Le temps retrouvé, he describes the effects produced by metaphor and a work of art in quite similar terms: a work of art is able to "draw forth from the shadow" and intimate the true nature of reality to us through the metaphorical process, which, like the "two ways", is a binary combination of dissimilar entities (VIII, 237, 250, 258).

I suggested that the two ways are the primary architectural structure of the novel into which all of the other characters, ideas, symbols and phenomena are introduced. In order to see how the two ways bring all of the diverse themes of the novel together, it is essential to enumerate and compare the phenomena associated in the narrator's mind with each way. Flowers characterize the Méséglise (Swann's) Way. The narrator is especially impressed with the lilacs (I, 164) and the hawthorns (I, 166) bordering the Swann estate. He compares the hawthorn hedge to a series of chapels ("La haie formait comme une suite de chapelles qui disparaissaient sous la jonchée de leurs fleurs..."
amoncelées en reposoir" I, 167). Because the church of Combray
is the "chapel" with which the narrator is most closely
associated, a subliminal link establishes itself between the
church of Combray (and its steeple) and the flowers. The
narrator also tells us that the hawthorns have a rhythm as
unexpected as certain intervals of music: "... elles
m'offraient indéfiniment le même charme avec une profusion
inépuisable, mais sans me laisser approfondir davantage, comme
ces mélodies qu'on rejoue cent fois de suite sans descendre plus
avant dans leur secret" (I, 167). A macrometaphorical
relationship is thus also established between the effect
produced by flowers and the feeling engendered by Vinteuil's
sonata—the music which pervades almost all milieus explored in
_A la recherche du temps perdu_. The flowers also inspire the
narrator with that rapture that he feels on seeing a work by his
favourite painter: "Puis je revenais devant les aubepines comme
devant ces chefs-d'oeuvre dont on croit qu'on saura mieux les
voir quand on a cessé un moment de les regarder ..." (I,
168). In the narrator's reaction to the flowers of Swann's Way,
we can perceive the cornerstone supporting the mirror
relationship between art and nature in _Le temps retrouvé_ (VIII,
250). The narrator surreptitiously draws our attention to the
song of a solitary, invisible bird during one of his walks along
the Méséglise (Swann's) Way: "Divisant la hauteur d'un arbre
incertain, un invisible oiseau s'ingéniait à faire trouver la
journée courte ..." (I, 166). A view of steeples introduces
itself along Swann's Way: the two rustic spires of St. André
des Champs can be seen across the fields (I, 176). We also learn that it was along the Méséglise (Swann's) Way that M. Vinteuil (the composer of the sonata by the same name) lives (I, 177). A scene of lesbian love which he witnesses secretly at Montjouvain along the Méséglise Way is the basis, the narrator tells us, for the connection he later establishes between sadism and art (I, 196-197). It is also along the Méséglise Way that the narrator becomes aware of the differences between impressions and their usual translation into expression:
"... c'est cet automne-là, dans une de ces promenades, près du talus broussailleux qui protège Montjouvain, que je fus frappé pour la première fois de ce désaccord entre nos impressions et leur expression habituelle" (I, 187). Swann's Way (or Méséglise Way), therefore, is characterized primarily by flowers, a bird, steeples, M. Vinteuil (and his music), Mlle Vinteuil (and her homosexuality): phenomena which give rise collectively to the narrator's awareness of the dissimilitude between his impressions of reality and their expression.

Although the narrator implies that it is an entirely different experience to go the Guermantes' Way rather than Swann's Way ("S'il était assez simple d'aller du côté de Méséglise, c'était une autre affaire d'aller du côté de Guermantes . . ." I, 198), we discover, if we compare the phenomena encountered by the narrator along the Guermantes' Way to those experienced along the Méséglise Way, that the two ways are not as radically different as their external appearance would lead us to believe. From Swann's Way, the narrator can
see the steeples of St. André des Champs. Similarly, from the beginning of the Guermantes' Way, the narrator can see the steeple of Sainte-Hilaire (Combray) (I, 200) and can hear its bells (I, 234). He also sees from the Guermantes' Way the twin steeples of Martinville and the steeple of Vieuxvicq (I, 214-215). The Méséglise Way is bordered by flowers, especially lilies and hawthorns. Correspondingly, the Guermantes' Way passes by little gardens with clusters of dark blossoms (I, 207) and the Vivonne river, whose banks are choked with water lilies (I, 202-203). Whereas Swann's Way caused the narrator to recognize the disparity between external appearance and internal reality through his hidden observation of a homosexual act engaged in by Mlle Vinteuil and her friend, the Guermantes' Way teaches him the lack of correspondence between the signification of a name and that of its referent, when he sees by the roadside the ruins of the old castle of Combray, which cause the name of Combray to connote an historical city vastly different from the little town of the present (I, 230). The Méséglise Way brings the narrator to an awareness of the discrepancy between his impressions and their usual expression. In a similar vein, the Guermantes' Way frequently presents the narrator with "obscure impressions" (such as a gleam of sunlight reflected from a stone), which appear to be concealing something. These impressions give him an unreasonable pleasure and seem to urge him to strive for a perception of what lies behind them, but he cannot yet surmise what it is that they are telling him (I, 214). Along the Méséglise Way, the narrator notices the song of
a solitary bird. Swann, the man whose property borders this "way", has a name which sounds like an English word designating a bird. Along the Guermantes' Way, the narrator compares the three steeples he can see from the road to three birds (I, 214), and later compares Mme de Guermantes to a bird (III, 73).

Both the Méséglise and the Guermantes' Way are characterized, therefore, by the following phenomena and ideas: steeples, flowers, birds, impressions, and the disparity between internal and external reality manifested through homosexuality in the case of the Méséglise Way, and through the dissimilitude between a name and its presence in the case of the Guermantes' Way. Because hawthorns and lilies, the steeples of St. André des Champs and the steeples of Martinville, a bird in the forest and steeples that look like birds all constitute binary groups of externally dissimilar phenomena with components possessing an internal common nature (hawthorns and lilies are both flowers, for example); we can see that, through these innate common denominators, the Méséglise (Swann's) Way and the Guermantes' Way are internally doubles of each other.

As well as designating two geographical locations, the two ways signify two distinctly different social spheres: Swann's Way connotes the world of the "nouveau riche" or haute bourgeoisie whose members' social position and wealth have arisen from capitalistic endeavours. The Guermantes' Way, on the other hand, signifies the social sphere composed of France's old noble families. Because Swann's social sphere is accessible to the narrator's own family and the Guermantes' social set is
apparently not, the Guermantes' Way signifies for the young narrator a world of mystery whose reality, he assumes, must be entirely different (more gracious, more refined) than anything which comprises his own social sphere (the world of the haute bourgeoisie). We saw above that the geographical differences of the two ways are largely eliminated through their common denominators: flowers, steeples, birds and "impressions". Similarly, through his social encounters with both worlds, the narrator discovers that the two opposing social spheres are not as radically different as their respective members would like to pretend. Although the narrator rarely compares one social world to the other, his individual portraits of each of the two social "ways" interact together in the text; the sights, sounds, social mannerisms, conversations and individuals associated with each world come into play with each other, and their common denominators consequently manifest themselves in the same way that the joining together of dissimilar phenomena in a metaphorical phrase allows their internal common essence to be revealed.

In the second part of Du côté de chez Swann, the narrator introduces us to the Verdurins, whose nightly gatherings are attended by a select group of "faithful" friends, and a talented artist or musician. The Verdurins are described as "une respectable famille bourgeoise, excessivement riche et entièrement obscure" (I, 227). Because they are rich, bourgeois and yet lacking any historical distinction, the Verdurins are the perfect parody of the "nouveau riche" social sphere to which
the narrator and Swann both belong by birth. As the Verdurins are first introduced to us through Swann, in the volume entitled Du côté de chez Swann, we shall assume, for the purposes of this study, that the Verdurins pertain to Swann's Way.

The Guermantes, on the other hand, are first introduced in the novel through the eyes and imagination of the narrator as a young boy who, while listening to the curé of Combray explain the origin of some of the relics of his church (he specifically makes reference to some tombs and to the pictures depicted in the stained glass windows, I, 135), hears that the Duc and the Duchesse de Guermantes are the direct descendants of the ancient counts of Brabant—the subjects portrayed in the narrator's magic lantern projections. Being linked to a distant, mystical past totally different from his own present reality, the Guermantes come to be associated in the young narrator's mind with the colours of a tapestry or of a stained glass window. He assumes that they are not like the normal human beings in his own social sphere, but possess a different nature like beings from another century (I, 206). In this way, the Guermantes also represent a living past existing in the context of the present, like the moments of past time restored to him in his past/present reminiscences.

In the course of his initiation into society, however, and through successive acquaintance with people from both "ways" or social sets, the narrator discovers that the "two ways" have much in common. While still a very young boy, the narrator sees from a distance in the church of Combray, Mme de Guermantes, who
has been—because of the historical past he associates with her—the subject of so many of his fanciful musings. Upon seeing her in person, he experiences a profound deception: he cannot believe that a being whom he previously envisioned painted in the colours of a stained glass window should look so common: "Jamais je ne m'étais avisé qu'elle pouvait avoir une figure rouge, une cravate mauve comme Mme Sazerat, et l'ovale de ses joues me fit tellement souvenir de personnes que j'avais vues à la maison que le soupçon m'effleura, pour se dissiper d'ailleurs aussitôt, que cette dame, en son principe générateur, en toutes ses molécules, n'était peut-être pas substantiellement la duchesse de Guermantes, mais son corps, ignorant du nom qu'on lui appliquait, appartenait à un certain type féminin qui comprenait aussi des femmes de médecins et de commerçants. "C'est cela, ce n'est que cela, Mme de Guermantes" (I, 210).

The lack of distinction suggested by Mme de Guermantes' physical appearance is repeated in the physical demeanor of other members of the Guermantes' set. When Odette first sees the Marquise de Villeparisis, for example, she thinks that she is a charwoman (I, 291). Similarly, at Balbec, a barrister and his wife mistakenly assume that the Princesse de Luxembourg and the Marquise de Villeparisis are two old prostitutes. The narrator admits to himself that, on the basis of the ladies' appearance and comportment, the barrister's assumption is quite understandable (II, 336).

When he has the opportunity to meet the Guermantes in person during an evening at Mme de Villeparisis', the narrator
experiences yet another disillusionment: he expects Mme de Guermantes' appearance and conversation to reflect the aura of mystery with which her name was previously associated for him. Instead, he finds her face altogether too human (I, 250), and her conversation to be limited to low and slanderous gossip (I, 252). Correspondingly, the narrator discovers that the manner of speaking of the Prince von Faffenheim totally destroys the illusions that his name suggested (I, 316), just as the Prince d'Agrigente—whose name suggests visions of a rose marble city—is in reality a vulgar drone (IV, 164). Thus, the narrator's preliminary encounters with the Guermantes' world culminate on a note of profound disillusionment: rather than finding himself on the threshold of an enchanted kingdom, he discovers himself to be as far as possible from it. He asks himself finally if there is any basis at all for the exclusivity that the noble families grant themselves: "Était-ce vraiment à cause de dîners tels que celui-ci que toutes ces personnes faisaient toilette et refusaient de laisser pénétrer des bourgeoises dans leurs salons si fermés? Pour des dîners tels que celui-ci? Pareils si j'avais été absent" (IV, 306)?

The source of the narrator's disenchantment resides partly in his previous refusal to acknowledge the signs indicating that the two social worlds (the bourgeoisie and the nobility) were not so different as they appeared to be. In *A l'ombre des jeunes filles en fleurs*, for example, we discovered that the Prince d'Agrigente (of the Guermantes' "way") frequently visits Swann's house (II, 210) and conversely, Swann is repeatedly a
guest of the noble families.

After he has personally made the acquaintance of the Guermantes, the narrator realizes that Swann and the Guermantes follow the same social code: "Il y apportait d'ailleurs cette spontanéité dans les manières et ces initiatives personnelles, même en matière d'habillement, qui caractérisaient le genre des Guermantes" (IV, 352). In the same way that Swann's social code is indistinguishable from the Guermantes, the reader begins to realize that the two opposing social worlds are mirror reflections of each other. Both salons are remarkable for their self-imposed exclusivity, and their apparently distinctive conventions. The narrator tells us, for example, that in order to belong to the little clan at the Verdurins', it was necessary to adhere strictly to a creed dictated by Mme Verdurin: "Pour faire partie du petit "noyau", du "petit groupe", du "petit clan" des Verdurin, une condition était suffisante, mais elle était nécessaire: il fallait adhérer tacitement à un Crédo dont un des articles était que le jeune pianiste, protégé par Mme Verdurin cette année-là et dont elle disait: 'ça ne devrait pas être permis de savoir jouer Wagner comme ça!' enfonçait à la fois Plante et Rubenstein et que le docteur Cottard avait plus de diagnostic que Potain" (I, 227). Similarly, we are informed in Le côté de Guermantes that the type of distinguished person who constituted the basis of the Guermantes' drawing room was one who had renounced everything incompatible with the wit and courtesy of the Guermantes: "Le type des hommes distingués qui formaient le fond du salon Guermantes était celui des gens ayant
renoncé volontairement (ou le croyant du moins) au reste, à tout ce qui était incompatible avec l'esprit des Guermantes, avec ce charme indéfinissable odieux à tout 'corps' tant soit peu 'constitué'" (IV, 198).

Swann was a member of the Guermantes' salon in *Du côté de chez Swann*. Correspondingly, M. de Charlus of the Guermantes' set becomes a regular member of the Verdurin salon in *Sodome et Gomorrhe*. He is, however, the second member of the nobility to be admitted to the little group, the first being Princess Sherbatoff (V, 501). It is through Princess Sherbatoff's death, in fact, that the innate similarity of the two opposing social worlds is indicated to the narrator. In *Le côté de Guermantes*, the narrator was deeply shocked by the cold indifference the Duc de Guermantes displayed upon hearing the news of Swann's terminal illness (IV, 374). He encounters the same unfeeling brutality in M. Verdurin, who pretends not to know of the death of Mme Sherbatoff, as acknowledgement of the fact would require cancellation of his party: "M. Verdurin, à qui nous fîmes nos condoléances pour la princesse Sherbatoff, nous dit: 'Oui, je sais qu'elle est très mal--Mais non, elle est morte à six heures, s'écria Saniette. --Vous, vous exagérez toujours', dit brutallement à Saniette M. Verdurin, qui la soirée n'étant pas décommandée, préférait l'hypothèse de la maladie, imitant ainsi sans le savoir le Duc de Guermantes" (VI, 272). It is no surprise to the reader, therefore, that when M. de Charlus invites his friends from the Guermantes' set to come to the Verdurins' to hear a concert played by Morel, the noble guests
are astonished to discover that the Verdurins' world so closely resembles their own: "... somme toute, (elles) regrettaien de ne pas trouver ce salon aussi dissemblable de ceux qu'elles connaissaient, qu'elles avaient espéré, éprouvant le désappointement de gens de monde qui, étant allés dans la boîte à Bruant dans l'espoir d'être engueulés par le chansonnier, se seraient vus, à leur entrée, accueillis par un salut correct, au lieu du refrain attendu: "Ah! voyez c'te gueule, c'te binette. Ah! voyez c'te gueule qu'elle a" (VI, 294).

The social spheres of the bourgeoisie and the nobility that the two ways represent also come together through a play of names. Mme de Villeparisis is an example of a woman whose name and family background renders her a link between both ways. Because Mme de Villeparisis is a good friend of his grandmother and seemingly a part of his own world, the narrator as a young boy cannot believe that she is in reality a member of the Guermantes' social sphere:

Ma grandmère qui a force de se désintéresser des personnes finissait par confondre tous les noms, chaque fois qu'on prononçait celui de la Duchesse de Guermantes prétendait que ce devait être une parente de Mme de Villeparisis. Tout le monde éclatait de rire, elle tâchait de se défendre en alléguant, une certaine lettre de faire-part: "Il me semblait me rappeler qu'il y avait du Guermantes là-dedans." Et pour une fois j'étais avec les autres contre elle, ne pouvant admettre qu'il y eut un lien entre son amie de pension et la descendante de Geneviève de Brabant (I, 127-128).

When the narrator's family meets Mme de Villeparisis at Balbec, however, her intimate friendship with the Princesse de Luxembourg verifies his grandmother's contention that her friend
has family ties with the Guermantes. Through Mme de Villeparisis, the narrator is admitted into the Guermantes' world: she introduces him to the young Marquis de Saint-Loup, who informs him that his aunt, the Duchesse de Guermantes, is the niece of Mme de Villeparisis: "Ma tante est la nièce de votre amie Mme de Villeparisis, elle a été élevée par elle, et a épousé son cousin qui était neveu aussi de ma tante Villeparisis, le duc de Guermantes actuel" (II, 398).

During an evening at the Guermantes' residence, the narrator learns from M. de Charlus the truth about Mme de Villeparisis' family origin: despite her historical-sounding title, the Villeparisis' name was acquired only a generation previously when a very rich man by the name of M. Thirion decided to call himself the Marquis de Villeparisis in order to please his wife, a member of the Guermantes family, who had married him for love (III, 352-353). The narrator feels it quite unfair that a woman whose title and name are of such recent origin should be able to maintain such close, intimate association with royal personnages, and he immediately relegates her to the other "way" of his childhood, where he half-correctly assumed her to be a person who had nothing aristocratic about her (III, 354).

In Sodome et Gomorrhe, the narrator learns the truth about another noble title whose origin is in the mind of the rich bourgeois gentleman who created it. While dining at M. de Crecy's house, the narrator discovers that Legrandin, a friend of his family from the Méséglise Way of his childhood, has
started to call himself Legrand de Méségliste (V, 547).

In spite of the narrator's indignation at people of humble origin adopting aristocratic sounding titles, he acknowledges the link of regional mannerisms that binds the nobility to peasants. This common denominator manifests itself in the nobility's pronunciation of regional speech and in their anecdotes, into which peasants are introduced with themselves. The narrator notices, for example, a semi-peasant quality which survives in the Duchesse de Guermantes, which she enjoys emphasizing at times (VI, 39), and he compares the compromises between the spontaneously provincial and the artificially literary that characterize Mme de Guermantes' speech, to the dialogue of George Sand's pastoral novels or of certain legends preserved by Chateaubriand in his Mémoires d'Outre-Tombe (VI, 39). It is significant that the narrator should compare this peasant-nobility duality to works by George Sand and Chateaubriand, as these are the literary works that later reveal to him the ability of a work of art to intimate the internal reality of things (VIII, 243, 287).

Although both the narrator and M. de Crecy (of the Guermantes' set) express disdain for the noble titles that some rich members of the bourgeoisie have created for themselves, we discover that these apparently bogus titles may not be any more counterfeit than some of the titles which the aristocracy has endowed on members of the lower classes whom they have adopted. Charlus brings about a merger of the two "ways," for example, when he adopts as his daughter a little seamstress and bestows
on her the title of Mlle d'Oloron. Even before she was adopted by M. de Charlus, however, Jupien's niece represented the innate similarity of the two "ways": her "natural" nobility—her charming manner, her way of speaking, her almost perfect character—previously prompted her customers—people far above her own social station—to invite her to dinner, receive her as a friend, and introduce her to their friends.

The nobility's reaction to M. de Charlus' adoption of the young seamstress provides evidence that their historical genealogies may not be as firmly grounded in the distant past as they would have others believe. In order to render Mlle d'Oloron truly acceptable, for example, the brother of Charlus—le duc de Guermant—strongly suggests that Mlle d'Oloron is a "natural" daughter whom Charlus has decided to recognize (VII, 344). Consequently, when the Princesse de Parme arranges Mlle d'Oloron's marriage to young Cambremer, she suggests to Legrandin that his relation will be marrying someone like Mlle de Nantes—a bastard of Louis XIV who was not scorned by either the Duc D'Orléans or the Prince de Conti (VII, 344). As Mlle d'Oloron's death illustrates, however, the majority of the nobility do not really care whether her title and position were created through a whim of Charlus or were the "natural" result of a "natural" connection, as the most important thing to most of them, the narrator realizes, is simply to have important connections. Consequently, after her death, all of the princely families in Europe—including the individuals who know the facts about Mlle d'Oloron's origin—are plunged into mourning for a
simple little shop-girl, her death announcement bringing the two "ways" together by blending names such as Jupien's with those of the noblest families (VII, 352). The narrator realizes that Mlle d'Oloron's connections to Charlus will be regarded as quite genuine by succeeding generations who will not have access to the facts. Those same future generations will accept the validity of Legrandin's self-created title--le comte de Méséglise--with equal confidence. Thus, surmises the narrator, they will assume that the "Méséglise Way" converges with the "Guermantes Way", because both will appear to represent old and noble families of the same region who have most probably been allied for generations: "Vieille noblesse de la même region, peut-être alliée depuis des générations, eussent-ils pu se dire. Qui sait? C'est peut-être une branche de Guermantes qui porte le nom des comtes de Méséglise" (VII, 352).

Through their exchange of one name for another, Madame Swann and her daughter Gilberte effect a merger of the "two ways" similar to that produced by M. de Charlus's adoption of a young seamstress. After Swann's death, Madame Swann (Odette)--now a very wealthy widow--marries le comte de Forcheville. In turn, de Forcheville adopts Gilberte and gives her his name (VII, 219-220). Although previously Mme de Guermantes refused to acknowledge Mme Swann's daughter socially, she now seeks out Gilberte since her name has changed to correspond to the "Guermantes' set", proving that the difference between the "two ways" is the dissimilitude of their nomenclature:

Quant à Mlle de Forcheville, je ne pouvais m'empêcher
de penser à elle avec désolation. Quoi? fille de Swann, qu'il eût tant aimé voir chez les Guermantes, que ceux-ci avaient refusé à leur grand ami de recevoir, ils l’avaient ensuite spontanément recherchée, le temps ayant passé qui renouvelle pour nous, insuffle une autre personnalité, d’après ce qu'on dit d'eux, aux êtres que nous n'avons pas vus depuis longtemps, depuis que nous avons fait nous-même peau neuve et pris d'autres goûts (VII, 242).

When she marries Robert de Saint-Loup, nephew of the Duchesse de Guermantes (VII, 331), Gilberte de Forcheville née Swann consolidates the merger of the "two ways" initiated by her first change of name.

In Du côté de chez Swann, the narrator described the two ways as distinctly different worlds (I, 162). In spite of his assertion that each of the two ways were unique entities, however, we saw that, in his preliminary descriptions of each "way", he inadvertently described them in very similar terms. In the middle volumes of A la recherche du temps perdu, we also saw that the differences between the social worlds represented by the two ways are gradually reduced through a growing awareness of their innate similarities. The two worlds become mirror reflections of each other through inter-way friendships (le Prince d'Agrigente and Swann; Charlus and the Verdurins; Swann, the narrator and the Guermantes); inter-way marriages (Jupien's niece and young Cambremer, Gilberte Swann and Robert de Saint-Loup); titles created by both the bourgeoisie and the nobility that put into question the validity of the nobility's historical origins (Jupien's niece becomes Mlle d'Oloron, M. Thirion becomes le Marquis de Villeparisis, Legrandin becomes Legrand de Méséglise); and a similar code of dress and social
convention adhered to by both ways (when the Guermantes' set attends the concert at the Verdurin's, they are astonished to discover that this bourgeois salon so closely resembles their own world).

In Le temps retrouvé, the narrator is forced to acknowledge that, even geographically, the two ways are not as irreconcilable as he had supposed. While out for a walk with Gilberte, she suggests to him that they can get to the Guermantes Way by taking the Méséglise Way: "'Si vous voulez, nous pourrons tout de même sortir un après-midi et nous pourrons alors aller à Guermantes, en prenant par Méséglise, c'est la plus jolie façon', phrase qui en bouleversant toutes les idées de mon enfance, m'apprit que les deux côtés n'étaient pas aussi inconciliables que j'avais cru" (VIII, 9).

Several years later, in the days which follow his return to Paris from the sanitorium where he had been recovering from ill health, the narrator is presented with more evidence testifying to the amalgamation of the "two ways". He receives in one day for the same afternoon two invitations, which represent the "two ways" of his childhood. One comes from la Berma. Because Swann introduced the narrator to la Berma (I, 120), la Berma's invitation is suggestive of Swann's Way. The second invitation comes from the Prince de Guermantes, who of course represents the Guermantes Way (VIII, 209). The narrator decides to go to the Guermantes party because he feels that, by going there, he will be brought nearer to his childhood: "J'avais eu envie d'aller chez les Guermantes, comme ci cela avait dû me
rapprocher de mon enfance et des profondeurs de la mémoire où je l'apercevais" (VIII, 210). His choice suggests the reversibility of the two ways. In his childhood, the Guermantes' residence signified for the narrator the unknowable and the unattainable (I, 205). As an adult, he aspires—by going the Guermantes' Way—to return to his childhood which was, in reality, more closely associated with Swann's Way than it was with the Guermantes'. Like the geographical merger that Gilberte noted earlier, therefore, the narrator goes by the "Guermantes Way" in his mind, in order to reach "Swann's Way". Correspondingly, in order to arrive at the new residence of the Prince de Guermantes, the narrator has to pass through streets he previously used to play in with Gilberte Swann; in order to reach the "new" Guermantes' Way, he has to traverse a past reality which is internally linked to Swann's Way (VII, 212). Arriving at the Prince de Guermantes' residence, the narrator discovers that the two ways as represented by the bourgeois salon of the Verdurins and the Guermantes social set have once again amalgamated through marriage, as the former Mme Verdurin is now the Princesse de Guermantes: "La princesse de Guermantes en effet était morte, et c'est l'ex-Mme Verdurin que le prince ruiné par la défaite allemande, avait épousée" (VIII, 329). As if to make the merger of personalities of the "two ways" complete on all levels, the narrator also discovers that Odette de Forcheville—who was previously Mme Swann—is having a love affair with the Duc de Guermantes: "... le vieux fauve dompté se rappelant qu'il était, non pas libre chez la duchesse dans ce
Sahara dont le paillasson du palier marquait l'entrée, mais chez Mme de Forcheville dans la cage du Jardin des Plantes . . . " (VIII, 407).

It is Mlle de Saint Loup, however, the daughter of Gilberte Swann and Robert de Saint-Loup--whom the narrator correctly perceives as a star-shaped cross-roads bringing not only the great two ways together but also a network of transversals connecting these two ways to each other. In the context of his reflections on Mlle de Saint-Loup, the narrator asserts that his whole life is in some sense a prolongation of the two ways; connecting places as far apart as the Champs-Elysées, and the beautiful terrace of Raspelière, with the result that between any slightest point of his past and all the other points, a rich network of memories gives him an almost infinite variety of connecting paths from which to choose:

L'étonnement de ces paroles et le plaisir qu'elles me firent furent bien vite remplacés, tandis que Mme de Saint-Loup s'éloignait vers un autre salon, par cette idée du Temps passé, qu'elle aussi, à sa manière, me rendait, et sans même que je l'eusse vue, Mlle de Saint-Loup. Comme la plupart des êtres d'ailleurs, n'était-elle pas comme sont dans les forêts les "étoiles" des carrefours où viennent converger des routes venues, pour notre vie aussi, des points les plus différents? Elles étaient nombreuses pour moi, celles qui aboutissaient à Mlle de Saint-Loup et qui rayonnaient autour d'elle. Et avant tout venaient aboutir à elle les deux grands "côtés" où j'avais fait tant de promenades et de rêves . . . . Certes, s'il s'agit uniquement de nos coeurs, le poète a eu raison de parler des "fils mystérieux" que la vie brise. Mais il est encore plus vrai qu'elle en tisse sans cesse entre les êtres, entre les événements, qu'elle entre-croise ces fils, qu'elle les redouble pour épaissir la trame, si bien qu'entre le moindre point de notre passé et tous les autres un riche réseau de souvenirs ne laisse que le choix des communications (VIII, 419-421).
As well as describing the network of personal connections which caused the two ways to amalgamate (Swann told him about Balbec, and it is at Balbec that he met Saint-Loup of the Guermantes' Way; he first meets Odette--the lady in pink--at his uncle's house, and she later is connected by marriage to the houses of Swann and Guermantes; the butler at that same uncle's house was the father of Morel, who was the lover of both Charlus and Saint-Loup, etc.), the narrator also compares Mlle de Saint-Loup to his idea of "time past"; and thus establishes a macrometaphorical link between the two ways, his previous experiences of involuntary memory, (past/present reminiscences) and all of the truths that the latter revealed to him about the nature of internal reality, metaphor and art.

Although the narrator does not explain for us the exact nature of the correspondence between Mlle de Saint-Loup, the two ways and his idea of past time, his comparison invites us to superimpose the "two ways" onto his past/present reminiscences; and by doing so, we can perceive the common denominators that cause these two dissimilar phenomena to reflect each other. The narrator's experiences of involuntary memory are the result of the repetition in the present of an action, sound, scent or object originally experienced in the past, which, through the common denominator it establishes between past and present, allows the past to re-emerge and be experienced in the context of the present moment. If Mlle de Saint-Loup is the cross-roads between the two ways, then she is like the common essence of a past and a present experience. In Chapter One, we exposed the
parallels established by the narrator between past/present reminiscences and metaphorical structure. Mlle Swann, therefore, is not only like the essence that binds two times to each other but is also the macro-incarnation of the innate common reality shared by two dissimilar phenomena, which reveals itself through the combination of those phenomena in a metaphorical phrase.

The mirror relationship established between Mlle de Saint-Loup and the essence revealed through both poetic metaphor and natural analogies such as past/presence reminiscences indicates that the "two ways" are one of the fundamental binary structures of *A la recherche du temps perdu*, which cause the text in its entirety to assume the form and movement of signification of a metaphorical phrase. Earlier in *Le temps retrouvé*, the merger of the two ways brought about by the marriage of Gilberte Swann to Robert de Saint-Loup was described as "tout un roman" (VIII, 338-339). In the passage we have just been examining, the narrator asserts that his whole social life (which is to be the subject of his proposed novel) is a prolongation of the "two ways" (VIII, 420). In *Du côté de chez Swann*, the narrator told us that Combray is at the intersection of the two ways (I, 162), and then subsequently compared his memories of the village to works of art:

Elle a d'ailleurs pour ces reconstructions des données plus précises que n'en ont généralement les restaurateurs: quelques images conservées par ma mémoire, les dernières peut-être qui existent encore actuellement, et destinées à être bientôt anéanties, de ce qu'était le Combray du temps de mon enfance; et parce que c'est lui-même qui les a tracées en moi
avant de disparaître, émouvantes—si on peut comparer un obscur portrait à ces effigies glorieuses dont ma grand'mère aimait à me donner des reproductions—comme ces gravures anciennes de la Cène ou ce tableau de Gentile Bellini, dans lesquels l'on voit en un état qui n'existe plus aujourd'hui le chef-d'oeuvre de Vinci et le portail de Saint-Marc. (I, 199).

If the narrator's whole life is a prolongation of the two ways, and if his social life is the subject of the novel, then the novel is like Combray. Just as Combray—at the intersection of two ways—is like a work of art, so the "two ways" are the fundamental girders of a work of art—*A la recherche du temps perdu*—which are joined through analogy to the other primary metaphor-like opposition of the novel—time lost and time regained.
In "The Architecture of Time: Dialectics and Structure", Richard Macksey described the "two ways" as a "spatial metaphor", but did not explicate the qualities which caused them to function like a metaphor (cf. p. 114). As mentioned in the Introduction (see p. 2), Roger Shattuck, in Proust's Binoculars (1963) offered a more satisfactory explanation of the metaphor-like function of the "two ways" in the Recherche: "The book's central metaphor, which arches over the entire action, interior and exterior, is contained in the "deux côtés", a division of the environs of Combray and of the universe into two parts later reconciled and recognized as one" (123).

Shattuck also perceived the "two ways" as a symbol for the two controlling dualities in the action of the Recherche; the first duality being that of the two "snobismes" that fascinate Marcel as he grows up—the lure of the aristocratic levels of society and the attraction of the most vulgar and depraved levels (124) and the second duality consisting of the two paths of knowledge that for years determine Marcel's response to any event or situation—the apparent triviality of the familiar and the apparent mystery and promise of the unknown (125). Shattuck comments that the immense geographical polarity of the "deux côtés", which turns out to be an optical illusion of childhood, subsumes both of these moral polarities, even though the correspondence is nowhere made explicit.
9. Past/Present/Metaphor/Art/Life

In the final volume of a novel whose subject is the search for lost time, the narrator of *A la recherche du temps perdu* ultimately discovers that past time may be restored to him through the creation of a work of art:

Car les êtres qui, malgré leur méchanceté, leur nullité, étaient arrivés malgré nous à détruire nos illusions, s'étaient réduits eux-mêmes à rien et séparés de la chimère amoureuse que nous nous étions forgés . . . . si alors nous nous mettons à travailler, notre âme les élève de nouveau, les identifie, pour les besoins de notre analyse de nous-même, à des êtres qui nous auraient aimés, et dans ce cas la littérature, recommençant le travail défait de l'illusion amoureuse, donne une sorte de survie à des sentiments qui n'existaient plus" (VIII, 269).

In Chapter One, we saw that he reaches this conclusion after conducting an investigation into the nature of three "intimation" experiences, which produced in him an inexplicable happiness that had also been given to him by various other experiences in the past. In the course of his analysis, he realizes that these three experiences were all catalyzed by his chance re-encounter in the present of a sensation originally experienced in the past and thus, through the intermediary of the sensation common to the past and the present, a moment of past time was momentarily restored to him in a pure, atemporal state (see pp. 31-32). The narrator subsequently comprehends that his true self or internal being is able to recognize itself as such in this extratemporal essence and emerge into reality. Only through the miracle of an analogy (in this case, the superimposition of a past moment onto a present moment), is his
true being able to reveal itself; and it is only this being which has the ability to recover past time (lost time), which his memory and his active intelligence are both incapable of recovering:

As a direct result of his analysis of the nature of the past/present "intimation" experiences and their effect on him, the narrator understands that art may intimate the internal reality of things to us by duplicating through metaphorical structure, the superimposition of dissimilar phenomena which occurs naturally in life experiences (VIII, 250, see p. 17).

Because we are attempting to demonstrate that structurally, the whole of *A la recherche du temps perdu* constitutes a past/present dichotomy spans the totality of the novel. The
first volume of Proust's work--Du côté de chez Swann--ends with the assertion that time is irrevocably lost: "La réalité que j'avais connu n'existait plus, le souvenir d'une certaine image n'est que le regret d'un certain instant, et les maisons, les routes, les avenues, sont fugitives, hélas! comme les années" (I, 504), and the title of the final volume of the novel--Le temps retrouvé--suggests that the time which had previously been lost has now been regained (VIII, 228). The body of the novel, A la recherche du temps perdu, is the recounting of that lost time which allows the narrator's past sensations and experiences to have a sort of second life (see p. 55).

Although the structure and effect of all of the recurring phenomena in A la recherche du temps perdu resemble the structure and effect of metaphor, the past/present reminiscences are the only "natural" phenomena examined that the narrator classifies specifically as analogies (VIII, 250). Thus, the analogical bonds and the subliminal macrometaphorical links established between the past/present reminiscences and other recurring phenomena in the novel clarify the common metaphorical nature that all of these experiences share. A comparison of the entities, sensations and conditions that engender past/present analogies (words, objects, sounds, actions, dreams, etc.) will also enable us to perceive the metaphorical quality of many facets of life experience and of our perception of them.

Through a common effect (the ability to recover lost time) or by means of an analogy, the past/present reminiscences are intricately connected in the text to the nature of sleep,
dreams, art, writing, literature and the life of a human being. Phenomena that give rise to past/present "intimation" experiences include the steeple of Combray, objects from the past re-encountered in the present (the tea and the madeleine, a window frame, the book François le Champi), words common to two situations or times, a sound or tactile sensation common to two situations, a physical resemblance between family members of different ages, a personality common to two times, a manner of pronunciation common to two times, a body part associated with two different activities, a street visited at different times, the events of war, and names.

In general, past/present reminiscences are metaphorical in nature because they bring together, through the intermediary of a common sensation, dissimilar times and situations whose common essence is subsequently illuminated through their juxtaposition. In the course of À la recherche du temps perdu, two distinct kinds of past/present superimpositions occur, which suggest to the narrator two different kinds of truths. The totally involuntary sort of past/present superimposition, such as that catalyzed by the madeleine dipped in tea, intimates to the narrator an internal reality that transcends the two times and places whose juxtaposition produced it. Other past/present superimpositions voluntarily performed by the narrator such as his comparison of Rachel's past and present reality (III, 193) also reveal truths shared by different times and circumstances, but the narrator classifies these truths revealed through the work of the active intelligence as more superficial than those
revealed through natural or poetic analogies. Nevertheless, he asserts that truths disengaged by the intelligence also have a place in literature because they reflect truths disengaged by involuntary comparisons, and thus place the latter in relief:

Je sentais pourtant que ces vérités que l'intelligence dégage directement de la réalité ne sont pas à dédaigner entièrement, car elles pourraient enchasser d'une matière moins pure, mais encore pénétrée d'esprit, ces impressions que nous apporte hors du temps l'essence commune aux sensations du passé et du présent, mais qui, plus précieuses, sont aussi trop rares pour que l'oeuvre d'art puisse être composée seulement avec elles. Capables d'être utilisées pour cela, je sentais se presser en moi une foule de vérités relatives aux passions, aux caractères, aux mœurs.

Chaque personne qui nous fait souffrir peut être rattaché par nous à une divinité dont elle n'est qu'un reflet fragmentaire, et le dernier degré, divinité (Idée) dont la contemplation nous donne aussitôt de la joie au lieu de la peine que nous avions (VIII, 261).

Although the narrator does not establish a connection between the nature of his past/present reminiscences and the mysterious effect produced by literature until Le temps retrouvé, it is significant that these two phenomena are introduced consecutively to the reader in Du côté de chez Swann: immediately after reflecting on the cause of the mysterious intonation that seemed to emanate from François le Champi when his mother read it to him (I, 54-55), the narrator considers the possibility of the past being restored to him as it really existed, as compared to the residue of a past revived by memory (I, 56-57). The narrator's musings on the possible means through which time may be restored are immediately followed by
his description of an experience that has much in common with the recovery of lost souls described in a Celtic myth (see pp. 55-56): he takes some tea with a madeleine one cold day in winter, and immediately experiences an exquisite pleasure which contains no suggestion of its origin. Although conscious that the sensation is connected with the tea and cake, he feels that it is infinitely transcendental: "Je sentais qu'elle était liée au goût du thé et du gâteau, mais qu'elle le dépassait infiniment, ne devait pas être de même nature" (I, 58). The narrator tries to apprehend the image he feels stirring in his depths but at first to no avail. Suddenly, however, the memory returns: the taste he has just experienced is the same as that of the little crumb of madeleine which on Sunday mornings at Combray he used to take, when he was much younger, from Aunt Leonie. Like the phenomena joined together in a metaphorical phrase, the tea and the madeleine are externally dissimilar objects that give rise to a transcendental, third term (in this case, a feeling of inexplicable happiness). It is not the objects themselves which give rise to this effect, however, but the two times and circumstances that are able to merge through the intermediary of their common denominator—the taste of the tea and the madeleine.

The experience engendered by the tea and the madeleine serves as a miniature which mirrors the macro-structure of the Recherche: just as the middle volumes of the novel apparently emerged from the interaction of the first two books which Proust wrote (Du côté de chez Swann, Le temps retrouvé, see p. 55), so
the subjects which will constitute the main avenues of the narrator's "recherche" emerge from his past/present reminiscence: "C'est ainsi que je restais souvent jusqu'au matin à songer au temps de Combray, à mes tristes soirées sans sommeil, à tant de jours aussi dont l'image m'avait été plus récemment rendue par la saveur--ce qu'on aurait appelé à Combray le "parfum"--d'une tasse de thé" (I, 222). While "remembering" Combray, the narrator describes the steeples of Combray and Martinville, the reversibility of art and life (as demonstrated by the Giotto frescoes and the pregnant servant girl), the "two ways" (le Côté de chez Swann and le Côté de Guermantes), the bipolarity of exterior and interior reality (as demonstrated by the hawthorns, Legrandin, Vinteuil's daughter, Gilberte, and the condition of homosexuality), and the disparity between names and the presences to which they refer (as manifested by the name of Combray and the past reality it connotes). Among the memories induced by the tea and the madeleine are recollections of two phenomena which give rise to other past/present reminiscences: the steeple of Combray (I, 84), and the ruins of the castle of Combray, located along the Guermantes' Way. (I, 201).

As the novel unfolds, we find that the metaphor-like superimposition of two times and realities effected by the tea and the madeleine, the steeples, and the ruins of the castle of Combray is repeated by a myriad of other phenomena and life experiences--some of which we have already discussed--including Vinteuil's sonata, sleep, words, gestures, people, objects, body parts, personality traits, pronunciation, works of
Part I ("Combray") of *Du côté de chez Swann* presents us with involuntary past/present reminiscences engendered through the intermediary of an object common to the past and to the present (the object referred to in the Celtic myth, the steeple, the ruins of Combray, the tea and the madeleine); whereas Part II ("Un Amour de Swann") also introduces a form of past/present superimposition that is more the work of the active intelligence than the chance re-encounter of an entity from the past in the present. Although the entity common to two times and two realities is still present, it paradoxically emphasizes their differences rather than their common denominator. In the case of Odette, for example, we saw that her present life as Swann's mistress is apparently incompatible with her past reality as a courtesan who began her career when sold as a young teenager by her mother, even though these two realities are irrevocably linked in their common denominator—the human being who represents both of them (I, 370-371). Similarly, the Verdurins' salon—which was originally viewed by Swann as an example of genuine life—comes to represent for him a debased form of life, even though the same people continue to frequent it (I, 341). Although the past/present superimpositions of dissimilars engendered by Odette's being and the Verdurin salon do not disengage any transcendental reality, they reveal a truth about the human condition in time, which puts into relief those transcendent, extra-temporal truths that are suggested by the narrator's involuntary past/present reminiscences.
In *A l'ombre des jeunes filles en fleurs*, the narrator proposes that past time may be regained through a deep sleep: ". . . je tombais dans ce sommeil lourd où se dévoilent pour nous le retour à la jeunesse, la reprise des années passées, des sentiments perdus" (II, 474, see p. 117). He does not explain to us at this time why sleep can effect a return to past time, but he previously suggested in *Du côté de chez Swann* that the sleeper has in a circle about him different times and years which he can perceive simultaneously. Because this ordered procession may become jumbled, the sleeper will perceive in the context of his present reality different times and places: "Un homme qui dort tient en cercle autour de lui le fil des heures, l'ordre des années et des mondes. Il les consulte d'instinct en s'éveillant et y lit en une seconde le point de la terre qu'il occupe, le temps qui s'est écoulé jusqu'à son réveil, mais leurs rangs peuvent se mêler, se rompre" (I, 11).

Some words that Albertine utters to the narrator in the course of her suggestion that he come and spend the evening by her bedside exercise on the narrator an effect similar to that produced by the tea and the madeleine: "Alors, à tout à l'heure. Venez tôt, pour que nous ayons de bonnes heures à nous", ajouta-t-elle en souriant. À ces mots, je remontai plus loin qu'aux temps où j'aimais Gilberte, à ceux où l'amour me semblait une entité non pas seulement extérieure, mais réalisable" (I, 604). Similarly, in *Le côté de Guermantes II*, the re-entry of Albertine into the narrator's life precipitates the juxtaposition of two different milieux and time periods--the
narrator's past in Balbec and his present reality in Paris:

Tout d'un coup, sans que j'eusse entendu sonner, Françoise vint ouvrir la porte, introduisant Albertine qui entra souriante, silencieuse, replète, contenant dans la plénitude de son corps, préparés pour que je continuasse à les vivre, venus vers moi, les jours passés dans ce Balbec où je n'étais jamais retourné. Sans doute, chaque fois que nous revoyons une personne avec qui nos rapports—si insignifiants soient-ils—se trouvent changés, c'est comme une confrontation de deux époques .... Elle semblait une magicienne me présentant un miroir du Temps. En cela, elle était pareille à tous ceux que nous revoyons rarement mais qui jadis vécurent plus intimement avec nous (IV, 58).

We saw in Du côté de chez Swann that Odette is characterized by a discrepancy between her past and present reality. We also perceived that her dual personality resembles the structure of past/present reminiscences and metaphor, in that she brings together in her person two dissimilar times and circumstances. In Le côté de Guermantes I, a second character is introduced—Rachel—who duplicates the apparently irreconcilable past/present duality of Odette's personality. In the case of Rachel, however, the parallel between metaphor, her dual character and the past/present reminiscences is more explicit than in the case of Odette, as the narrator and Saint-Loup can see both of her realities simultaneously—one nature appearing beside the other, like a sort of contradictory double—in the same manner that two dissimilar phenomena are joined together in a metaphorical phrase:

Je crois pourtant que, précisément ce matin-là, et probablement pour la seule fois, Robert s'évada un instant hors de la femme que, tendresse après tendresse, il avait lentement composée, et aperçu tout d'un coup à quelque distance de lui une autre
Rachel, un double d'elle, mais absolument différent et qui figurait une simple petite grue (III, 193).

I suggested previously that the past/present duality of Odette's and Rachel's personalities resembles structurally the duality of body and spirit in any human being, (III, 357-358), and the duality of internal reality and external appearance inherent in the nature of homosexuality (see p. 99).

The narrator discovers that an experience of involuntary memory may be precipitated through the repetition of a psychological condition. On the first night of his second visit to Balbec, his state of mind and body duplicates the physical and mental state he experienced the night of his first visit to Balbec. Consequently, when he bends over to undo his boots, a vision of his grandmother is restored to him, exactly as she had been on that first night of his arrival. Just as he later comprehends in Le temps retrouvé that a past/present reminiscence restores to him a moment of "pure" time, so he realizes now that he has not just experienced a memory of his grandmother, but the essence of her living reality:

Mais à peine eus-je touché le premier bouton de ma bottine, ma poitrine s'enfla, remplie d'une présence inconnue, divine, des sanglots me secouèrent, des larmes ruisselèrent de mes yeux. L'être qui venait à mon secours, qui me sauvait de la sécheresse de l'âme, c'était celui qui, plusieurs années auparavant, dans un moment de détresse et de solitude identiques, dans un moment où je n'avais plus rien de moi, était entré, et qui m'avait rendu à moi-même, car il était moi et plus que moi (le contenant qui est plus que le contenu et me l'apportait). Je venais d'apercevoir, dans ma mémoire, penché sur ma fatigue, le visage tendre, préoccupé et déçu de ma grand'mère, telle qu'elle avait été ce premier soir d'arrivée, le visage de ma grand'mère, non pas de celle que je m'étais étonné et
reproché de si peu regretter et qui n'avait d'elle que le nom, mais de ma grand'mère véritable dont, pour la première fois depuis les Champs-Elysées où elle avait eu son attaque, je retrouvais dans un souvenir involontaire et complet la réalité vivante (VIII, 179-180).

It is at Balbec also that, in the course of a conversation with Albertine, some words she utters resuscitate a past scene for him which, when compared to Albertine's present reality, allows him to perceive an inexpressed "truth" that he would never have been able to ascertain otherwise. Albertine's casual admission that Mlle Vinteuil's "friend" was one of her closest friends, and that she is almost as intimate with Mlle Vinteuil herself serves as a "Sesame" (V, 596) for the narrator: "Nous pouvons avoir roulé toutes les idées possibles, la vérité n'y est jamais entrée, et c'est du dehors, quand on s'y attend le moins, qu'elle nous fait son affreuse piqûre et nous blesse pour toujours" (V, 581). Albertine's words—"C'est Mlle Vinteuil"—provoke in the present a past drama in the narrator's life—his hidden observation of Mlle Vinteuil and her girlfriend making love. Through the intermediary of this person (Mlle Vinteuil) common to the past and the present, the past scene associated with this woman is restored to the narrator and, when superimposed upon Albertine's present reality, reveals the inexpressed "truth" about her bisexual nature.

By describing Albertine's words as an "open sesame", the narrator allows macrometaphorical connections to establish themselves between this experience of involuntary reminiscence, his former description of a dream narrated in A l'ombre des
jeunes filles en fleurs, wherein he saw himself as a character in a tale from the Thousand and One Nights (II, 474), and other events compared to the Thousand and One Nights (M. de Charlus being beaten in a homosexual brothel (VIII, 180), the third intimation experience described in Le temps retrouvé (VIII, 224), Vinteuil's sonata (VI, 298).

The past/present reminiscence born from Albertine's words is immediately followed by two similar experiences that are linked to the former experience by common elements. When his mother appears suddenly in the room beside him, the narrator thinks that he is seeing a vision of his grandmother, as her grey hair, aging cheeks, troubled eyes and even the dressing gown which she wears seem to belong more to his grandmother than to the youthful "maman" that he knew in his childhood (V, 597). The common resemblance heightened by aging causes the two characters (the mother and the grandmother) and two realities (the past and the present) to become superimposed one upon the other. Then, his mother indicates to him a sunrise visible through the window, and the window frame causes the narrator to recall another scene which he saw through a window: Mlle Vinteuil making love to her girlfriend. In the vision the narrator sees in the present, however, Albertine has taken the place of Mlle Vinteuil's friend. Thus, the "truth" disengaged by one past/present reminiscence (Albertine's bisexuality) superimposes itself upon the internal reality brought into the context of the present through another past/present reminiscence (the window in Montjouvain/the window in Balbec), and reveals in
pictorial form the internal reality which was intimated through the first past/present intimation resuscitated by Albertine's admission that she was Mlle Vinteuil's friend. The narrator suggests that the superimposition of the two scenes results in a vision that is like a "painted view":

... elle me montra la fenêtre. Mais derrière la plage de Balbec, la mer, le lever du soleil, que maman me montrait, je voyais, avec des mouvements de désespoir qui ne lui échappaient pas, la chambre de Montjouvin, où Albertine, rose, pelotonnée comme une grosse chatte, le nez mutin, avait pris la place de l'amie de Mlle Vinteuil et disait avec des éclats de son rire voluptueux: "Hé bien! si on nous voit, ce n'en sera que meilleur. Moi, je n'oserai pas cracher sur ce vieux singe?" C'est cette scène que je voyais derrière la fenêtre et qui n'était sur l'autre qu'un voile morne, superposé comme un reflet. Elle semblait elle-même, en effet, presque irréelle, comme une vue peinte (V, 598).

When viewed from the perspective of the totality of the novel, the art-like quality induced by the transposition of the scenes highlights the connections the narrator perceives in Le temps retrouvé between the nature of the past/present reminiscences, the perception of an internal reality, and the creation of a work of art as a means of intimating the true nature of reality.

In La prisonnière, we discover that the characteristic speech patterns of the nobility inspire past/present superimpositions also: the archaic, peasant-like pronunciation of some words functions like a museum allowing a past reality to actualize or become present: "S'il n'y avait aucune affectation, aucune volonté de fabriquer un langage à soi, alors cette façon de prononcer était un vrai musée d'histoire de France, par la
conversation" (VI, 39). Because of their deep, historical roots, the nobility also represents for the narrator a living past (I, 206, 209-210). Even after he meets Mme de Guermantes in person and discovers that in her appearance and conversation, she resembles a common bourgeois woman more than the mythical ancestors he previously associated with her, her name still continues to conjure up for him a past reality like that depicted in the stained glass windows of the church of Combray (III, 250, 275). By giving rise to a past recall effect, the noble names cause the narrator's extensive investigation of the dual relationship of a name to its referent to become linked subterraneously to the network of past/present reminiscences.

In *Le côté de Guermantes II*, the re-entry of Albertine into the narrator's life caused the juxtaposition of two times and places: the past shared with her in Balbec, and his present life in Paris (IV, 58). In *Sodome et Gomorrhe*, some words uttered by Albertine serve as the "open sesame" which restores a past scene to him (V, 596). In *La prisonnière*, we discover that Albertine's external circumstances have changed radically now that she is the narrator's "caged" mistress. Because he feels for Albertine the same desire as in the past, however, his feeling causes him to see behind her in Paris, her past reality in Balbec (VI, 78). The narrator draws a parallel between the past/present superimposition evoked by Albertine's presence and the similar past/present comparison that Rachel's presence catalyzed for Saint-Loup. His comparison of the two women to each other not only clarifies the effect they both produce and
the process that engenders it, but also reveals another characteristic they share: they are both actresses. Whereas Rachel was previously an actress on the stage of a theatre, the narrator describes Albertine as an actress of the beach who played her roles in the theatre of nature (VI, 78). La Berma is also an actress. While watching her performance of Phèdre, the young narrator realized that la Berma's repetition of the text functions as a supplementary envelope which clarifies the truth that the author intended to express:

. . . tout cela, voix, attitudes, gestes, voiles, n'était, autour de ce corps d'une idée qu'est un vers (corps qui, au contraire des corps humains, n'est pas un obstacle opaque, mais un vêtement purifié, spiritualisé), que des enveloppes supplémentaires qui, au lieu de le cacher, rendaient plus splendidement l'âme qui se les était assimilées et s'y était répandue, que des coulées de substances diverses, devenues translucides, dont la rayon central et prisonnier qui les traverse et rendre plus étendue, plus précieuse, et plus belle la matière imbibée de flamme où il est engainé (III, 57).

In this way, the interaction of a theatrical text with its representation resembles in structure and effect a past/present reminiscence: the text is a past experience which repeats itself in the present at the moment of its performance—the intermediary that allows the truth enshrined in itself to be recognized in its present repetition. Because Rachel and Albertine are both actresses and both responsible for engendering past/present superimpositions, a subtle parallel is established between their natures and a dramatic text. Albertine also functions as the common denominator that links the network of past/present reminiscences (which embraces art
and writing) to the narrator's explorations of the nature of homosexuality, as she is one of the novel's most predominant homosexual personalities, and also an agent frequently connecting two times and places.

M. de Charlus reinforces the subliminal bond between the condition of homosexuality and the nature of the past/present reminiscences that Albertine initiates. When the narrator unexpectedly encounters M. de Charlus on the street, the dissimilitude between M. de Charlus' present appearance (a huge hulk) and his former reality (a haughty stranger) is like two times and two realities coming together in one being. Moreover, we saw in "Exterior/Interior" that M. de Charlus' present appearance is like an external manifestation of a sickness that was formerly internal, causing the inexpressed past/present comparison engendered by M. de Charlus' change of appearance to represent also the revelation of an internal reality. Because this change of appearance is the result of his homosexual nature, the condition of homosexuality, the nature of the past/present reminiscences and the metaphorical process becomes linked to each other (see p. 96).

While reminiscing about the times that Albertine played Vinteuil's sonata and other works of music on the pianola in his apartment in Paris, the narrator describes the instrument as a scientific magic lantern which, by offering music from different times, conjured up visions of different places and diverse works of art which then projected themselves onto the walls of his room in Paris. He also comments that his room contained another
work of art more precious than all of the others—Albertine herself who, through his friendship and protection, became his creation. Regarding her as he might observe a work of art causes him to reflect on the two times and realities which her bodily presence brings together: by watching her legs work the pedals of the pianola, for example, he is reminded of a former scene at Balbec when she pedalled a bicycle. Albertine's transformation into a work of art is the result of the difference between her past and present reality—a difference which enhances those elements (her legs, her neck, her bodily presence) common to both times:

Je la regardais. C'était étrange pour moi de penser que c'était elle, elle que j'avais connue si longtemps impossible même à connaître, qui aujourd'hui, bête sauvage domestiquée, rosier à qui j'avais fourni le tuteur, le cadre, espalier de sa vie, était ainsi assise, chaque jour, chez elle, près de moi, devant le pianola, adossée à ma bibliothèque. Ses épaules que j'avais vues baissées et sournoises quand elle rapportait les clubs de golf, s'appuyaient à mes lèvres. Ses belles jambes, que le premier jour j'avais imaginées avec raison avoir manœuvré pendant toute son adolescence les pédales d'une bicyclette, montaient et descendaient tour à tour sur celles du pianola, où Albertine devenue d'une élégance qui me la faisait sentir plus à moi, parce que c'était de moi qu'elle lui venait, posait ses souliers en toile d'or (VI, 460-461).

Just as Albertine's words "c'est Mlle Vinteuil" previously acted as the key which revealed to him the "truth" about her sexual nature, so the narrator discovers, after Albertine's death in Albertine disparue, that words and situations which duplicate those previously associated with her serve as a "magique Sésamé" opening the door of the past and giving to
Albertine a second life: "Et même une syllabe commune à deux noms différents suffisait à ma mémoire—comme à un électrique qui se contente du moindre corps bon conducteur—pour rétablir le contact entre Albertine et mon cœur" (VII, 169).

Several years separate the events narrated in *Albertine disparue* and *Le temps retrouvé*; as the narrator spends several years in a sanatorium recovering from ill health. When he emerges from the hospital, he finds himself relocated in a world quite different from the Paris that he remembered, because France is at war with Germany. The changes that Paris and its inhabitants have undergone in his absence give rise to some past/present comparisons which are capital in linking together the network of recurring themes in the novel. The march of allied troops through the streets of Paris, for example, remind him of the Paris of 1815, when a similar march of troops occurred. Their variegated uniforms also remind him of an imaginary exotic city:

Là, l'impression d'Orient que je venais d'avoir se renouvela, et d'autre part à l'évocation du Paris du Directoire succéda celle du Paris de 1815. Comme en 1815, c'était le défilé le plus disparate des uniformes des troupes alliées, et parmi elles, des Africains en jupe-culotte rouge, des Hindous enturbannés de blanc suffisaient pour que de ce Paris où je me promenais je fisse toute une imaginaire cité exotique, dans un Orient à la fois minutieusement exact en ce qui concernait les costumes de la couleur des visages, arbitrairement chimérique en ce qui concernait le décor, comme de la ville où il vivait Carpaccio fit une Jerusalem ou une Constantinople en y assemblant une foule dont la merveilleuse bigarrure n'était pas plus colorée que celle-ci (VIII, 95).

Although the narrator does not compare the troops to a scene
from the *Thousand and One Nights*, the exotic, oriental scene they suggest to him evokes that literary work. In the midst of this "oriental" crowd, the narrator perceives a tall, stout man whose appearance suggests to him an actor or a painter, and the sodomist scandals often associated with artists. The man is M. de Charlus (VIII, 95-96). Because the "oriental" scene (which recalls another past war) includes a character (M. de Charlus) whom we know to be a homosexual and whose appearance is now described as that of an actor or a painter, it functions as a crossroads bringing together four of the elements that have been subjects of the narrator's "recherche": the past/present reminiscences, homosexuality, the creation of a work of art, and the *Thousand and One Nights* analogies.

In "The Two Ways/Metaphor/Art" we saw that the network of past/present reminiscences is linked integrally to the "two ways"—the social and geographical binary structure that functions as one of the two main girders structuring the novel (the other being time lost/time regained). In *Le temps retrouvé*, the narrator receives an invitation to attend an afternoon tea party at the Guermantes. In order to reach the Prince de Guermantes' new residence, he has to traverse territory associated in the past with Swann's Way and doing so, feels himself soar toward the silent heights of memory:

... les rues par lesquelles je passais en ce moment étaient celles, oubliées depuis si longtemps, que je prenais jadis avec Françoise pour aller aux Champs Elysées. Le sol de lui-même savait où il devait aller, sa résistance était vaincue. Et, comme un aviateur qui a jusque-là péniblement roulé à terre, "décollant" brusquement, je m'élèvais lentement vers
Shortly after arriving at the Guermantes' new residence, the narrator experiences the first of the three "intimation" experiences that lead to his discovery of the process by which past time may be restored. Repeated sips of the tea with the madeleine brought back memories of Combray to the narrator in *Du côté de chez Swann*. Similarly, rocking back and forth upon the uneven paving stone restores to him in *Le temps retrouvé* the original vision of Venice, where he had once experienced the same sensation as he stood upon two uneven stones in the Baptistry of St. Mark's (VIII, 223). In Chapter One, we saw that the narrator's analysis of his past/present reminiscences leads him to realize the true nature of reality and the means whereby that reality may translate itself into a work of art (see pp. 29-42). Just as the past/present "intimations" restored a moment of time to him, he now comprehends that, through its ability to intimate the internal reality of things to us, a work of art or literature may also recover past time for us (VIII, 258). In the process of creating a work of literature, the mind of the artist/writer reconsiders the people and situations he has encountered in his life and translates them into literature; thus a sort of second life is given to sentiments that apparently no longer existed (VIII, 269, see pp. 40-41, 214). The narrator refers specifically to the "amorous illusions" of his own life which will be resurrected by the
translation of the women who provoked them into his literary work. The many love affairs recounted in the novel (Swann/Odette, Saint-Loup/Rachel, the narrator/Gilberte, the narrator/Albertine) are consequently linked to the narrator's discussions about the recovery of lost time and the past/present reminiscences, and a structural parallel and effect common to both kinds of experiences is revealed: just as the superimposition of a past moment onto the reality of the present disengages an atemporal moment which is neither of the past nor of the present, so an amorous relationship between two people engenders a third reality--love--which is different from both partners in the relationship.

The past/present reminiscences provide the narrator with the natural model for the device (metaphor) that enables an artist to express the internal reality of things through art (VIII, 249-250). He realizes, however, that sensations of the same genre as those engendered by the madeleine dipped in tea have already been recorded in literature. He makes specific reference to passages from Chateaubriand's Mémoires d'Outre-Tombe, Gérard de Nerval's Sylvie and to some verses of Baudelaire, from Les Fleurs du mal. It is noteworthy that these three passages recording sensations similar to the narrator's past/present reminiscences depict phenomena which are also integral subjects of the narrator's life experience. Chateaubriand, for example, described how the twittering of a thrush during a solitary walk caused his father's estate to appear before his eyes:
N'est-ce par là une sensation du genre de celle de la madeleine qu'est suspendue la plus belle partie des Mémoires d'Outre-Tombe: "Hier au soir je me promenais seul . . . je fus tiré de mes réflexions par le gazouillement d'une grive perchée sur la plus haute branche d'un bouleau. A l'instant, ce son magique fit reparaître à mes yeux le domaine paternel; j'oubliai les catastrophes dont je venais d'être le témoin et transporté subitement dans le passé, je revis ces campagnes où j'entendis si souvent siffler la grive" (VIII, 286-287).

Similarly, we saw in "The Two Ways/Art/Metaphor" that birds are associated with both "ways" in the Recherche (see p. 194), and with the steeples of Combray and Martinville (see pp. 168, 175).

The narrator specifically mentions another passage from Chateaubriand's Mémoires which describes how the scent of heliotrope issuing from a flowering bean patch brings with it the changed sky and environment associated with this exiled plant:

Et une des deux ou trois plus belles phrases de ces Mémoires n'est-elle pas celle-ci: "Une odeur fine et suave d'héliotrope s'exhalait d'un petit carré de fèves en fleurs, elle ne nous était point apportée par une brise de la patrie, mais par un vent sauvage de Terre-Neuve, sans relation avec la plante exilée, sans sympathie de réminiscence et de volupté. Dans ce parfum non respiré de la beauté, non épuré dans son sein, non répandu sur ses traces, dans ce parfum chargé d'aurore, de culture et de monde, il y avait toutes les mélancolies des regrets, de l'absence et de la jeunesse" (VIII, 287).

We have seen that flowers played a key role in the narrator's life, and were frequently associated with both of the "two ways", with the nature of homosexuality, with Vinteuil's sonata, and with the relationship of a writer's past life to the works
he creates (see pp. 108-110, 190, 276-277). The hawthorns of Swann's Way also represented the disparity between external appearance and internal reality, as their almond fragrance suggested they were something they were not (I, 139).

In the case of Baudelaire's work, past/present reminiscences of the type engendered by the madeleine and the twittering of the thrush are numerous, except that this time the poet seeks in a woman the analogies that will inspire him:

Un de ces chefs-d'oeuvre de la littérature, Sylvie, de Gérard de Nerval, a, tout comme le livre des Mémoires d'Outre-Tombe relatif à Combourg, une sensation du même genre que le goût de la madeleine et "le gazouillement de la grive." Chez Baudelaire enfin, ces reminiscences, plus nombreuses encore, sont évidemment moins fortuites et par conséquent, à mon avis, décisives. C'est le poète lui-même qui, avec plus de choix et de paresse, recherche volontairement, dans l'odeur d'une femme, par exemple, de sa chevelure et de son sein, les analogies inspiratrices qui lui évoqueront "l'azur du ciel immense et rond" et "un port rempli de flammes et de mâts" (VIII, 287).

Similarly, we saw that the narrator perceives his own past love affairs as material for the work of literature he intends to write.

The narrator is about to search his memory for passages in Baudelaire describing transposed sensations, when he suddenly finds himself in the main drawing room of the Guermantes' residence, in the middle of a party which is to assume a special significance in his eyes. The narrator's observations about the people at the party lead us to understand that the gathering is unique because the altered appearances of the guests cause different times to converge and to reveal the effects of time as
an artist. The narrator has not seen the majority of the guests at the party for many years. Consequently, he is impressed by the radical disparity between the past and the present appearances of these people— an incongruity that forces him to search beneath the surface for the common denominators which link an apparent stranger to a person he knew in the past:

In attempting to perceive the common factors linking two apparently contradictory realities, the narrator mentally duplicates— although he doesn't say this— the preliminary task performed by a poet or an artist when creating a metaphor. He frequently discovers that a certain rosiness of complexion or a name is the only factor linking dissimilar past and present realities associated with one being: "On me disait un nom et je restais stupéfait de penser qu'il s'appliquait à la fois à la blonde valseuse que j'avais connue autrefois et à la lourde dame à cheveux blancs qui passait pesamment près de moi. Avec une certaine roseur de teint, ce nom était peut-être la seule chose qu'il y avait de commun entre ces deux femmes. . . " (VIII,
Thus, the name of a person functions like those other objects, words, gestures or sensations common to the past and the present (such as the tea and the madeleine) which previously brought together in the narrator's mind two dissimilar times and circumstances, and clarified an extratemporal essence common to them both. The radical disparity between the past and present appearance of the guests at the party also recalls the altered appearance of the lime blossoms used by the narrator's Aunt Léonie to make the tea he used to drink with her at Combray:

... c'était bien des tiges de vrai tilleuls comme ceux que je voyais avenue de la Gare, modifiées justement parce que c'étaient non des doubles mais elles-mêmes et qu'elles avaient vieilli. Et chaque caractère nouveau n'y étant que la métamorphose d'un caractère ancien, dans de petites boules grises, je reconnaissais les boutons verts qui ne sont pas venus à terme ... (I, 166).

Yet another bridge thus establishes itself between the first and last books of the *Recherche* which represent structurally the two poles of the primary macrometaphor (time lost/time regained) from which the body of the novel arises.

Although time may cause one entity to assume two apparently irreconcilable natures, it can also reveal common features that link family members to each other. Through time, for example, Gilberte's face has come to resemble her mother's, with the result that, when the narrator looks at Gilberte, two times and two faces superimpose themselves, and the comparison clarifies their common nature. For this reason, the narrator describes time as an artist, who creates metaphors by bringing together and revealing the common nature of distinctly different
Au lieu de votre beau nez droit on vous a fait le nez crochu de votre père que je ne vous ai jamais connu. Et, en effet, c'était un nez nouveau et familial. Bref l'artiste, le Temps, avait "rendu" tous ces modèles de telle façon qu'ils étaient reconnaissables; mais ils n'étaient pas ressemblants, non, parce qu'il les avait flattés, mais parce qu'il les avait vieillis. Cet artiste-là, du reste, travaille fort lentement. Ainsi cette réplique du visage d'Odette, dont le jour où j'avais pour la première fois vu Bergotte, j'avais aperçu, l'esquisse à peine ébauchée dans le visage de Gilberte, le Temps l'avait enfin poussée jusqu'à la plus parfaite ressemblance, pareil à ces peintres qui gardent longtemps une oeuvre et la complètent année par année. (VIII, 307).

The narrator described in Sodome et Gomorrhe a similar family resemblance between his mother and his grandmother, that caused two times and two realities to superimpose themselves upon each other. (V, 597). The resemblance thus causes two books (Sodome et Gomorrhe and Le temps retrouvé), two times (the past and the present) and two milieus (Balbec and Paris) to converge macrometaphorically, even though the narrator does not compare these two scenes explicitly.

Marcel comprehends that social changes, like the changes in people he knew, can also reveal important truths: "De changements produits dans la société je pouvais d'autant plus extraire des vérités importantes et dignes de cimenter une partie de mon oeuvre qu'ils n'étaient nullement, comme j'aurais pu être, au premier moment tenté de le croire, particuliers à notre époque" (VIII, 344). He does not specify what these truths are or how they reveal themselves through change, but we can surmise—by applying to society the same mechanism that
changes in people engendered—that alterations in social structure cause us to compare a society's past and present reality, and thus allow us to perceive internal truths common to society and to the human condition which transcend external differences wrought by time.

Through his written account of his own past life, the narrator realizes that he will not only recover his past, but will also enable his readers to perceive their own true past (their true inner "being"):

Seul il exprime pour les autres et nous fait voir à nous-même notre propre vie, cette vie qui ne peut pas "s'observer", dont les apparences qu'on observe ont besoin d'être traduites et souvent lues à rebours et péniblement déchiffrées." (VIII, 258).

Mais pour en revenir à moi-même, je pensais plus modestement à mon livre, et ce serait même inexact, que de dire en pensant à ceux qui le liraient, à mes lecteurs. Car ils ne seraient pas, selon moi, mes lecteurs, mais les propres lecteurs d'eux-mêmes, mon livre n'étant qu'une sorte de ces verres grossissants comme ceux que tendait à un acheteur l'opticien de Combray; mon livre, grâce auquel je leur fournirais, le moyen de lire en eux-mêmes (VIII, 424).

In the course of reading the narrator's "past", the reader will unconsciously compare it with his own life experience and will consequently recognize the atemporal "truths" common to both past experiences. Thus, the interaction of reader and book catalyzes a process that is not only like a metaphor but also like a past/present reminiscence.

The narrator is quite aware that the subject matter of his work might inadvertently repeat truths expressed by other writers from other epochs:
Non pas que je prétendisse refaire, en quoi que ce fut, les Mille et une nuits, pas plus que les Mémoires de Saint-Simon, écrits eux aussi la nuit, pas plus qu'aucun des livres que j'avais jamais aimés, dans ma naïvité d'enfant, superstitieusement attaché à eux comme à mes amours, ne pouvant sans horreur imaginer une œuvre qui serait différente d'eux. Mais, comme Elstir Chardin, on ne peut refaire ce qu'on aime qu'en le renonçant. Ce serait un livre aussi long que les Mille et une Nuits, peut-être, mais tout autre. Sans doute, quand on est amoureux d'une œuvre, on voudrait faire quelque chose de tout pareil, mais il faut sacrifier son amour du moment, ne pas penser à son goût, mais à une vérité qui ne vous demande pas vos préférences et vous défend d'y songer. Et c'est seulement si on la suit, qu'on se trouve parfois rencontrer ce qu'on a abandonné, et avoir écrit, en les oubliant, les Contes arabes ou les "Mémoires de Saint-Simon" d'une autre époque (VIII, 437).

Images and sensations that the narrator's work shares with previous works will cause past works to emerge into the context of the present, and the past/present comparisons that they give rise to will illuminate a truth common to two epochs.

In the concluding paragraph of À la recherche du temps perdu, the pattern traced by human life is likened to "living stilts" which grow higher than church steeples:

Je venais de comprendre pourquoi le duc de Guermantes, dont j'avais admiré, en le regardant assis sur une chaise, combien il avait peu vieilli bien qu'il eût tellement plus d'années, que moi au dessous de lui, dès qu'il s'était levé et avait voulu se tenir debout, avait vacillé sur des jambes flageolantes comme celles de ces vieux archevêques sur lesquels il n'y a de solide que leur croix métallique et vers lesquels s'empressent des jeunes séminaristes, gaillards, et ne s'était avancé qu'en tremblant comme une feuille, sur le sommet peu praticable de quatre-vingt-trois années, comme si les hommes étaient juchés sur de vivantes échasses, grandissant sans cesse, parfois plus hautes que des clochers, finissant par leur rendre la marche difficile et perilleuse, et d'où d'un coup ils tombaient (VIII, 442).
Because the stilts on which a human being is perched begin to grow in youth and reach their full height just before death, the narrator's analogy implies that life constantly brings together two realities—the distant past (the bottom of the stilts) and the present (the top of the stilts). Like the parallel lines which outline the steeple tower and converge at its topmost pinnacle, the past/present stilts representing a person's life converge in one body. In "Exterior/Interior" I suggested that the dual nature (body/spirit, male/female) of the human personality renders it a metaphor-like structure. The narrator's binary image of the growing stilts reflects the metaphorical nature of the human personality and of humanity in general: the human person, like the stilts, is the common nature which links together epochs vastly separated in time and space:

Du moins, si elle m'était laissé assez longtemps pour accomplir mon oeuvre ne manquerait-je pas d'abord d'y décrire les hommes (cela dût-il les faire ressembler à des êtres monstrueux) comme occupant une place si considérable; à côté de celle si restreinte qui leur est réservée dans l'espace une place au contraire plongée sans mesure—puisqu'ils touchent simultanément, comme des géants plongés dans les années, à des époques si distantès, entre lesquelles tant de jours sont venus se placer—dans le Temps (VIII, 442).

The past/present reminiscences, therefore, not only furnish the natural model for the metaphorical process which allows an artist to intimate the true nature of reality through a work of art, but serve also as reflections of the inherent nature of the human condition.
Footnotes

1 In "La Chevelure", the poet feels himself transported to another geographical region and all that it represents by the hair of a woman:

"Cheveux bleus, pavillon de ténèbres tendues,
Vous me rendez l'azur du ciel immense et rond;"

2 In "Parfum exotique", the sensuous perfume of a woman transports the poet into a country of sun and bliss:

"Guidé par ton odeur vers de charmantes climats,
Je vois un port rempli de voiles et de mâts"

3 Roger Shattuck in Proust's Binoculars (1963) and Georges Poulet in L'Espace proustien (1963) both perceived a correlation between Proust's image of the past/present "stilts" placed at the end of his work, and the initial description of the "magic lantern" situated at the beginning of the novel. Poulet stated: "The body of Golo does not hide the doorknob. Similarly, would it not be possible to imagine a world in which the ordinary capacity of beings, of places, of moments, would have given place to a certain transparency, so that in plunging his gaze into the depths of his own being, one could see the various epochs of it rise tier upon tier like the cells in a beehive? Is not that somehow the final vision that those trembling giants have of themselves in Le temps retrouvé, perched by Proust on the heights made of the successive and semi-transparent layers of duration? Whatever is the case, the theme of the magic lantern placed by Proust at the beginning of his work, like that of the puppets placed by Goethe at the beginning of his Wilhelm Meister, has, it seems, a definite mission, that of expressing a paradox on which the Proustian novel will rest: the simultaneity of the successive, the presence, in the present, of another present: the past."
transforms Marcel's room in the opening pages metamorphosizes at the end into the stereoscopic vision of a giant standing erect in life and thus commanding time" (Roger Shattuck, *Proust's Binoculars*, London: Chatto and Windus, 1963, pp. 129-130).
10. **Art/Life/Metaphor**

As if to illustrate in reverse the reflective bond which the narrator perceives in *Le temps retrouvé* between past life experiences and the creation of a work of art, Proust includes in his novel a multitude of "art/life" analogies, wherein characters and situations in the "present" time of the novel are compared to "past" works of art. These "real-life" reflections of art include the pregnant servant girl in the narrator's household, Bloch, la Berma, Odette, Mme Verdurin, several people at a party whom the narrator characterizes as "racial archetypes", Mme de Guermantes, one of Swann's associates, the people at Saint-Euverte's concert, Albertine, M. de Charlus, a glass vendor in Venice, Combray, a landscape the narrator sees while out riding around Raspelière, Mme Swann's drawing room, the steeple of Combray, the magic lantern, a dream, flowers, names, the past/present reminiscences, homosexuality, the two ways, war and love. These comparisons not only foreshadow the narrator's hypothesis that art and life co-exist in a metaphor-like, reflective relationship, but also establish through the common term (a work of art) present in each of them, macrometaphorical correspondences among the people, places, objects and circumstances that are all compared to works of art.

In "Steeples/Art/Metaphor", we illustrated that the structure of the steeple of Combray--and the impression given by it--reflects the metaphorical process. In Chapter One, we mentioned that, for Proust's narrator, the basic building block of art is metaphor. Even if an analogy were not drawn between
the steeples and art, therefore, a macrometaphorical correspondence would engender itself between them through their common metaphor-like nature. Proust consolidates their connection, however, in a comparison: the narrator's grandmother saw in the steeple the same simplicity which made her love nature and great works of art (I, 80, see p. 168). We also mentioned in Chapter One that, shortly after alluding to the artistic quality of the steeple of Saint-Hilaire, the narrator explores another parallel between life experience and art—the resemblance of the pregnant kitchen girl in his aunt Leonie's kitchen to the allegorical figure of Charity in Giotto's frescoes. "Il fallait que ces Vertus et ces Vices de Padoue eussent en eux bien de la réalité puisqu'ils m'apparaisaient comme aussi vivants que la servante enceinte, et qu'elle-même me semblait pas beaucoup moins allégorique" (I, 102). In later years, the narrator realizes that the special beauty of these frescoes arose from symbols: "Mais plus tard j'ai compris que l'étrangeté saisissante, la beauté spéciale de ces fresques tenait à la grande place que le symbole y occupait, et que le fait qu'il fut représenté, non comme un symbole puisque la pensée symbolisée n'était pas exprimée, mais comme réel, comme effectivement subi ou matériellement manié, donnait à la signification de l'oeuvre quelque chose de plus littéral et de plus précis, à son enseignement quelque chose de plus concret et de plus frappant" (I, 101). Depicted as real things, the symbols of the frescoes demonstrate the interchangeability of the real and the symbolic, of art and life; a reversibility put
in relief by the pregnant servant girl who paradoxically appears as allegorical in her nature as the frescoes appear to be real. From the perspective of the totality of the text, these symbols—depicted as "real things"—not only reflect the servant girl, but life experience in general, in which characters, milieus and events are symbols to which the narrator must restore true meaning by rendering them into a work of art: "Il me fallait rendre aux moindres signes qui m'entouraient (Guermantes, Albertine, Gilberste, Saint-Loup, Balbec, etc.) leur sens que l'habitude leur avait fait perdre pour moi" (VIII, 260).

Before the narrator recognized the resemblance between the pregnant servant girl and one of Giotto's frescoes, Swann had indicated the resemblance to him: when inquiring after the condition of the girl, he would always ask, "Comment va la Charité de Giotto?" (I, 100). Swann also compares one of his business associates to Giotto's "Injustice" (I, 387), and notices a similar sort of resemblance between Bloch—the narrator's friend—and Bellini's portrait of Mahomet II: the same arched eyebrows, hooked nose and prominent cheekbones (I, 130). In a similar vein, Swann tells the narrator that la Berma's acting will give him "une vision aussi noble que n'importe quel chef-d'oeuvre" (I, 120).

Swann finds a peculiar fascination in tracing in the paintings of the old Masters the individual features of men and women he knows (I, 267). Possibly, the narrator suggests, Swann has enough artistic temperament to be able to find a genuine
satisfaction in watching the individual features of his associates take on a more general significance when he sees them uprooted and disembodied through the similarity shared by a historic portrait and a modern "original" (I, 267-268). Like a metaphor, Swann's comparison of live people to works of art clarifies their common feature, endowing it with a more general significance and releasing it from the external circumstances in which it is embodied. In the totality of the text, therefore, Swann's comparisons of real-life characters to works of art illustrate the mirror relationship perceived by the narrator in *Le temps retrouvé* between an author's past life experience and the works of art drawn from it (VIII, 262, 268). In the case of Odette, Swann identifies her with Bottecilli's painting of Zipporah to such an extent that Odette and the painting become totally interchangeable: when he draws towards him the photograph of Zipporah, he imagines that he is holding Odette to him (I, 270). After he has fallen in love with Odette, his attempts to discover the truth about her life and her daily activities seem to Swann to be on a level with the deciphering of manuscripts, or the interpretation of old monuments. Odette is a literary work whose meaning he must discover:

Et tout ce dont il aurait eu honte jusqu'ici, espionner devant une fenêtre, qui sait demain peut-être, faire parler habilement les indifférents, soudoyer les domestiques, écouter aux portes, ne lui semblait plus, aussi bien que le déchiffrement des textes, la comparaison des témoignages et l'interprétation des monuments, que des méthodes d'investigation scientifique d'une véritable valeur intellectuelle et appropriées, à la recherche de la vérité . . . . Il éprouvait une volupté à connaître la vérité qui le passionnait dans cet exemplaire unique,
éphémère et précieux d'une matière translucide, si chaude et si belle (I, 326).

In addition to the large number of comparisons that he draws between life and art (Bloch/Mahomet II, Odette/Zipperah, the servant girl/Giotto's "Charity", la Berma/great art, Odette/manuscript, business associate/Giotto's "Injustice"), Swann forges an integral link between art and life experience for yet another reason: he sees the advantage of a life of leisure in the time that it gives him to perceive life situations more interesting and more romantic than those in novels (I, 233); thus, life experience and a work of art are totally interchangeable for him.

In Le temps retrouvé, the narrator proclaims that all of his life experience, which is to be the matter with which he will create his literary work, can be traced back to the "two ways". Because Swann introduced him to both social milieus, he describes Swann as the "tender stalk" which supported his whole life: "En somme, si j'y réfléchissais, la matière de mon expérience, laquelle serait la matière de mon livre, me venait de Swann . . . . Pédoncule un peu mince peut-être, pour supporter ainsi l'étendue de toute ma vie (le "côté de Guermantes" s'étant trouvé en ce sens ainsi procéder du "côté de chez Swann")" (VIII, 282). Swann is the stalk supporting the narrator's life for yet another reason that is not expressed explicitly. Because a writer's life is the source of his literary work, the narrator realizes that his life experience and his book will reflect each other (VIII, 262, 268). Being
the stalk that supports his life experience, Swann is also the stalk around which the narrator's novel will build itself. Because Swann epitomizes the human being who perceives the reversibility of art and life experience, the duality of art and life is the stalk supporting the narrator's life and his literary work. The "two ways" and the interchangeability of art and life being incarnated in Swann, he initiates and sums up in himself a macrometaphorical link between the "two ways" and the mirror relationship of art and life.

Like Swann, the narrator perceives resemblances between works of art and his own life experiences. We saw that he compares his childhood memories of Combray to the old engravings of the "Cenacolo" or a certain painting by Gentile Bellini, in which one sees, in a state in which they no longer exist, the masterpiece of Leonardo and the portico of Saint Mark's (I, 198, see p. 212). We also observed that he frequently compares events in his life to scenes from The Thousand and One Nights (see pp. 118, 226).

Bergotte—the writer whose works are held in great esteem by the young narrator—compares La Berma's physical appearance during a performance of Phèdre to certain classical statues which she had possibly never seen: a Hesperid carved in the same attitude upon a metope at Olympia, or the beautiful, primitive virgins at Erechteum. Bergotte suggests that, by duplicating the appearance of these works, la Berma intimates the presence of a more primitive art in Phèdre (II, 163). The innate
similarity between Racine's *Phèdre* and archaic Greek art manifests itself in Bergotte's own writing: in one of his volumes, he addresses a famous invocation to these statues (II, 163). Because Bergotte's writings and Racine's *Phèdre* both recall a more ancient, primitive art form, their hermeneutical interaction with these former works would possibly clarify a nature common to works of art from different epochs. The narrator realizes, however, that Bergotte's writing resembles the smartness of Mme Swann's drawing room more than the ancient Greek statues he addresses. Consequently, life experience (Mme Swann's drawing room) and art (Bergotte's writing) begin to function as commentaries one upon the other: "Mais enfin il y a entre ce que fut l'élégance du salon de Mme Swann et tout un côté de l'oeuvre de Bergotte des rapports que chacun des deux peut être alternativement pour les vieillards d'aujourd'hui, un commentaire de l'autre" (II, 164).

In *Le côté de Guermantes II*, the narrator suggests that Elstir's paintings are remarkable because they illustrate the representation of one thing through another: "Dès lors n'est-il pas logique, non par artifice de symbolisme, mais par retour sincère à la racine même de l'impression, de représenter une chose par cette autre que dans l'éclair d'une illusion première nous avons prise pour elle?" (IV, 146). Duplicating the optical illusion inherent in a first impression, Elstir's paintings are "doubles" of life experience, which clarify the essential metaphorical nature of human perception--its tendency to represent one thing by another.
The narrator also frequently draws comparisons between people and existing works of art in *Le côté de Guermantes*. The graceful appearance of Mme de Guermantes, for example, is likened to an elegant poem:

... attendant le départ de cette grande dame qui, dans sa toilette simple, savait, par la grâce de sa marche (toute différent de l'allure qu'elle avait quand elle entrait dans un salon ou dans une loge), faire de sa promenade matinale--il n'y avait pour moi qu'elle au monde qui se promenait--tout un poème d'élegance et la plus fine parure, la plus curieuse fleur du beau temps (III, 69).

Some people whom he encounters in Mme de Villeparisis' drawing room remind him of museum pieces, because the features of the live models duplicate the archetypal features portrayed in ancient sculpture (III, 229). Like a metaphor, his comparison of those living models to works of art which portray their racial features liberates the "soul" common to the life and the work of art which embodied it:

C'est l'âme (ou plutôt le peu de chose auquel se réduit, jusqu'ici du moins, l'âme dans ces sortes de matérialisation), c'est l'âme entrevue auparavant par nous dans les seuls musées, l'âme des Grecs anciens, des anciens Juifs, arrachée à une vie tout à la fois insignifiante et transcendental, qui semble exécuter devant nous cette mimique déconcertante. (III, 229).

In *Le côté de Guermantes II*, the narrator compares the characteristic features of noble families to the signature of a painter in whom he has lost interest: "Je lisais le crochet que faisait le nez du duc de Chatellerault comme la signature d'un peintre que j'aurais longtemps étudié, mais qui ne m'intéressait plus du tout" (IV, 162). We saw that he also likens the pattern
traced by the intertwined genealogies of the noble families to a finished work of art in which each part derives its sense from its relationship to the other parts (IV, 298, see p. 142).

Le Baron de Charlus is described as an artist who can restore to members of the nobility the charm and mystery associated with their names that their physical presences frequently destroyed. His stories about the genealogical origins of the nobility fire the narrator's imagination, and cause him to forget how much the noble guests had disappointed him: "Parlant en artiste, il pouvait tout au plus dégager le charme fallacieux des gens du monde" (IV, 337). Although the narrator does not explain why M. de Charlus is an artist, a comparison of the effect produced by his stories with the consequences attributed to art in *Le temps retrouvé* will clarify the analogy for us. Just as the function of an artist (and the work of art) is to undo the masking imposed upon reality by passions, intellect and habit, and to make us travel back to the depths where reality lies (VIII, 258), so M. de Charlus' stories restore to the noble guests an internal reality which their own vulgar presences concealed. The narrator's comparisons of Mme de Guermantes to a poem, of the intertwined genealogies of the nobility to a finished work of art, of M. de Charlus to an artist link the network of life/art analogies in the *Recherche* with the investigation of the ambiguous relationship of a name to its presence. M. de Charlus also being a homosexual, the artistic qualities attributed to him tend to reinforce the
analogical connections drawn in the novel between the condition of homosexuality and art.

In *Sodome et Gomorrhe*, Mme Verdurin regards her regular social evenings as fragile works of art that could be shattered by one false note: "... des fameux mercredis, chefs-d'oeuvre incomparables et fragiles, pareils à ces verrières de Venise qu'une fausse note suffit à briser" (V, 323). By reflecting an earlier metaphor in *Du côté de chez Swann* (I, 273) likening Mme Verdurin to a statue, this comparison establishes a bridge between the different times (past/present), milieux (Paris/Raspellière) and characters (Swann/the narrator) associated with Mme Verdurin at the time that each of these analogies is drawn.

While out riding on horseback one day, the narrator encounters a landscape that duplicates exactly a mountainous, marine scene which Elstir had painted in two watercolours. After mentally superimposing the natural scene upon the painted scene, he experiences a feeling of transcendence, as if transported to a place far beyond the world of today:

Un instant, les rochers dénudés dont j'étais entouré, la mer qu'on apercevait, par leurs déchirures, flottèrent devant mes yeux comme des fragments d'un autre univers: j'avais reconnu le paysage montagneux et marin qu'Elstir a donné pour cadre à ces deux admirables aquarelles, "Poète rencontrant une Muse, Jeune homme rencontrant un Centaure," que j'avais vues chez la duchesse de Guermantes. Leur souvenir replaçait les lieux où je me trouvais tellement en dehors du monde actuel que je n'aurais pas été étonné si, comme le jeune homme de l'âge anti-historique que peint Elstir, j'avais, au cours de ma promenade, croisé un personnage mythologique (V, 484).
The mirror relationship of Elstir's painting to nature (the view seen by the narrator) and the transcendental effect to which their rapport gives rise illustrate the metaphor-like correspondence that the narrator perceives between life experience and works of art in *Le temps retrouvé* (VIII, 250, 262, 268).

In *La prisonnière*, the narrator attempts to incorporate life experience with art. As a result of this amalgamation, he discovers that real-life experience begins to assume for him the quality of imagination of a work of art. While looking at one of Elstir's works, reading one of Bergotte's books or listening to Vinteuil's sonata, he unconsciously conjures up the dreams that Albertine had inspired in him long ago—visions that had been stifled by the routine of everyday life. As a result of this amalgamation, life experience and art are both enhanced: the book that he is reading or the work of art that he is observing is enriched by its association with his dreams of Albertine (a life experience), and correspondingly, Albertine is transported out of the tangible world and is free to play in the fluid space of the mind. Through her association with a work of art, Albertine assumes, for the narrator, the appearance of a work of art: "Elle avait à ce moment-là l'apparence d'une oeuvre d'Elstir ou de Bergotte, j'éprouvais une exaltation momentanée pour elle, la voyant dans le recul de l'imagination et de l'art" (VI, 64). Transported into a transcendent space, Albertine recalls Odette of *Du côté de chez Swann*, as she too was able to enter into a world of dreams as a result of her resemblance to
Boticelli's painting (I, 269).

While reflecting on the works of art which enter his rooms through Albertine's playing of the pianola, the narrator realizes that his room contains another work of art more precious than all the others--Albertine herself:

Mais ma chambre ne contenait-elle pas une oeuvre d'art plus précieuse que toutes celles-là? C'était Albertine elle-même. Je la regardais. C'était étrange pour moi de penser que c'était elle, elle que j'avais crue si longtemps impossible même à connaître, qui aujourd'hui, bête sauvage domestiquée, rosier à qui j'avais fourni le tuteur, le cadre, espalier de sa vie, était ainsi assise, chaque jour, chez elle, près de moi, devant la pianola, adossée à ma bibliothèque. (VI, 460).

We observed that Albertine's transformation into "a work of art" is the result of the difference between her past and present reality, and that the past/present duality inherent in her is the direct result of the narrator's "shaping" of her life (see p. 231). Similarly, in order to create a work of art, a writer must "prune" his own past life into generalities, and then translate those generalities into writing, with the result that a past life becomes the internal double of a work of art existing in the context of the present. Through Albertine, therefore, the art/life correspondences discussed in the novel become macrometaphorically connected to the network of past/present reminiscences that form an essential part of the narrator's life experience. As the condition of homosexuality is frequently linked analogically in the Recherche to the nature of flowers, the narrator's comparison of Albertine to a rosebush trained into a pleasing shape (VI, 460) reinforces
the macrometaphorical correspondences which have previously been established between homosexuality and art (see pp. 100-106).

In *Albertine disparue*, the narrator attempts to make a life situation reflect art: fearing that his love affair with Albertine is on the verge of crumbling, he attempts to force her hand by creating a situation which will demand that she profess her feeling for him. In doing so, he tries to duplicate in his own life a situation whose elements (a man, a woman, one who loves more than the other, a forced confrontation) have already come together and played themselves out as visible drama in Racine's *Phèdre* (VII, 62-63).

Shortly after his attempt to make life duplicate art, the narrator discovers evidence that an episode in Albertine's life may have been rendered into a work of art. After her death, the narrator learns of Albertine's lesbian encounters on the banks of the Loire with a young laundress and her friends (VII, 151-152). While reflecting on the changing perceptions of Albertine's personality that these revelations bring with them, the narrator is reminded of two paintings by Elstir depicting nude women against a leafy background. In one of them, one of the girls is raising her foot as Albertine must have raised hers when she offered it to the laundress. The narrator also realizes that the raising of the thigh in the painting made the same swan's neck curve with the angle of the knee that was made by the droop of Albertine's thigh when she was lying by his side on his bed (VII, 155). The text does not state that Albertine was the real-life model for these paintings, but her previous
acquaintance with Elstir at Balbec (II, 502) indicates that she might well have been.

The mirror relationship that the narrator perceives between Albertine and art repeats itself after her death with another of his female acquaintances: he wishes to bring to Paris with him a rosy-cheeked young glass vendor because "c'était un vrai Titien à acquérir avant de s'en aller" (VII, 309).

In Le temps retrouvé, several more analogies are drawn that establish direct links between the art/life duality frequently alluded to by the narrator, and some of the other major recurring themes of the novel: homosexuality, the past/present reminiscences, the "two ways", and writing. After witnessing the beating of M. de Charlus by two "ruffians" in Jupien's homosexual brothel, the narrator tells Jupien that his establishment is worse than a madhouse, since the mad fantasies of the lunatics who inhabit it are played out as actual drama: while watching M. de Charlus being beaten, he thought he had arrived, like the Caliph in the Thousand and One Nights, in the nick of time to rescue a man from affliction. In fact, he realizes, it was a different tale he had enacted before him—the one in which a woman, who has been turned into a dog, willingly submits to being beaten in order to regain her true form (VIII, 180, see p. 118). The art/life comparison that the fictional incident inspires establishes a connection between a literary work and the condition of homosexuality, which reinforces the theoretical connection between sadism and melodrama that the narrator perceived years earlier at Montjouvain, after Mlle
Vinteuil and her girlfriend spit upon the portrait of her father before they made love together (I, 197). The subterranean links established among life, art and homosexuality through the intermediary of these comparisons (M. de Charlus/the Thousand and One Nights, and Mlle Vinteuil/melodrama) help to clarify another connection between the condition of homosexuality and the relationship of a writer's past life to his future literary work. In Sodome et Gomorrhe, the narrator compared a homosexual act to the chance fertilization of a flower by a honey bee (V, 11, 13-14). In Le temps retrouvé, homosexuality is linked to the mirror relationship of life experience and art another "plant" comparison: the narrator likens his past life experience to the albumen of a germ cell which existed only for the nourishment of the plant--his literary work (VIII, 262). The network of connections established among the Thousand and one Nights, the life/art analogies, homosexuality and writing expands itself to embrace the network of past/present reminiscences also: when he wipes his mouth with a napkin in the Guermantes' library, the sensation makes him feel as if he is a character in one of the tales of the Thousand and One Nights who unwittingly accomplishes the very rite that causes a genie to appear. In the narrator's case, however, the rubbing does not conjure up a genie, but a vision of the past, because the napkin he uses to wipe his mouth has exactly the same degree of stiffness as the towel with which he used to dry his face at Balbec (VIII, 225). A texture common to the past and the present allowed a past moment to emerge into the context of the
present. Similarly, the *Thousand and One Nights* (a common term to which the following entities are all compared) allows a macrometaphorical link to establish itself between homosexuality, the past/present reminiscences, and the mirror relationship of art and life experience.

Life and literature may also reflect each other through the circumstances of war: in the course of a discussion with Albertine about the war in which France is engaged with Germany, the narrator realizes that he was impressed in the beginning by the fighting in France because the trenches reminded him of similar trenches first encountered in the writings of Mme de Sévigné (VIII, 362). Gilberte tells the narrator that Saint-Loup, before his death, was most impressed by the war because it repeated manoeuvres that occurred in previous wars and by doing so, recalled past history to him. St. Loup had noted, for example, that the English made use of a tactic that was utilized by the Chaldeans at the dawn of history (VIII, 362). By resurrecting past events and also recalling similar circumstances recorded in literary works, the events of war catalyze yet another subterranean link between the past/present reminiscences, the art/life comparisons, and the writing of a literary work.

Gilberte's former love for Saint-Loup is compared to a novel: "Ainsi peut-être la vue d'Andrée rappelait à Gilberte ce roman de jeunesse qu'avait été son amour pour Robert" (VIII, 364). We saw earlier that the apparently impossible merger of the "two ways" realized through the marriage of Gilberte de
Forcheville née Swann (of Swann's Way) to Robert de Saint-Loup (of Guermantes' Way) is also described as "tout un roman" (VIII, 339).

After intermittently describing--through the course of the novel--the mirror relationship linking real-life entities and situations to pre-existent works of art, the narrator ultimately concludes, in Le temps retrouvé, that art and life experience are doubles of each other because life experiences are the source materials for a work of art (VIII, 267-269). The relationship of an artist's life to the work of art he creates duplicates the structure of a past/present reminiscence: they both entail elements common to the past and to the present that allow a past reality to re-emerge into the context of the present. Similarly, the art/life comparisons linking people, places and situations in the narrator's life to pre-existent works of art illuminate the essential reality common to the past and the present, life and art. Thus, the individual art/life analogies are micro-reflections of the primary macrometaphor of the work--time lost/time regained--which, in its largest sense, is the life experience of the narrator translating itself into A la recherche du temps perdu.
11. Works Of Art In The Novel/The Novel/Metaphor/Art

While telling his life story, the narrator frequently alludes to works of art--literary works, musical compositions, theatrical performances, sculptures and painting--and repeatedly compares one art form to another: the effect produced by a remarkable prose passage, for example, is likened to an interlude of music (I, 115). Through the intermediary of these cross-references, his critical commentaries on paintings, literary works and musical compositions imply that all works of art give rise to a similar effect and possibly manifest a common structural nature.

After commenting frequently on specific works of art in the course of his reminiscences, the narrator presents his general theories about the nature of art in the final volume of the novel--Le temps retrouvé. At the moment that he formulates his theories, however, he has not only been reflecting on works of art in general but on life experiences that produce in him a certain inexplicable happiness similar to the sensation provoked by a work of art such as Vinteuil's sonata:

Mais au moment où, me remettant d'aplomb, je posai mon pied sur un pavé qui était un peu moins élevé que le précédent, tout mon découragement s'évanouit devant la même félicité qu'à diverses époques de ma vie m'avaient donnée la vue d'arbres que j'avais cru reconnaitre dans une promenade en voiture autour de Balbec, la vue des clochers de Martinville, la saveur d'une madeleine trempée dans une infusion, tant d'autres sensations dont j'ai parlé et que les dernières œuvres de Vinteuil m'avaient paru synthétiser (VIII, 222).

The narrator perceives a common denominator in each experience
(two times and realities are superimposed upon each other with the result that their common essential nature--their essence--is momentarily allowed to appear), which allows him to discern the true nature of reality and the process that an artist/writer must use to express that reality to us in his work: he must duplicate the rapport between dissimilar phenomena that occurs naturally, and the only device that can accomplish this task is metaphorical structure (VIII, 250). It appears to be natural phenomena encountered in the course of his life experience, therefore, that suggest to the narrator the essential character of art.

Long before he experiences his moment of epiphany about the nature of art in the Guermantes' library, however, the narrator has analyzed and described the structure and/or effect of various works of art (musical compositions, literary works, paintings) which struck him, at various times in his life, as remarkable experiences. Some of these works are "real" works that exist outside of Proust's text: François le Champí by Georges Sand, novels by Thomas Hardy, Dostoievsky, Honoré de Balzac, Gérard de Nerval, Madame de la Fayette, reminiscences by Chateaubriand, poetry by Baudelaire, letters by Mme de Sévigné, the opera Tristan und Isolde by Wagner. In addition, there are other works of art analyzed that exist only in the context of À la recherche du temps perdu: Bergotte's novels, Elstir's paintings, and Vinteuil's musical compositions. Michel Butor, in "Les Oeuvres d'art imaginaires chez Proust" suggests that these "imaginary" works fabricated by Proust reflect some "real"
works of the nineteenth century. The sonata with its remarkable little phrase, for example, had previously appeared in Jean Santeuil, where it was directly attributed to Saint-Saens.¹ Although Proust never mentions Saint-Saens' name in A la recherche du temps perdu, the sonata for piano and violin which is attributed to Vinteuil is suggestive of the sonata for piano and violin by Saint-SAens. Butor comments: "on connaît une sonate pour piano et violon de Saint-Saens, mais dans le passage de Jean Santeuil que j'ai cité, il n'est question que de piano. De même la sonate de Vinteuil est écrite pour piano et violon, mais elle apparaît tout d'abord, et le plus souvent, sous la forme de sa réduction pour piano seul."² Butor suggests that, although Proust compares a section of the sonata to a passage from Tristan, the work also brings to mind a few other unnamed composers of the nineteenth century, especially Schumann and Debussy. Thus, Vinteuil's work may be a composite of late nineteenth century music. Butor also suggests that "Elstir"--the name of the painter whose work frequently appears in the novel--is a Gallicized anagram for Whistler,³ and proposes that Elstir's work is inspired by a certain number of turn-of-the-century works (a Manet, certain Monets, Whistlers, obviously some Degas) and by several Japanese artists, particularly Housaki.⁴ Albeit the composition of Elstir's "Le Port de Carquethuit" originated apparently in Proust's imagination, Butor suggests that the narrator's analysis of the painting constitutes an extraordinary analysis of the painting of the period.⁵ Proust does not just imitate the painting of the
period, however, but surpasses it: where paintings by Monet depict compositional metaphors in thicknesses of matter (rocks depicted like wool, for example), Proust describes two reverse metaphorical ensembles in "Le Port de Carquethuit" (marine terms to describe the earth, terrestrial terms to describe the sea) that are a remarkable equivalent to twentieth century surrealist painting. Butor proposes that Elstir's paintings are suggestive of themes that were worked out almost literally by the surrealist painter Magritte.

Whether he is discussing imaginary works that are composite depictions of nineteenth century art forms, or "real" works of art such as George Sand's François le Champi, the narrator's commentaries upon works of art perform two structural functions in the vast macrometaphor which constitutes A la recherche du temps perdu: they serve as concrete illustrations of his theoretical assertions about the nature of art which are presented in Le temps retrouvé, and they also act as models which mirror (and illuminate) the structure of the Recherche. Also, the two macrometaphorical relationships (works of art in novel/theories about art in novel; structure of works of art in novel/structure of novel itself) arising from the narrator's commentaries on works of art reveal the common denominator that Proust's novel shares with some other works of art and possibly, with all works of art. In the following pages, I hope to show that the basic structure of all of the works examined critically by the narrator is metaphorical structure.

In the introductory paragraph of the Recherche, the
narrator mentions that, after falling asleep while reading, he seemed to become the subject of his book but he does not tell us its name. He does, however, tell us the name of the first novel that he read as a young boy: *Francois le Champi* by George Sand. Novels being a new experience for him, even the title of the book appeared to represent something undefinable and mysterious (I, 54, see p. 62). The narrator first attributed this sense of mystery to the obscure name of François le Champi itself. Later in life, however, he is obliged to admit that part of the obscurity associated with the book resulted from his tendency to daydream while reading, and from his mother's habit of leaving out all of the love scenes when she read the story to him (I, 54-55). The true cause of the mysterious emanation arising from the novel is not recognized by the narrator, however, but by his grandmother, who chose the four pastoral novels of George Sand as a birthday present to her grandson because they were to her examples of novels that were well-written (I, 152). The narrator mentions that his grandmother preferred old things because they bring with them a vision of the past ("une fleurette, un sourire, une belle imagination du passé", I, 53). Similarly, she regarded the pastoral novels of George Sand as examples of good writing because, like "antique furniture", they are full of references and expressions that have fallen out of use in everyday language but which have returned as imagery:

Or, justement, les romans champêtres de George Sand qu'elle me donnait pour ma fête, étaient pleins ainsi qu'un mobilier ancien, d'expressions tombées en
desuétude et redevenues imagées, comme on n'en trouve plus qu'à la campagne. Et ma grand'mère les avait achetés de préférence à d'autres comme elle eût loué plus volontiers une propriété où il y aurait eu un pigeonnier gothique ou quelqu'une de ces vieilles choses, qui exercent sur l'esprit une heureuse influence en lui donnant la nostalgie d'impossibles voyages dans le temps (I, 54).

The effect produced by these obsolete expressions in George Sand's novels suggests the sensation initially engendered by the narrator's past/present "intimations". When the narrator partakes of the tea and the madeleine with his mother, for example, he instantly experiences an exquisite pleasure that does not carry with it any suggestion of its origin (I, 58) but compels him to reflect upon itself in an effort to recognize its source. Similarly, the antiquated expressions in George Sand's novels fill his grandmother with a nostalgic longing to make impossible journeys through the realms of time. In *Le temps retrouvé*, the narrator subjects all of his past/present intimations to analysis and discovers why they conjure up in him the same inexplicable happiness: as they all begin with an encounter in the present of an object or sensation originally experienced in the past, they cause two times to become superimposed one upon the other, thus allowing an extratemporal "essence" to reveal itself. Correspondingly, the archaic expressions in George Sand's novels cause a former time and reality to be conjured up in the context of the reader's present, with the result that he is plunged into an extratemporal world that is neither in the past where the expressions originated nor in the present where the book is
being read.

The narrator tells us that his grandmother preferred photographs of an artist's interpretation of a scene to an actual photograph of the place itself, because the latter appeared to her to be vulgar and utilitarian. She attempted to overcome the banality inherent in a photograph by allowing it to serve the function of a supplementary layer or filter through which she could perceive another work of art. Instead of photographs of Chartres cathedral, for example, she would request photographs of "Chartres Cathedral by Corot" (I, 52-53). Sometimes, she would attempt to postpone the moment of contact with vulgar reality even further still by procuring, instead of photographs, old engravings (I, 53). In the grandmother's attempts to overcome the commercial banality of the mechanical photograph by substituting for it several thicknesses of art, we can see the origin of the narrator's own theories about the function of art as an optical instrument whose projection upon our lived experience reveals the true nature of reality to us (VIII, 276).

As well as describing his reaction to a "real" novel (François le Champi) which exists outside of A la recherche du temps perdu, the narrator also introduces, in Du côté de chez Swann, an imaginary work which exists only in the context of his reminiscences--Bergotte's novel. Although Proust does not provide us with sufficient information about Bergotte's work (a few quotations, a few general comments, details on a single volume, his monograph on Racine) to enable us to see Bergotte as
a reflection of a specific writer of the period, the details that he does give us enable us to see the writer's imaginary works as a reflection of what literature should accomplish, according to the criteria that the narrator establishes in *Le temps retrouvé*. Bergotte and his novel may be fictitious creations originating in Proust's imagination; nevertheless they are introduced to Bloch and subsequently to the narrator by "le père Leconte" (I, III), whose name strongly suggests Leconte de Lisle, a nineteenth century French poet and a foremost leader of the "l'art pour l'art" movement. The narrator compares his first impression of Bergotte's novel to an elusive air of music running through his head: "Mais au sujet de Bergotte, il avait dit vrai. Les premiers jours, comme un air de musique dont on raffolera, mais qu'on ne distingue pas encore, ce que je devais tant aimer dans son style ne m'apparut pas" (I, 115). A macrometaphorical correspondence establishes itself between Bergotte's novel and Vinteuil's sonata through the intermediary of this comparison, as the latter work is the air of music most frequently alluded to in the *Recherche*.

His continued reflection on the novel reveals to the narrator the rare, almost archaic phrases that Bergotte utilizes at certain points. Through these archaic phrases, Bergotte's novel also macrometaphorically aligns itself with *François le Champi*, which is likewise full of "antique" expressions utilized as imagery. The narrator's grandmother felt that these obsolete expressions produced a nostalgic longing for impossible journeys through the realms of time. When the narrator encounters
archaic phrases in Bergotte's work, he realizes that they coincide with a hidden flow of harmony: "Puis je remarquai les expressions rares, presques archaïques qu'il aimait employer à certains moments où un flot caché d'harmonie, un prélude intérieur, soulevait son style" (I, 116). This parallel (archaic phrases/prelude in the work) establishes an opposition of equivalence between its terms, abrogating the distinction between a musical composition and a literary work by rendering them interchangeable. At the moments that the archaic phrases coincide with a harmony in the work, Bergotte also expresses to the narrator a whole system of philosophy and ideas through the use of marvelous imagery. Continuing the analogy he previously established between a musical prelude and the literary work, the narrator compares the inspiration derived from this imagery to the "sound of harps": "C'était aussi à ces moments-là . . . qu'il exprimait toute une philosophie nouvelle pour moi par de merveilleuses images dont on aurait dit que c'était elles qui avaient éveillé, ce chant de harpes qui s'élevait alors et à l'accompagnement duquel elles donnaient quelque chose de sublime" (I, 116). According to the narrator, the strength of Bergotte's imagery resides in its power to reveal beauty that had hitherto been imperceptible to him, and to drench him with its essence: "Chaque fois qu'il parlait de quelque chose dont la beauté m'était restée jusqu'à là cachée, des forêts de pins, de la grêle, de Notre-Dame de Paris, d'Athalie ou de Phèdre, il faisait dans une image exploser cette beauté jusqu'à moi" (I, 117). Thus, Bergotte's writing illustrates the power which the
narrator attributes to metaphor and art many years later (in *Le temps retrouvé*), when he asserts that a work of art can only suggest the internal reality of things by duplicating—through the metaphorical process—the "natural" conditions which reveal the rapport between objects (VIII, 250). While proclaiming his desire to obtain from Bergotte an all-comprehensive metaphor upon everything in the world, which would clarify the meaning of things for him (I, 117), he does not realize that by showing him the power of poetic imagery—its ability to reveal the essence of things—Bergotte has already provided him with the key which will render everything meaningful for him—metaphor itself.

Marcel's youthful reaction to Bergotte's writing also illustrates the theories about the mirror relationship of art and life experience which he formulates years later (VIII, 276, 424). While reading Bergotte's novels, he frequently discovers that a page of the book expresses ideas which he attempted to write himself. He discovers incidents described in the novels (a joke about an old family servant, for example) which reflect perfectly his own life experience, and he consequently realizes that his own existence and the realms of truth which Bergotte's writings represent for him are less widely separated than he supposed:

Un jour, ayant rencontré dans un livre de Bergotte, à propos d'une vieille servante, une plaisanterie que le magnifique et solennel langage de l'écrivain rendait encore plus ironique, mais qui était la même que j'avais souvent faite à ma grand'mère en parlant de Françoise, une autre fois où je vis qu'il ne jugeait pas indigne de figurer dans un de ces miroirs de la vérité qu'étaient ses ouvrages une remarque analogue à celle que j'avais eu l'occasion de faire sur notre ami.
M. Legrandin (remarque sur Françoise et M. Legrandin qui étaient certes de celles que j'eusse le plus délibérément sacrifié à Bergotte, persuadé qu'il les trouverait sans intérêt), il me sembla soudain que mon humble vie et les royaumes du vrai n'étaient pas aussi séparés que j'avais cru, qu'ils coïncidaient même sur certains points, et de confiance et de joie je pleurai sur les pages de l'écrivain comme dans les bras d'un père retrouvé (I, 119).

The narrator compares the dissemination of Bergotte's writings to the scattering of seeds, which at first rarely took root, but later flowered profusely throughout Europe and America:

Je n'étais pas tout à fait le seul admirateur de Bergotte; il était aussi l'écrivain préféré d'une amie de ma mère qui était très lettrée, enfin pour lire son dernier livre paru, le docteur du Boulbon faisait attendre ses malades; et ce fut de son cabinet de consultation, et d'un parc voisin de Combray, que s'envolèrent quelques-unes des premières graines de cette prédilection pour Bergotte, espèce si rare alors, qu'aujourd'hui universellement répandue, et dont on trouve partout en Europe, en Amérique jusque dans le moindre village, la fleur idéale et commune (I, 116-117).

We observed that flowers are frequently linked metaphorically in the Recherche to most of the other recurring phenomena of the novel which we have been examining: homosexuality (V, 14, 41), a passage of music (Vinteuil's sonata, I, 167), a work by his favourite painter (Elstir, I, 168), Mme de Guermantes (and consequently, to the duality of names/presences, III, 46), Albertine (VI, 80), Swann (VIII, 282), a chapel (reminiscent of the church of Combray, I, 167), the obscure impressions (such as those feelings produced by the drinking of the tea and the madeleine, VI, 452), etc. We also mentioned that, in Sodome et
Gomorrhe, the narrator concludes his discussion of homosexuality and the fertilization of flowers with the statement that these exceptional entities are a vast crowd, the reason for which will be disclosed at the end of the book (VI, 41). Although we find no succinct explanation in *Le temps retrouvé* as to why the "orchids" and "bees" are so numerous, we do find another "plant" analogy: the narrator compares his past life experience to the albumen of a germ cell which existed only to produce and nourish the plant—his future literary work (VIII, 262). Before seeds, plants and flowers were compared to anything else in the novel, however, they were linked analogically in *Du côté de chez Swann* to the dissemination of Bergotte's novel. Thus, the ultimate clue that the narrator promised to reveal in the last volume of the work is already presented in the first volume in the guise of an analogical link between the dissemination of writing and the scattering of seeds (plants). A comparison of all terms woven together through this metaphorical labyrinth of "plants" allows us to perceive that the recognition of an innate similarity upon which a homosexual coupling depends or as a result of which a flower is fertilized by a honeybee is like the intuitive perception of the innate similitude of dissimilars upon which our knowledge of the internal reality of things is based, and which is expressed to us through the device of metaphor in a literary work. A book also intimates the internal reality of things to us through the process of recognition of internal doubles: the reader sees a reflection of his own "true" self in the work of art. When viewed from the
perspective of the totality of the text, the "literary work/plant" analogies common to the first and last volumes of the novel not only reinforce each other, but also bring together the terms of the primary macrometaphor of the novel (time lost/time regained) which are associated with the first and last volume of the novel. This latter correspondence recalls to itself the narrator's assertion in *Le temps retrouvé* that the creation of a work of art is the only means by which lost time may be regained (VIII, 262).

The narrator does not provide us with sufficient information about the structure of Bergotte's novel to enable us to perceive it as a work-of-art-as-metaphor, but he does emphasize the transcendent effect produced by the poetic metaphors in Bergotte's work. However, the second "imaginary" work of art introduced in *A la recherche du temps perdu*—Vinteuil's sonata—is structurally presented to us in such a way that we can see the work of art itself as a macro-model of metaphor. The sonata is introduced into the context of the novel through Swann, a character who is integrally linked to art and metaphor on many levels (see pp. 250-251). Upon hearing the first bars of an unnamed sonata played one evening at the Verdurin's salon, Swann realizes that he is hearing the same mysterious sonata first encountered a year before:

Swann trouvait en lui, dans le souvenir de la phrase qu'il avait entendu, dans certaines sonates qu'il s'était fait jouer, pour voir s'il ne l'y découvrirait pas, la présence d'une de ces réalités invisibles auxquelles il avait cessé de croire et auxquelles comme si la musique avait eu sur la sécheresse morale dont il souffrait une sorte d'influence élec
se sentait de nouveau le désir et presque la force de consacrer sa vie" (I, 254).

The invisible reality suggested by the sonata reflects macrometaphorically the internal reality of things alluded to by the narrator in Le temps retrouvé, which can only be apprehended through metaphor in a work of art (VIII, 250). During the narrator's description of Swann's second encounter with the sonata, the musical composition is compared to the sea, to roses and to a mysterious, unknown woman. In view of our attempt to establish that Proust perceived a common denominator characterizing all works of art (whether literary works, musical compositions, paintings or sculptures), the comparison linking the movement of the sonata to the waves of the sea is especially remarkable, as it establishes a subtle relationship between Vinteuil's sonata and another "imaginary" work of art introduced into the second book of the novel--Elstir's painting "Le Port de Carquethuit" (I, 251).

Just as Marcel later compares the effect of the sonata to a dawn of lilied meadows (VI, 299) and to a geranium scent (VI, 451), so Swann now likens the harmony of the sonata to the odour of roses circulating in the evening air: ". . . il avait cherché à recueillir la phrase ou l'harmonie--il ne savait lui-même--qui passait et qui lui avait ouvert plus largement l'âme comme certaines odeurs de roses circulant dans l'air humide du soir ont la propriété de dilater nos narines" (I, 251). We saw earlier that plants are also linked analogically to Bergotte's novel and to most of the other recurring themes of the novel:
homosexuality, the two ways, Albertine, Swann, Mme de Guermantes, the name/presence duality, and the nature of writing.

The effect produced by the sonata is also compared at this time to an unknown woman, causing an unvoiced parallel to arise between the sonata and Albertine--the narrator's greatest love whom he frequently describes as impossible to know, to decipher or to understand--and who is later depicted as a living work of art created by himself (VI, 460).

Prior to the introduction of Vinteuil's sonata into the narration of the Recherche, the narrator compared the sight of three steeples (the twin steeples of Martinville joined by the steeple of Vieuxvicq) to three flowers painted on the sky and to three maidens described in a legend (I, 218). Through the common terms (flowers, women) that are compared to Vinteuil's sonata and to the steeples, a macrometaphorical link is forged between them:

Vinteuil's sonata/scent of a rose/a mysterious woman
the three steeples/three flowers/three women

In "Steeples/Art/Metaphor", we concluded that the steeples serve as the key hieroglyphic figure of A la recherche du temps perdu because their shape structurally duplicates the metaphorical process which, according to the narrator's assertions in Le temps retrouvé, is the basic building block of art. Thus, the
analogical similarities that link the sonata to the steeples suggest the art-like character of the steeples and the metaphorical nature of the sonata.

The impression produced by the sonata is not only like a "mysterious woman", but is also "sine materia": "Une impression de ce genre, pendant un instant, est pour ainsi dire "sine materia". Sans doute les notes que nous entendons alors, tendent déjà, selon leur hauteur et leur quantité, à couvrir devant nos yeux des surfaces de dimensions variées, à tracer des arabesques, à nous donner des sensations de largeur, de ténuité, de stabilité, de caprice" (I, 251). The "sine materia" impression engendered by the sonata resembles the exquisite, undefinable happiness produced by the past/present "intimation" experiences and the obscure impressions, and also evokes the impression beyond the realm of articulation that the narrator defines, in Le temps retrouvé, as the only criterion for truth, which must be apprehended through metaphor in order to be incorporated into a work of art: "... seul l'impression, si chéte qu'en semble la matière, si insaisissable la trace, est un criterium de vérité..." (VIII, 239).

I suggested above that a subterranean link is established between Vinteuil's sonata and Elstir's painting "Le Port de Carquethuit", when the narrator compares the harmony of the music to the waves of the sea. He consolidates this correspondence between the two art forms: he proposes that, both being "avant-garde" art, the paintings of Biche (the young artist patronized by the Verdurins, who later changes his name
to Elstir (VIII, 43) resemble Vinteuil's music: the Cottards (a bourgeois couple whose artistic inclinations typify the public's taste in art) are incapable of finding, either in Vinteuil's sonata or in Biche's (Elstir's) paintings, that which constitutes for them beauty or harmony in art. Both artists have forsaken the generally accepted forms of reality in their efforts to produce a work of art (I, 256). The narrator does not clarify the structural similarities shared by Elstir's paintings and Vinteuil's sonata which cause them to be innovations, but he does offer us at different times in the text structural analyses of both art forms which allow us to perceive the common structural principles that they manifest.

After his evening at the Verdurins', when he heard Vinteuil's sonata for the second time, Swann has the sonata replayed for him in order that he may disentangle from his confused impressions about it an understanding of how it is constructed. He encounters the sonata yet another time during a concert at the Saint-Euverte's, and reflects on the discoveries that he made about the sonata when he submitted it previously to analysis. He attributes the sonata's impression of a contracted sweetness to the closeness of the five notes which compose it and to the constant repetition of two of those notes:

Quand après la soirée Verdurin, se faisant rejouer la petite phrase, il avait cherché à démêler comment à la façon d'un parfum, d'une caresse, elle le circonvenait, elle l'enveloppait, il s'était rendu compte que c'était au faible écart entre les cinq notes qui la composaient et au rappel constant de deux d'entre elles qu'était due cette impression de douceur
retractée et frileuse, mais en réalité il savait qu'il raisonnait ainsi non sur la phrase elle-même, mais sur de simples valeurs, substituées pour la commodité de son intelligence, à la mystérieuse entité qu'il avait perçue, avant de connaître les Verdurin, à cette soirée, où il avait entendu pour la première fois la sonate (I, 412).

Like Mme de la Fayette's La Princesse de Clèves and Chateaubriand's René (I, 413), the sonata represents for him an original conception of love and happiness. Even when he is not thinking of the little phrase, Swann realizes that it exists latent in his mind: "Même quand il ne pensait pas à la petite phrase, elle existait latente dans son esprit au même titre que certaines autres notions sans équivalent, comme la notion de lumière, de son, de relief, de volupté physique, qui sont les riches possessions dont se diversifie et se pare notre domaine intérieur" (I, 413). The music's ability to suggest immateriality reminds Swann of some themes in Tristan: both musical compositions present themselves as special, distinctive ornaments of the human soul (I, 413). It reminds him of other concepts without material equivalent (such as light, sound, desire, perspective) which are a part of everyday, lived experience, and thus illustrates the mirror relationship between art and life experience that the narrator recognizes much later in Le temps retrouvé (VIII, 262, 268). By specifically categorizing "desire" and "perspective" as doubles of the impression left in his mind by the sonata, the narrator causes macrometaphorical parallels to establish themselves between the sonata and persons and objects associated with desire and perspective in the text of A la recherche du temps.
perdu. Physical desire, for example, is a prime factor not only in Swann's life during his long relationship with Odette, but also in the narrator's life when he falls in love first with Gilberte, and then with Albertine. "Perspective" brings to mind Elstir's paintings; we are told in *A l'ombre des jeunes filles en fleurs* that Elstir's primary technique in painting consists of attempts to represent an object from the perspective of our initial impression of it rather than from a traditional perspective (II, 490).

After his brief reflections on the impressions engendered by the sonata, Swann listens again to the musical composition and realizes that the introductory phrase, of which he is so fond, disappears but then reappears at the end of the last movement, after a long passage which Mme Verdurin's pianist had omitted. Swann realizes that this missing passage contains some memorable ideas that he had not noticed on first hearing the sonata but which he now recognizes. One after the other, all of the scattered themes that make up the composition reduce themselves into its culminating impression, "comme si elles se fussent, dans le vestiaire de sa mémoire, débarrassées du déguisement uniforme de la nouveauté" (I, 414).

In view of our attempt to establish a common structural nature linking these diverse works of art to each other and to the novel *A la recherche du temps perdu*, it is significant that the basic components of Swann's structural analysis of Vinteuil's sonata (five main notes, two major recurring themes, a long middle passage in which apparently new themes merge into
the composition of the original phrase) reflect the structure of the totality of the Recherche. Like the five main notes which make up Vinteuil's sonata, there are five principal themes that serve as structural girders supporting the plot of the novel: 1) the two ways, 2) the past/present reminiscences (time lost/time regained), 3) the duality of names and their designated presences, 4) homosexuality and 5) love. In addition, there are five principal characters or families whose lives and actions illustrate the five main themes: 1) the narrator, 2) Swann, 3) the Guermantes, 4) Albertine, and 5) Charlus. Swann suggested that two of the five key themes of Vinteuil's sonata constantly repeated themselves. Similarly, the "two ways" and "time lost/time regained" are the interlocking cornerstones of the novel from which and around which all of the other themes are built. Swann remarked that Vinteuil's sonata contained a long middle passage that was frequently omitted by performers, who may have found it redundant, but which contained apparently new themes which ultimately merged into the impression of the primary phrase of the work. Likewise, A la recherche du temps perdu contains an extensive, middle passage (A l'ombre des jeunes filles en fleurs, Le côté de Guermantes, Sodome et Gomorrhe, La prisonnière, Albertine disparue) whose "new developments" are reflections or variations of material introduced in the first volume of the novel--Du côté de chez Swann--and reiterated in the final volume--Le temps retrouvé. Just as all of the variations introduced in the long, middle passage of Vinteuil's sonata merge into a culminating
impression, of which the introductory phrase is the clearest manifestation, so we have seen in the course of our investigation of the labyrinth of intertwining themes which composes *A la recherche du temps perdu*, that all symbols, entities, and ideas explored in the middle volumes of the novel have their roots in the first volume; and through the metaphorical parallels (macrometaphorical connections) established between dissimilar phenomena by innate similarities, all of these themes ultimately divest themselves of their external variations and accumulatively give rise to a unified impression that is their internal similarity—a metaphor-like binary structure.

Swann compares Vinteuil's variations on a theme to an experiment whose purpose is to discover the secret laws that govern an unknown force: "O audace aussi géniale peut-être, se disait-il, que celle d'un Lavoisier, d'un Ampère, l'audace d'un Vinteuil expérimentant, découvrant les lois secrètes d'une force inconnue, menant à travers l'inexploré, vers le seul but possible, l'attelage invisible auquel il se fie et qu'il n'apercevra jamais" (I, 414). Although neither Swann nor the narrator describe the exact nature of the secret law that Vinteuil uncovers, they do remind us at this time that the sonata, in its most essential form, is a dialogue between violin and piano which resembles the mating song of two birds—the primal couple when there were only two beings on earth (I, 415, see p. 73). Their analogy not only emphasizes the mirror resemblance between the structure of the sonata and the
"original" conditions which engendered life, but also causes a macrometaphorical connection to establish itself between Vinteuil's sonata and other entities in the novel that have been associated with birds: the two ways (I, 166, 217), Mme de Guermantes (III, 73), Swann of "Swann's Way", the steeple of Combray which frequently had flocks of birds issuing forth from its windows (I, 80), and the narrator's commentary on a selection from Chateaubriand's Mémoires d'Outre-Tombe in which the sound of a lone thrush catalyzes an experience of involuntary memory, resurrecting in the author's mind memories of his childhood (VIII, 286-287).

The dialogue of the sonata is also described as the perfect language that transcends speech—the signified concept which speech aspires to: "La suppression des mots humains, loin d'y laisser régner la fantaisie, comme on aurait pu croire, l'en avait éliminée; jamais le langage parlé ne fut si inflexiblement nécessaire, ne connut à ce point la pertinence des questions, l'évidence des réponses (I, 451). Swann's analysis of Vinteuil's sonata plays a major role in clarifying the qualities of a work of art that allow it to transcend differentiated thought processes. He emphasizes the dual nature of the musical composition—an intertwining of dissimilars (piano and violin) which, after dividing and splitting itself into multiple hues of the primary harmony, gives rise to an ethereal impression that both transcends material reality and suggests the primeval origin of all life. Upon hearing the multiple themes of the sonata dissolve into one basic form, Swann feels that he is
assisting at the mystery of its birth ("Swann écoutait tous les thèmes épars qui entreraient dans la composition de la phrase, comme les prémisses dans la conclusion nécessaire, il assistait à sa génèse" I, 414). Correspondingly, during the performance of the sonata, he feels in the room a "magic presence" which had not been there previously: "Swann n'osait pas bouger et aurait voulu faire tenir tranquilles aussi les autres personnes, comme si le moindre mouvement avait pu compromettre le prestige surnaturel, délicieux, et fragile qui était si près de s'évanouir" (I, 416). This "magic presence" born from the dialogue of the sonata is like the "essence" or internal reality disengaged by the union of dissimilars in a metaphor.

Swann compares the stage on which the performers play to an altar:

La parole ineffable d'un seul absent, peut-être d'un mort (Swann ne savait pas si Vinteuil vivait encore), s'exhalant au-dessus des rites de ces officiants, suffisant à tenir en échec l'attention de trois cent personnes, et faisait de cette estrade où une âme était ainsi evocée un des plus nobles autels où put s'accomplir une cérémonie surnaturelle (I, 416).

His analogy (stage/altar) engenders another intratextual parallel between the steeple of Combray and the sonata, as the word "altar" immediately conjures up a vision of the church that the steeple indicates.

In the second volume of the novel, A l'ombre des jeunes filles en fleurs, the narrator tours Elstir's studio at Balbec and is able to study close to their source the artist's celebrated paintings. His analysis of Elstir's
paintings is paramount in establishing the common metaphorical nature which a painting and a literary work share, and the phenomena that he encounters upon entering and leaving the studio are equally significant, as their close proximity to Elstir's work reinforces the metaphorical bonds which the narrator establishes between these entities and works of art in other parts of the novel.

In order to reach Elstir's studio, the narrator must traverse a small garden of begonias (II, 490). These flowers summon up in the reader's mind the hawthorns and other flowers that the narrator encountered during his walks along the "two ways", which suggested to him then a rhythm as unexpected as certain intervals of music (I, 167) and inspired him with the same rapture that he felt upon seeing a work by his favourite painter (I, 168). The flowers also bring to mind the nature of homosexuality which is frequently linked metaphorically to flowers (V, 4, 60). Upon leaving the studio, the narrator sees Albertine Simonet upon her bicycle. Several years later, after Albertine has become his mistress in Paris, the narrator describes her as a work of art he has created, like a rosebush he might have pruned into a pleasing shape (VI, 460). We mentioned that, in Le temps retrouvé, the mirror relationship between a literary work and the life of its author is compared to the symbiotic relationship of the albumen of a germ cell to the future plant that it nourishes (VIII, 262). We also saw that the dispersal of Bergotte's novels is compared
to the dissemination of seeds (I, 116-117). Thus, phenomena associated with art that are metaphorically linked to flowers in other sections of the novel converge in the garden of begonias at the entrance to Elstir's studio.

After submitting Vinteuil's sonata to analysis, Swann compared Vinteuil's variation on a theme to an experiment to discover the secret laws that govern an unknown force (I, 414). Similarly, Elstir's studio appears to the narrator as the laboratory for a new sort of creation of the world:

Et l'atelier d'Elstir m'apparut comme le laboratoire d'une sorte de nouvelle création du monde où, du chaos que sont toutes les choses que nous voyons, il avait tiré, en les peignant sur divers rectangles de toile qui étaient posés dans tous les sens, ici une vague de la mer écrasant avec colère sur le sable son écume lilas, là un jeune homme en coutil blanc accoudé sur le pont d'un bateau (II, 491).

Albeit Swann never mentioned metaphor in connection with Vinteuil's sonata, I proposed that, through their common elements (a binary structure, a union of dissimilars which gives rise to a third "presence" or reality), a relationship establishes itself between the sonata and the process of metaphor, as defined by the narrator in Le temps retrouvé. In the case of Elstir's paintings, however, the narrator forges a direct link between the structural principles underlying the paintings and metaphor. He perceives that the charm of each of the paintings resides in a sort of metamorphosis of the thing represented in it, and compares the effect produced by Elstir's "metaphors" to a renaming procedure--taking away the accepted names of things
and endowing them with new names—thus consolidating the correspondence between the nature of a work of art and the narrator's investigation of the divergent relationship of a name and the presence to which it refers:

Naturellement, ce qu'il avait dans son atelier, ce n'était guère que des marines prises ici, à Balbec. Mais j'y pouvais discerner que le charme de chacune consistait en une sorte de métamorphose des choses représentées, analogue à celle qu'en poésie on nomme métaphore, et que, si Dieu le Père avait créé les choses en les nommant, c'est en leur ôtant leur nom, ou en leur donnant un autre, qu'Elstir les recomposait (II, 492).

The narrator suggests that Elstir's paintings depict those rare moments when we see nature with poetic vision, as she actually is. One of the metaphors that occurs most commonly in Elstir's paintings is a comparison of land to sea, which suppresses every line of demarcation between them (II, 492-493). In his painting, "Le Port de Carquethuit", for example, Elstir planes down the difference between (or reveals the innate similarity of) land and sea by using only marine terms to depict the little town portrayed in the painting, and only urban terms to depict the sea in front of the town. The roofs of the houses, for example, are overtopped by masts, making the vessels to which they belong appear to be built on land. The churches of Criquebec, on the other hand, are seen in the far distance surrounded by water on all sides. On the beach in the foreground, the painter has executed his work in such a way that there is no fixed boundary, no absolute line of demarcation, between land and sea. The result of this sustained
superimposition and/or reversal of marine and urban terms is that the whole painting gives the impression of a landscape in which the sea entered into the land, in which the land was already subaqueous, and in which the population was amphibian (II, 493-494). In their superimposition of one reality upon another (marine terms applied to urban reality, for example), Elstir's paintings not only reflect metaphorical structure but also manifest an innate similarity to many of the other major recurring symbols and phenomena that pervade the Recherche. The magic lantern, for example, was regarded by the young narrator as a device for producing mysteriously transcendent effects, because its superimposition of a coloured picture upon the existing reality of the room gave rise to an intermingling of two realities (I, 17). Similarly, when reflecting upon the "two ways" in Du côté de chez Swann, the narrator perceived them as two distinct entities which together possessed a cohesion or unity that pertains only to creations of the mind because, despite their dissimilarity, he could think of one only in terms of the other (I, 163). We saw that the frequent superimposition of one "way" upon the other in the context of the narrator's reminiscence of his life experience allows the reader (and ultimately the narrator) to perceive their innate resemblance. Just as Elstir, when painting, had to strip himself of every intellectual concept in order to achieve his effects (II, 498), so the narrator later suggests in Le temps retrouvé that the task of an artist is to undo for us the work of the intellect, the passions, and daily habit, in order that we may experience
our true impressions of reality—as it actually is—before our conceptions of it are altered by the nomenclatures attached by our intellect (VIII, 258). In their metaphor-like composition which results from their creator's perception of reality, therefore, Elstir's paintings illustrate the theories about art, metaphor and reality that the narrator expounds in *Le temps retrouvé*.

We saw, in *Du côté de chez Swann*, that Swann felt the presence of a nature common to Vinteuil's sonata and a theme from *Tristan*, because both compositions represented to him an aspect of the human condition which was moving and profound (I, 413). In *La prisonnière*, many years later, the narrator also notices a resemblance between Vinteuil's sonata and *Tristan*: he compares his perception of their similitude to the smile of an old friend of the family who perceives a trace of the grandfather in the gesture of the grandson who had never set eyes on him: "En jouant cette mesure, et bien que Vinteuil fût là en train d'exprimer un rêve qui fût resté tout à fait étranger à Wagner, je ne pus m'empêcher de murmurer: "Tristan", avec le sourire que l'ami d'une famille retrouvant quelque chose de l'aïeul dans une intonation, un geste de petit-fils qui ne l'a pas connu (VI, 188). The innate resemblance that links Vinteuil's sonata to a theme from Tristan is like a sensation common to two times and circumstances which, when encountered in the present, causes a moment from the past (in which that sensation was previously experienced) to emerge into the context of the present. We observed that, while admiring the
Guermantes' collection of Elstir's paintings in *Le côté de Guermantes II*, the narrator perceived resemblances between the "avant-garde" works of Elstir and the "traditional" paintings of Chardin and Perroneau (IV, 147), and also between two canvasses as apparently different as Manet's "Olympia" and a masterpiece by Ingres (IV, 148, see pp. 135-136). All of the intertextual connections that the narrator establishes among diverse works of art reflect his many past/present reminiscences, such as that precipitated by the taste of the madeleine dipped in tea.

Although he does not immediately clarify the nature of the similarity between Vinteuil's sonata and Wagner's *Tristan*, the narrator's subsequent discussion about the latter work discloses structural affinities shared by Wagner's music, Vinteuil's sonata, Balzac's *La Comédie Humaine* and Victor Hugo's *La Légende des Siècles*. The narrator associates reality in the work of Wagner with the composition's insistent, fleeting themes, which withdraw only to return, being alternatively vague, distant, detached, and then pressingly near, internal, and organic (VI, 188). Swann, in *Du côté de chez Swann*, was similarly impressed with the recurring motifs of Vinteuil's sonata, which emerged only to disappear, and then re-emerged later in the composition (I, 251-252).

The narrator remarks in *La prisonnière* that Wagner's music allows him to go deep into himself and there make a new discovery that his life experience had not revealed to him. Similarly, in *Du côté de chez Swann*, Swann perceived in Vinteuil's sonata the presence of an invisible reality in which
he had ceased to believe but which he now aspired to consecrate his life to (I, 254). Thus, both Wagner's Tristan and Vinteuil's sonata accomplish the function that the narrator later attributes to art in Le temps retrouvé—it allows us to return to the depths of ourselves: "... c'est ce travail que l'art défera, c'est la marche en sens contraire, le retour aux profondeurs où ce qui a existé réellement gît inconnu de nous, qu'il nous fera suivre" (VIII, 258).

During his brief analysis of Wagner's Tristan, the narrator establishes a parallel between the harmony of Wagner's composition and the colours of Elstir's paintings—both forms of art reveal a "two-fold difference" to him. The first half of the "two-fold difference" consists of the essential quality of another person's sensations that the work of art makes visible, and which life experiences such as love for another person do not reveal: "Diversité double. Comme le spectre extérieurise pour nous la composition de la lumière, l'harmonie d'un Wagner, la couleur d'un Elstir nous permettent de connaître cette essence qualitative des sensations d'un autre où l'amour pour un autre être ne nous fait pas pénétrer" (VI, 188-189). In their power to present different, internal perceptions of reality to him, Tristan and Elstir's paintings illustrate another characteristic attributed by the narrator in Le temps retrouvé to a work of art:

"... car le style pour l'écrivain, aussi bien que la couleur pour le peintre, est une question non de technique, mais de vision. Il est la révélation, qui serait impossible par des moyens directs et conscients, de la différence qualitative qu'il y a
dans la façon dont nous apparaît le monde, différence qui, s'il n'y avait pas l'art, resterait le secret éternel de chacun. Par l'art seulement nous pouvons sortir de nous, savoir ce que voit un autre de cet univers qui n'est pas le même que le nôtre, et dont les paysages nous seraient restés aussi inconnus que ceux qu'il peut y avoir dans la lune. Grâce à l'art, au lieu de voir un seul monde, le nôtre, nous le voyons se multiplier et autant qu'il y a d'artistes originaux, autant nous avons de mondes à notre disposition, plus différents les uns des autres que ceux qui roulent dans l'infini . . . (VIII, 257-258).

Although the uniquely different perceptions of reality presented by different works of art would appear to indicate that there is no common denominator shared by all works of art, the second half of the "two-fold difference" revealed by Tristan establishes the nature of the correspondence which causes one work of art to reflect another one. The narrator remarks that, as well as revealing to him a difference between his personal perception of the world and an artist's, a painting by Elstir or music by Wagner divulges a diversity within the work itself, which arises from its presentation of many different realities as individual figures; the completeness of the music (in the case of Wagner) consists of the joyous clash of sounds (or colours, in the case of Elstir), which weave themselves into an orchestral whole, without losing their original nature:

Puis diversité au sein de l'œuvre même, par le seul moyen qu'il y a d'être effectivement divers: réunir diverses individualités. Là, où un petit musicien prétendrait qu'il peint un écuyer, un chevalier, alors qu'il leur ferait chanter la même musique, au contraire, sous chaque dénomination, Wagner met une réalité différente, et chaque fois que paraît son écuyer, c'est une figure particulière, à la fois compliquée et simpliste, qui, avec un entrechoc de lignes joyeux et féodal, s'inscrit dans l'immensité sonore (VI, 189).
In view of our attempt to demonstrate that metaphorical structure is the essential pattern reflected in all of the recurring phenomena in *A la recherche du temps perdu*, Wagner's and Elstir's preservation of the individuality of diverse elements within their works would appear to render their works radically different from Proust's work. It is precisely the diverse elements combined in these works, however, that make them parallel the metaphorical process and the architectonic structure of *A la recherche du temps perdu*. After submitting his past/present reminiscences to analysis in *Le temps retrouvé*, the narrator realizes that, through a sensation common to the past and to the present, a moment of past time is able to emerge into the context of the present where the past scene momentarily grapples with the actual scene "like a wrestler". Neither the past nor the present scene loses its individuality, however, as the narrator perceives both scenes separately. Nevertheless, their superimposition clarifies their common nature—the atemporal sensation which caused the two scenes to come into conflict with each other ("Toujours, dans ces résurrections-là, le lieu lointain engendré autour de la sensation commune s'était accouplé un instant, comme un lutteur, au lieu actuel. Toujours le lieu actuel avait été vainqueur; toujours c'était le vaincu qui m'avait paru le plus beau . . ." VIII, 232). After the past/present reminiscences have led the narrator to comprehend the nature of internal reality and how it may intimate itself through art, he hypothesizes that the internal reality of things
can be revealed only by the combination of dissimilar phenomena in a metaphor. To the extent that metaphor entails the combination of dissimilar phenomena, the joyous feudal clash of individual elements in Wagner's opera constitutes a metaphor-like structure.

Let us turn to the individuality of the diverse elements of *A la recherche du temps perdu*. Although our attempt to establish metaphor as the common structural model for all recurring phenomena in the *Recherche* would apparently entail an abrogation of difference between these entities, we must not forget that the common nature of these individual elements only reveals itself through their textual superimposition, or through metaphorical cross-references which describe one entity in terms of another. When the "two ways" are first presented to us, for example, they are depicted as entities which are so vastly different that the narrator had to go out different sides of the house in order to reach each respective "way" (I, 162). We have seen, however, that the superimposition of the individual descriptions of each "way" in the text reveals the existence of innate similarities which the narrator does not immediately acknowledge, but which become apparent to him as his experience with both "ways" increases.

Similarly, despite the clash of individual elements which Wagner's *Tristan* represents for the narrator, he perceives in the work that same unity which characterizes all of the greatest works of the nineteenth century. The narrator envisions this unity arising in part from the attitudes expressed in prefaces
written after the books themselves. He perceives the preface as a "musician's cadence" rather than a "scholarly precaution", however, as the unity which the preface imposes upon the work is an ulterior, rather than an artificial unity, because it is the expression of the unity that the author himself--after completing his work--discovered existing among its diverse elements, which had only to be brought together for that unity to reveal itself. In Wagner's case, the narrator hypothesizes that the composer realized he had written a tetralogy only when he recognized that all three completed works revolved around a similar theme. Wagner must have felt, at that moment, the same exhilaration as Balzac when he recognized an innate similarity in his existing works, and decided to bring them all together in a cycle in which the same characters would reappear. The unity that both Wagner and Balzac perceived in their works is an unconscious unity which emerges like a fragment--composed separately--from the composition of the work itself:

Unïté ultérieure, non factice, sinon elle fût tombée en poussière comme tant de systématisations d'écrivains médiocres qui, à grand renfort de titres et de sous-titres, se donnent l'apparence d'avoir poursuivi un seul et transcendant dessein. Non factice, peut-être même plus réelle d'être ultérieure, d'être née d'un moment d'enthousiasme où elle est découverte entre des morceaux qui n'ont plus qu'à se rejoindre; unité qui s'ignorait, donc vitale et non logique, qui n'a pas proscrit la variété, refroidi l'exécution (VI, 191).

When he examined Elstir's paintings in his studio at Balbec, the narrator perceived "unity" in those compositions also, arising from the sustained comparisons inscribed in them:
Une de ces métaphores les plus fréquentes dans les marines qu'il avait près de lui en ce moment était justement celle qui, comparant la terre à la mer, supprimait entre elles toute démarcation. C'était cette comparaison, tacitement et inlassablement répétée dans une même toile, qui y introduisait cette multiforme et puissante unité (II, 493).

Through this common "unity" that they all manifest, a macrometaphorical connection establishes itself in the reader's mind among Elstir's paintings, Wagner's operas, and Balzac's novels. The unity of Elstir's paintings having been attributed to the metaphorical comparisons in them, their internal link with these other works suggests that their unity may result from "metaphors" also.

During an evening at the Verdurins', the narrator hears a new work performed whose origin is unknown to him. While listening to its introductory bars, the narrator feels like a lost character in the Thousand and One Nights, who waits for the appearance of a genie to show him his way. At that moment, a "genie" in the form of the little phrase from Vinteuil's sonata appears and immediately indicates to him the origin of the composition (VI, 297-298).

After listening to Vinteuil's larger masterpiece, the narrator realizes that, although the sonata indicated the "way" of the septet to him, it is not the septet's way itself, as the two compositions—though equally beautiful—are radically different in tone:

Tandis que la Sonate s'ouvrait sur une aube liliale et champêtre, divisant sa candeur légère mais pour se suspendre à l'emmêlement léger et pourtant consistant
The "two ways" of the sonata and the septet suggest the "two ways" of the narrator's childhood (le côté de Guermantes and le côté de chez Swann), as they were first described as distinctly different entities also (I, 162). We saw that, despite their external, diametrically opposed natures, the "two ways" manifest many innate similarities. Similarly, after listening to the septet, the narrator realizes that, although the sonata is as calm, timid, and detached in tone as the septet is anxious, pressing and imploring, the two compositions are nevertheless the "same prayer":

... ces deux interrogations si dissemblables qui commandaient le mouvement si différent de la sonate et du septuor, l'une brisant en courts appels une ligne continue et pure, l'autre ressoudant en une armature indivisible des fragments épars, l'une si calme et timide, l'autre si pressante, anxieuse, implorante, c'était pourtant une même prière jaillie devant différents leviers de soleil intérieurs et seulement réfractée à travers les milieux différents de pensées autres, de recherches d'art, en progrès au cours d'années où il avait voulu créer quelque chose de nouveau. Prière, espérance qui était au fond la même, reconnaissable sous ses déguisements dans les diverses œuvres de Vinteuil et d'autre part qu'on ne trouvait que dans les œuvres de Vinteuil (VI, 305-306).

The macro-comparison of the two musical compositions gives rise to an effect which is like that produced by the comparison of two objects in a metaphorical phrase: it reveals their innate similarity.

In La prisonnière, the narrator frequently asks Albertine
to play Vinteuil's music for him on the pianola. His prolonged reflections on the sonata lead him to some conclusions about the nature of a work of art in general and its relationship to other works of art. He suggests that it is the unoriginal parts of a musical composition that remind us of other works. When he first heard Vinteuil's sonata at the Verdurin's, for example, the phrases in the music which seemed most remarkable to him were those whose origin he could not immediately discern, but later identified with other musical compositions (VI, 450). On the other hand, phrases that first seemed ugly and discordant later appear to him as the most beautiful parts of the composition. He attributes the initial disappointment which these phrases produce to the artist's effort to unravel the initial impression and lay bare the truth (VI, 450), and contends that this question (how the ugly may become beautiful) is at the center of all questions about the truth of art and the immortality of the soul. His suggestion that a preliminary impression of ugliness may arise from the artist's attempts to shatter our common perceptions recalls his previous observations about Elstir's works whose strength resided in their ability to recapture our initial impression of an object (II, 496). Just as Swann previously described the sonata as the perfect language that transcends speech (I, 451), so the narrator proposes that Vinteuil's music has something in it which is truer, more real than the ideas expressed by any book of his acquaintance: musical sounds can reproduce the interior point of a sensation, whereas literary translations of that sensation can only explain
it or analyze it:

Par instants je pensais que cela tenait à ce que ce qui est senti par nous de la vie, ne l'étant pas sous forme d'idées, sa traduction littéraire, c'est-à-dire intellectuelle, en rend compte, l'explique, l'analyse, mais ne le récompose pas comme la musique où les sons semblent prendre l'inflexion de l'être, reproduire cette pointe intérieure et extrême des sensations qui est la partie qui nous donne cette ivresse spécifique que nous retrouvons de temps en temps et que, quand nous disons, "Quel beau temps! quel beau soleil!" nous ne faisons nulle-connaître (sic) au prochain, en qui le même soleil et le même temps, éveillent des vibrations toutes différentes (VI, 450-451).

His observations about the power of music indicate a difference in the degree to which different art forms may express reality, but they do not negate the possibility of a common means of expressing that reality. The narrator is reminded at this time of the resemblance between the impression produced by certain phrases of Vinteuil and the peculiar pleasure he felt at other moments of his life, such as the times when he gazed at the steeples of Martinville, saw the three trees along a road near Balbec, or tasted the cup of tea accompanied by the madeleine (VI, 451). We have seen that his analysis of these obscure impressions and experiences of involuntary memory leads him to discover the nature of internal reality and the means by which a literary work may express that true nature of things through metaphorical structure. Despite his contention, therefore, that music can intimate more truly the nature of things because it can avoid the intellectualization which the use of words entails, his subsequent discoveries in Le temps retrouvé about internal reality and how it may intimate itself
through the use of metaphor reaffirms the equivalence previously established between a literary work (Bergotte's novel) and a musical work in *Du côté de chez Swann* (I, 115).

His reflections on Vinteuil's music also lead the narrator to discuss with Albertine what constitutes a work of genius. He suggests to her that a work of genius gives us access to an unknown world that no other composer/writer has ever made us see (VI, 452), but which reveals itself in all of a great artist's works, with the result that he creates only a single work or refracts through various mediums an identical beauty (VI, 452). When we read the narrator's assertion, we are not only reminded of the "common prayer" evoked by Vinteuil's works (VI, 302), but also of the "morceau idéal" that the young narrator recognized in one of Bergotte's novels years earlier, which appeared to sum up the essential quality evoked by all his novels (I, 116). The narrator's conclusions about the repetitive nature of an artist/writer/composer's works are not based entirely on "imaginary" works of art which exist solely in the context of *A la recherche du temps perdu*, but are founded also on his observations of other literary and artistic masterpieces which have an existence "in reality" outside of the context of Proust's novel. He specifically makes reference to the works of Thomas Hardy, Stendhal, Dostoievsky, and Vermeer.

In the case of Thomas Hardy's novels, the narrator remarks that, as a result of the common themes and imagery which characterize all of his works, they can be laid one upon another like the vertically piled houses depicted in one of the stories:
... je revins aux tailleurs de pierre de Thomas Hardy. "Vous vous rappelez assez dans Jude l'Obscur, avez-vous vu dans la Bien-Aimée les blocs de pierre que le père extrait de l'île venant par bateaux s'entasser dans l'atelier du fils où elles deviennent statues: dans les Yeux bleus, le parallélisme des tombes, et aussi la ligne parallèle du bateau, et les wagons contigus où sont les deux amoureux, et la morte; le parallélisme entre la Bien-Aimée où l'homme aime trois femmes, les Yeux bleus où la femme aime trois hommes, etc., et enfin tous ces romans superposables les uns aux autres, comme les maisons verticalement entassées en hauteur sur le sol pierreux de l'île" (VI, 453-454)?

He observes that, in the case of Stendhal, all of his novels are characterized by a certain sense of altitude presented in combination with the life of the spirit: the lofty place in which Julien Sorel is imprisoned, for example, bears an innate resemblance to the tower on the summit in which Fabrice is confined and the abbey in which the Abbé Blanès pores over his astrology (VI, 454). Vermeer's paintings are similarly described as fragments of an identical world, in which are recreated the same table, the same carpet, the same woman, the same rare beauty; together constituting a unique enigma (VI, 454). He perceives an identical beauty manifesting itself in all of Dostoievsky's novels through the "Dostoievsky woman" who, with her mysterious face and engaging nature that changes abruptly from good to intolerably insolent, is always the same (VI, 454). As in Vermeer's paintings, the narrator sees in Dostoievsky's novels the creation of a certain soul, a certain colour of fabrics and places. He later suggests to Albertine that Dostoievsky's novels could collectively be described as the story of a crime ("l'Histoire d'un Crime"). As a result of his
comparison of the structural nature of Vermeer's paintings to a structural similarity manifested by the novels of Dostoievsky and Hardy, the line of demarcation between these apparently different media of expression is once more put into question.

The repetition of themes and imagery not only manifests itself in a series of novels by one author, however, but in a single novel also, especially if the work is long. To illustrate his theory, the narrator refers to a certain scene in a carriage which reappears frequently in Tolstoi's *War and Peace* (VI, 455). In the introduction to this section, I suggested that the narrator's critical analyses of "real" works of art reveal important truths about the structure of literature in general, which serve as a mirror that renders intelligible the apparent structural complexity of *A la recherche du temps perdu*. Just as similar themes and imagery reappear constantly in the complete works of a single author such as Dostoievsky, or in a single long work like those written by Tolstoi, so the same images and themes (the magic lantern, the two ways, internal and external reality etc.) reoccur in the seven books of the *Recherche*, with the result that these books superimpose themselves one upon the other like Hardy's novels, and through their common images and themes, merge into a common "prayer" or impression. In this study, I have attempted to illustrate that the impression engendered by all of Proust's books and images is a reflection of the innate, metaphorical nature of all works of art.

We have seen that the narrator frequently describes one
work of art in terms of another art form. He previously compared, for example, the unity he perceived in the musical compositions of Wagner and Vinteuil to the unity inherent in the literary works of Balzac (VI, 191-192). Correspondingly, during his conversation with Albertine, he stresses that, despite the "originality" of a work of genius, similar techniques may manifest themselves in diverse works of the same art form (two literary works by different authors, for example) or in different art forms (a novel and a painting). He perceives a technique common to the letters of Mme de Sévigné and the novels of Dostoievsky, that is also inherent in the paintings of Elstir: instead of presenting things in their logical sequence (the effect beginning with the cause), they first show us the effect, or the illusion that strikes us. Thus, the actions of Dostoievsky's characters seem at first as misleading as those effects in Elstir's paintings in which the sea appears to be in the sky:

"Il est arrivé que Mme de Sévigné, comme Elstir, comme Dostoievsky, au lieu de présenter les choses dans l'ordre logique, c'est-à-dire en commençant par la cause, nous montre d'abord l'effet, l'illusion qui nous frappe. C'est ainsi que Dostoievsky présente ses personnages. Leurs actions nous apparaissent aussi trompeuses que ces effets d'Elstir où la mer a l'air d'être dans le ciel. Nous sommes tout étonnés après d'apprendre que cet homme sournois est au fond excellent, ou le contraire (VI, 456)."

If we submit the narrator's two examples (Dostoievsky's method of presenting his characters, Elstir's device of superimposing apparently incompatible entities upon each other) to analysis, we perceive that the common technical device utilized by the two
is not a simple presentation of the effect before the cause but more essentially, a depiction on the same plane of apparently incompatible terms (sea/sky; good/evil) in such a way that their internal correspondence is suggested. If we compare this technique to the narrator's definition of metaphor in *Le temps retrouvé*, we can see that Elstir's and Dostoievsky's common method of composition is metaphorical structure (VIII, 250). However, whereas a metaphorical phrase links two dissimilar phenomena together in a poetic image, the metaphors present in Elstir's and Dostoievsky's work consist of the linking of contradictory elements in the work as a whole, with the result that the work is itself a metaphor.

The narrator includes in his reminiscences a lengthy passage from one of the "Goncourt's unpublished journals", although the selection is really a pastiche of those works. This literary excerpt is different from any of the other works referred to in *A la recherche du temps perdu*, as it is an example for him of what true literature is not! After reading the pages, the narrator feels profoundly disappointed:

*C'était un volume du journal inédit des Goncourt.*

*Et quand, avant d'éteindre ma bougie, je lus le passage que je transcris plus bas, mon absence de dispositions pour les lettres, pressentie jadis du côté de Guermantes, confirmée durant ce séjour dont c'était le dernier soir--ce soir des veilles de départ où, l'engourdissement des habitudes qui vont finir cessant, on essaie de se juger--me parut quelque chose de moins regrettable, comme si, la littérature ne révélait pas de vérité profonde; et en même temps il me semblait triste que la littérature ne fût pas ce que j'avais cru (VIII, 29).*
Despite the lack of any profound truth inscribed in the pages of Goncourt, he still feels compelled to read them because they depict a reality which he had experienced in his own life: an evening with the Verdurins:

D'autre part, moins regrettable me paraissait l'état maladif qui allait me confiner dans une maison de santé, si les belles choses dont parlent les livres n'étaient pas plus belles que ce que j'avais vu. Mais par une contradiction bizarre, maintenant que ce livre en parlait, j'avais envie de les voir (VII, 29).

Whereas the narrator later proclaims (in *Le temps retrouvé*) that the reflective relationship between a literary work and its reader disengages their common truth and allows the reader to recognize his true self (VIII, 276), the pages from the Goncourt journal only impress him with their banality and inaccurate depiction of the Verdurins as he knew them (VIII, 46), and make him wonder if characters in literature owe their prestige only to the illusory magic of literature itself (VIII, 46). Although he rejects Goncourt's pages as bad literature, the characters and milieus described in them (the Verdurins, their guests, their salon) inspire him to reflect on the qualities that characterize a writer. He reaffirms his former hypothesis that it is not the best-informed man who becomes a writer but the one who knows how to become a mirror which can reflect his life experience and the characters who are a part of it, commonplace though they may be (VIII, 45).

It is not until years later, after he has emerged from the sanitorium where he has been recovering from ill health, that the narrator realizes why the Goncourt pages (and the realistic
school of writing which they represent) fail to be a work of
literature in the true sense of the word. We observed that his
three simultaneous experiences of involuntary memory lead him to
analyze his past/present "intimations" and all other experiences
which produced in him a similar feeling of inexplicable
happiness, in order to identify the common conditions that gave
rise to them. The sensation engendered by Vinteuil's last work
is described at this time as the synthesis of all the
experiences that produced a similar, inexplicable happiness
(VIII, 222). Shortly following his analysis of these
sensations, the narrator encounters another object from the past
which not only precipitates another experience of involuntary
memory, but also reveals to him the true nature of reality and
the process that a work of art must embody if it is to express
this reality to us. Ironically, the revelatory object is a copy
of the novel François le Champi, the little book first
encountered in early childhood which intimated to him then that
literature could reveal a reality truer than life experience
(VIII, 243). This time, however, it is not the text of the
novel that suggests the true nature of reality to him, but the
effect produced by the physical re-encounter of the book-as-
object-from-the-past. The title of the novel not only
resuscitates its essence for him, but the book-as-object-from-
the-past evokes his former self at the time that he first
encountered it and a thousand, trifling details associated with
the book then and with his former self (VIII, 243-244).

Because of the ability of this single object to conjure up
a whole world of sights, sounds, and objects associated with it, the narrator realizes that reality does not lie in a cinematographic depiction of objects, but in a certain rapport between objects, and the sensations and memories which they evoke (VIII, 250). He consequently understands that the kind of literature which contents itself with describing things by making of them a miserable abstract of lines and surfaces is—though it calls itself "realistic" literature—the furthest removed from reality (VIII, 249-250), and in order to intimate the true nature of reality to us, an artist/writer must re-discover the rapport that exists naturally between dissimilar phenomena, and express it by duplicating, through the use of metaphor, the comparison of dissimilar objects which occurs naturally (VIII, 250).

The narrator does not state that the past/present reminiscence engendered by François le Champi is a natural metaphor, but we can perceive that the experience is metaphorical in the truest sense of the word, as it entails the superimposition of two realities (the past and the present), and the consequent clarification of a reality common to them both—the true "being" of the narrator and the essence of the novel François le Champi.

The narrator does not establish any connection between the style of writing of the little novel and the effect engendered by the book when he re-encounters it. Nevertheless, the past/present reminiscence catalyzed by François le Champi in
the present reflects the "past/present" effect engendered by its "antique" expressions which inspired in the narrator's grandmother "impossible journeys through the realms of time" (I, 54). This double common denominator (François le Champi, a past/present reminiscence) linking two times in the narrator's life not only suggests a correspondence between the conditions that engender a past/present reminiscence naturally and the imagery in a literary work that produces a similar effect, but also reinforces the primary macrometaphor of the Recherche (time lost/time regained), by bringing together the first and last volumes of the work (Du côté de chez Swann, Le temps retrouvé) which represent "time lost" and "time regained" respectively.

The narrator classifies Vinteuil's last musical compositions as the quintessential expression of the many sensations and experiences that produced in him a similar inexplicable happiness. Although he never describes the structure of Vinteuil's sonata in terms of metaphorical structure, he does link it to the past/present reminiscences through the common effect to which they give rise. We saw previously also that, from the perspective of the totality of the text, a macrometaphorical correspondence establishes itself between Swann's structural analyses of the sonata (in which he describes the sonata as a dialogue of piano and violin suggesting another reality to him, I, 415) and the narrator's definition of metaphor in Le temps retrouvé (which he defines as the combination of two dissimilar realities linked by a composite style, in such a way that their common internal
reality is revealed). Through the network of metaphorical cross-references that link Vinteuil's sonata to other works of art or to other media of artistic expression (an interlude of music/imagery in Bergotte's novels (I, 115), Vinteuil's sonata/Elstir's paintings (I, 256), Vinteuil's sonata/Tristan (I, 413), Vinteuil's sonata/a line of poetry (I, 416), Vinteuil's sonata/Tristan/Balzac's *La Comédie Humaine*, Hugo's *La Légende des Siècles* (VI, 191-193), Vinteuil's sonata/blazing colours (II, 491), Vinteuil's sonata/novels of Thomas Hardy, Dostoievsky, Stendhal/paintings by Vermeer, VI, 454), a rapport establishes itself between those other works and metaphorical structure. Thus, Vinteuil's sonata--like the steeple of Combray--functions as an element of architectonic design: its outlines superimposed upon other works of art clarify their metaphor-like nature.

In addition to those works of art that the narrator submits to structural analysis in the course of his reminiscences (Vinteuil's sonata, Bergotte's novel, Elstir's paintings, Wagner's Tristan, the collected works of Hardy, Dostoeievsky, Stendhal, Balzac, Vermeer), there are other works of art metaphorically connected to events in *A la recherche du temps perdu* by means of the common images they depict. In "Art/Life/Metaphor", we saw that the narrator frequently compares incidents in his own life experience to events described in the Arabian masterpiece, the *Thousand and One Nights* (see p. 226). We also saw, in "Past/Present/Metaphor/Art/Life" that the narrator acknowledges the repetitive
nature of his future literary work: sensations such as those engendered by the madeleine dipped in tea have already been recorded in other literary works, such as Chateaubriand's Mémoires d'Outre-Tombe, and Gérard de Nerval's Sylvie (VIII, 287). The narrator realizes too that his work may repeat truths expressed by other writers from other epochs (VIII, 437). Although he does not specify the consequences of the play of doubles which his work will engender when it inadvertently duplicates other writer's images and truths, we can perceive--on the basis of the inter-textual investigations that he has conducted in A la recherche du temps perdu--that it will give rise to bonds of a macrometaphorical kind that will not only bring past works of art into the context of the present but will also cast light on the common truths that they express. Comparative structural analyses of those works will reveal common structural devices used by their creators to suggest these common truths.
Footnotes


3 Ibid., p. 19.

4 Ibid., p. 19.

5 Ibid., p. 19.

6 Ibid., p. 22.

7 Leconte de Lisle's poetic doctrine, which he expounded in "Préface des Poèmes Antiques", asserted that personal themes and their overly repeated variations sap the attention. He suggested, instead, the adoption of an impersonal tone in poetry, in order to avoid "la plèce carnassière" and the banal subjectivity of the nineteenth century. He proposed turning toward the past (especially Greek antiquity) for imagery, in order to allow the purity of past ideas to re-emerge into the context of the present: "Le génie et la tâche de ce siècle sont de retrouver et de réunir les titres de famille de l'intelligence humaine." It is no longer a question of evoking the past through flights of the imagination and the addition of local colour, like the romantic period attempted to do, but bringing the past into the present through the use of documentation: "les idées et les faits, la vie intime et la vie extérieure, tout ce qui constitue la raison d'être, de croire, de penser, d'agir, des races anciennes." (cf. "Préface des Poèmes Antiques", Derniers Poèmes, Pièces Diverses, Poésies Complètes III-IV, Genève, Slatkine Reprints, 1974, pp. 206-213.

8 In view of the parallel which I established previously in this section between the structure of Vinteuil's sonata and the structure of À la recherche du temps perdu, it is noteworthy that Richard Macksey suggested in "The Architecture of Time: Dialectics and Structure" a correspondence between the "septet" ("Septuor") of Vinteuil and the "seven volume septet" which the narrator would later write:
The reappearance of the music of Vinteuil thus punctuates the careers of all of the novel's great lovers, for Swann, the "petite phrase" signals the beginning and end of his love for Odette; for Charlus, the performance of the septet at the Verdurins' is the moment of his betrayal and crushing reversal, but for the narrator the music which, as the "petite phrase", had once seemed to promise something withheld, now suggests not the end of an affair, but the beginning of a vocation, release from the tyranny of time and a promise of the seven-volume septet to come (119).

9 The "folio" edition of La prisonnière has a missing syllable in the previous line; the text should read, "... nous ne faisons nullement connaître au prochain ..." Marcel Proust, La prisonnière, A la recherche du temps perdu, Vol. III, (Bibliothèque de la Pleiade), texte établi et présenté par Pierre Clarac et André Ferré (Paris: Librairie Gallimard, 1954), p. 374.

10 The "unpublished Goncourt journals" included by the narrator in his reminiscences are interesting in themselves, as they represent a reversal of "real" and "imaginary", as applied to works of art depicted in A la recherche du temps perdu. Whereas the paintings attributed to "Elstir" are apparently "imaginary works of art" which exist only in the context of the novel, their subject matter and their method of composition suggest a composite picture of some schools of painting prevalent in the late nineteenth and early twentieth centuries, which existed "in reality" outside of the context of the novel. In the case of Goncourt's "unpublished journal", however, totally the opposite occurs. Whereas the unpublished journal is purportedly the work of the Goncourt brothers who were members of the realistic/naturalistic school of literary expression in France during the late nineteenth and early twentieth centuries, the passage is equally as imaginary as Elstir's "Le Port de Carquethuit", as only the style of the writing finds its counterpart in lived reality outside of A la recherche du temps perdu. The actual events and the characters depicted in the "Goncourt pages" (the Swanns, the Verdurins, the Guermantes) exist only in the context of the novelistic reality depicted by Proust's work.
III. LITERATURE AS MACROMETAPHOR

A. PROUST'S RECHERCHE: THE WORK OF ART AS METAPHOR

In "Works of Art in the Novel/The Novel/Metaphor/Art", we saw that Proust's generalized usage of the word "metaphor" is illustrated most clearly in his application of the term to Elstir's paintings: "Mais j'y pouvais discerner que le charme de chacune consistait en une sorte de métamorphose des choses représentées, analogue à celle qu'en poésie on nomme métaphore . . ." (II, 492). We mentioned that the narrator categorizes Elstir's painting "le Port de Carquethuit" as an example of this kind of metaphor, because it illustrates the utilization of marine terms to depict the town and urban terms to depict the sea, with the result that the sea seems to enter into the land, and vice versa, abrogating any fixed line of demarcation between the two apparently dissimilar phenomena (II, 493). The narrator's application of the term "metaphor" to the painting illustrates that Proust is not utilizing the word to signify a poetic trope, but to designate the structural mechanism (the superimposition of dissimilar phenomena upon each other) which metaphor-understood-as-a-poetic-trope has traditionally effected on a linguistic level, by combining two words together in the links of a single poetic image. In the case of Elstir's paintings, however, the metaphor does not consist of the combination of two words, but of two distinct physical realities--water and land--and all of the diverse phenomena (houses, churches, people, boats, masts) associated
with both media, which are superimposed visually upon each other: colour upon colour, land terms (roofs, churches) upon marine terms (masts, water). Dissimilar entities overlaid upon each other in the painting (masts/houses, church/water, sun/waves, alabaster/seafoam) function as subsidiary metaphorical structures that all converge in the primary macrometaphor—water/land—which expresses itself through the totality of the painting:

In the course of our investigation of *A la recherche du temps perdu*, we saw that the structure of the totality of the novel resembles the structure of the metaphors depicted in it (one example of those "metaphors" being Elstir's paintings). Just as Elstir's "le port de Carquethuit" consists of many minor metaphors (church/sea, for example) which accumulatively culminate in the realization of the totality of the painting as a macrometaphor (land/sea), Proust's *A la recherche du temps*
*perdu* presents many different entities, phenomena, and ideas (the magic lantern, the steeples, the two ways, dreams, art/life comparisons, works of art such as Vinteuil's sonata, Elstir's paintings, Bergotte's novels, homosexual characters—Albertine, Charlus, St.-Loup, Morel, Andrée—the past/present reminiscences, the duality of names/presences) that individually function as metaphorical structures, and accumulatively culminate in the realization of the primary macrometaphor which expresses itself through the totality of the novel—time lost/time regained. In turn, the macrometaphor "time lost/time regained" reflects the inherent metaphorical nature of a work of art: its ability to regain "past time" through the reflective bonds that arise first of all between the subject matter of the work and the past life experience of its author (VIII, 262), and secondly, between the literary text and its reader (VIII, 424). By reducing human experience to general laws and thereby acting as a mirror in which we can perceive our internal reality, a work of art allows us to perceive the "truth" about our own life experience (VIII, 263, 269, 276, 424). The primary macrometaphor of *A la recherche du temps perdu* is not only "time lost/time regained", therefore, but also the opposition through which the analogy realizes itself: "life experience/a work of art." Life and art being internal doubles of each other, their similitude suggests that they may both share the same innate structural principles.

By submitting some natural phenomena that he has experienced in the course of his life to analysis (the
past/present reminiscences, the obscure impressions), the narrator perceives the true nature of reality: that it is not a simple, cinematographic depiction of objects, lines and surfaces, but the rapport between these objects (VIII, 250). In order for art to depict the true reality of things, the narrator realizes that an artist/writer must express the relationship between objects by duplicating the mechanism which occurs naturally in life experience or nature (the superimposition of dissimilar phenomena, as a result of which their innate similarity reveals itself), and the device that allows him to duplicate this process is metaphor (VIII, 250). Metaphor is thus a reflection of the "law of life" which the narrator defines in La prisonnière as "the coupling of contrary elements":

D'autre part, l'accouplement des éléments contraires est la loi de la vie, le principe de la fécondation, et, comme on verra, la cause de bien des malheurs (VI, 127).

In Du côté de chez Swann, we are told that Vinteuil's sonata (another "metaphorical" work of art introduced in the context of the macrometaphor "art/life" which constitutes the Recherche) reflects the "law of life": Swann compares the coupling of the piano and violin in the sonata to the mating song of two birds, which took place at the beginning of the world when there were only those two upon the earth (I, 415). Like the two primary terms (sea/land) which interact together to produce the metaphor representing itself in Elstir's "le Port de Carquethuit", Vinteuil's musical metaphor constructs itself from the
interaction of the two primary instruments with which the work is performed—the piano and the violin. The consequent variations on the primary melody performed by the two instruments converge upon that dialogue itself and clarify the inherent principle of the work: the law of life and art.

In "Works of Art in the Novel/the Novel/Metaphor/Art", I examined the narrator's structural analyses of works of art, in order to determine whether or not these works of art were metaphorical in nature, and whether or not they reflected the structure of *A la recherche du temps perdu*. We saw that the three works which are most frequently submitted to analysis and which most clearly demonstrate the principle of art-as-metaphor are "imaginary" works existing only in the context of *A la recherche du temps perdu*: Bergotte's novels, Vinteuil's sonata, Elstir's paintings. We also saw, however, that the characteristics of these works reminded us of several famous paintings, musical compositions and literary schools of expression, existing in a historical reality outside of Proust's novel. We consequently interpreted Proust's three "imaginary" works of art as composite depictions of literary, musical, and artistic schools of expression prevalent in the late nineteenth and early twentieth centuries. In addition, we saw that Proust compares the structures of and the effects engendered by these imaginary artistic masterpieces to "real" works of art which originate outside of his novel—George Sand's *François le Champi*, Wagner's *Tristan*, novels by Mme de la Fayette, Thomas Hardy, Dostoievsky, Balzac, Hugo, de Nerval; paintings by
Vermeer, poetry by Baudelaire, reminiscences by Chateaubriand, letters by Mme de Sévigné. Through these comparisons which link "real" works of art to "imaginary" works of art, Proust infers the existence of general laws common to his literary work and to other works of art.

In order to ascertain, however, that the metaphorical structure exhibited by these "imaginary" works of art is an illustration of the nature of literary works/works of art in general and not just Proust's fabricated illustration of his own theoretical assertions about the work-of-art-as-metaphor, it is necessary that we examine other literary works from other periods of history and from other literary cultures which are not referred to in *A la recherche du temps perdu*, in order to determine if these works manifest the same structural principles as Proust's novel and are thus "macrometaphors" also. In Chapters One and Two, we saw that the structure of Proust's novel illustrates his theoretical assertions about the work-of-art-as-metaphor, and reflects on a macro-scale the structure of those "imaginary" works of art described in its context: Vinteuil's musical composition, Elstir's paintings, and Bergotte's novel. In this chapter, I will conduct cursory analyses of five other literary works in order to determine if the primary structure of each individual work is metaphorical, and if the totality of the work functions as a macrometaphor. I will examine the following works from the above perspective: Cervantes' *Don Quixote*, Diderot's *Jacques le fataliste et son maître*, Thomas Mann's *Der Zauberberg*, Julio Cortázar's *Rayuela*,
and Gabriel Garcia Márquez' *Cien años de soledad*. In order to clarify the macrometaphorical nature of the above works, I will compare structural characteristics manifested by these works to similar structures present in *A la recherche du temps perdu*, as we have already established that the structure of the *Recherche* illustrates Proust's theory of the work-of-art-as-metaphor.

Before beginning our investigation, let us review the structural characteristics which render *A la recherche du temps perdu* a macrometaphor, and which allow it to stand as an illustration of the work-of-art-as-metaphor:

1) a binary opposition which embraces the totality of the novel, as illustrated by "time lost/time regained."

2) the introduction of oppositions at the level of milieus, characterizations, symbols, and ideas, whose dichotomous relationships give rise to investigations which ultimately illustrate the common essential nature of the two poles of the opposition; as illustrated by the narrator's investigation of the lack of correspondence between the external appearance and internal reality of the homosexual characters depicted in *A la recherche du temps perdu*, the incongruity of the movements of signification engendered by the names of people and places and the reality of the presences to which those names refer; the apparent dissimilitude of the "two ways" (two geographical locations which also represent two social spheres—the haute bourgeoisie and the old nobility); the conflict between two times and places engendered by a past/present reminiscence; and the comparison of life experience to works of art.
3) the superimposition of apparently dissimilar phenomena one upon the other through their contiguity in the text. This device allows similarities shared by dissimilars to reveal themselves to the reader, even though the existence of these common factors is not directly acknowledged in the text. We saw that the first part of *Du côté de chez Swann* illustrates the above technique: it consists primarily of an enumeration of many diverse characters, experiences and ideas which are not directly related to each other in any way except that they are all experienced by the narrator: the reflective relationship of a reader and his book, a dream, a magic lantern show, the two ways, the hawthorns, the steeple and church of Combray, a past/present reminiscence, the reflective relationship of art and life, the lack of correspondence between external reality and internal appearance as manifested by Mlle Vinteuil and M. Legrandin, etc. The close proximity of these phenomena in the text, however, allows the reader to perceive the factors common to all of them which are "unvoiced" at this time.

4) the conversion of these distinctly different entities, binary oppositions, symbols upon each other, through the establishment of cross-referential comparisons (the magic lantern is linked analogically to the nature of the Guermantes family, for example, VIII, 243). In *A la recherche du temps perdu*, this technique is used extensively. In other works of art, it is frequently not so prevalent, but the presence of macro-oppositions in the work at the level of ideas, milieus, and characterizations still causes the text to function as a
macrometaphor.

5) the presence of a "key" passage in the work that acts as a mirror which reveals the common essential nature of all of the ideas, structures, symbols and characterizations depicted in the composition. In the case of Proust's novel, the narrator's description of metaphor and its relationship to art, life experience and the internal reality of things is the cipher which clarifies--through reflection--the metaphor-like nature of the characterizations, themes and other phenomena depicted in the work.

6) the presence of a hero or narrator who resides at the point of intersection of the binary oppositions which compose the primary structure of the novel. This narrator/hero is the incarnation of the innate similarity of these oppositions, because he inhabits, knows or manifests both sides of the opposition, or is the one who is allowed to see both sides of the coin from the point of view of an external observer, and consequently perceives simultaneously with his reader the "truth" which intimates itself through the confrontation of opposites. The engendering of consciousness in the narrator, therefore, usually corresponds with the disengagement of the internal "truth" of the novelistic experience through the macrometaphor of the novel itself.

We saw, in "Works of Art in the Novel/The Novel/Metaphor Art" (Chapter Two) that Proust frequently demonstrates the common essential nature shared by different art forms through cross-referential comparisons and comparative structural
analyses. Vinteuil's sonata, for example, is likened to Mme de la Fayette's La princesse de Clèves and Chateaubriand's René, because all works represent to Swann an original conception of love and happiness (I, 413). Through the intermediary of their common ability to reveal a "two-fold difference" to him, the narrator draws another parallel between the harmony of Wagner's Tristan and the colours of Elstir's paintings (VI, 188-189). He perceives a technique common to the letters of Mme de Sévigné and the novels of Dostoievsky, which is also inherent in the paintings of Elstir: instead of presenting things in their logical sequence (the effect beginning with the cause), the works first show us the effect, or the illusion that strikes us: the actions of Dostoievsky's characters first seem as misleading as those effects in Elstir's paintings where the sea appears to be in the sky (VI, 456). Proust implies, therefore, that the metaphorical structure which he attributes to Elstir's paintings in A l'ombre des jeunes filles en fleurs (II, 493) is the same metaphorical mechanism which he recognizes as the fundamental building block of art in general and of literary works in particular, in Le temps retrouvé ("... la vérité ne commencera qu'au moment où l'écrivain prendra deux objets différents, posera leur rapport, analogue dans le monde de l'art à celui qu'est le rapport unique de la loi causale dans le monde de la science, et les enfermera dans les anneaux nécessaires d'un beau style (VIII, 250). The form which Proust chose to express his theory of the nature of art and its relationship to reality, however, was the novelistic genre. Although he conducts
cursory, comparative analyses of other art forms (musical compositions, paintings, poetry) in that work, Proust's most eloquent illustration of his theory of art is the novel in which he expresses it—*A la recherche du temps perdu*.

Because our investigation of the structure of macrometaphorical literature is based upon Proust's novel, I shall restrict my investigation of the text-as-macrometaphor to other examples of the novelistic genre: Cervantes' *Don Quixote*, Diderot's *Jacques le fataliste et son maître*, Thomas Mann's *Der Zauberberg*, Julio Cortázar's *Rayuela*, and Gabriel García Márquez' *Cien años de soledad*. Nevertheless, we must acknowledge the strong possibility that this pattern of development manifests itself in other literary genres also, such as the short story, theatre, and poetry. In Sophocles' Theban Plays, for example (*Oedipus Rex*, *Oedipus at Colonus*, *Antigone*), we can see at work a play of oppositions (will of the gods, will of man, light/darkness, ignorance/enlightenment, innocence/responsibility, life/death) whose common essential natures reveal themselves through the escapades of diametrically opposed character types (*Oedipus*/Creon, *Antigone*/Creon), whose conflicts reveal their innate similarities. Although Creon in *Antigone* denounces Antigone and her father Oedipus for their "stubborn spirit", he is ultimately forced to acknowledge that he is also cursed by his "stubborn will." Antigone, by choosing to defy her uncle (her "internal" double) at the cost of her own life, earns "a living death, but a name undying". Conversely, Creon (who is the "survivor" of the struggle), proclaims that,
although "living", he is already dead: "I am nothing. I have no life." Oedipus, the source of the conflict depicted in Sophocles' three Theban Plays, is the incarnation of metaphor, as he represents in one being the co-existence of two apparently distinct entities--son/husband. Like his offspring whose natures are as dual as his own (daughters/sisters, sons/brothers), the unnamed gift which Oedipus offers to Athens in Oedipus at Colonus is possibly the law of life as the coupling of contradictory opposites, which has represented itself through his tortured body:

Oedipus: I come to offer you
A gift--my tortured body--a sorry sight.
But there is value in it more than beauty.

Theseus: When will this gift be known for what it is?
Oedipus: When I am dead and you have buried me.

Metaphor can only reveal the internal truth between dissimilar phenomena through closure--the combination of dissimilar phenomena in the links of a single image. Similarly, the "truth" about Oedipus' life (the coupling of contradictory opposites) can only reveal itself after his death, which renders his life a totality.

B. CERVANTES' DON QUIXOTE

Like Proust's A la recherche du temps perdu, Cervantes' Don Quixote is a literary work whose essential architectonic structure is metaphorical, with the result that the totality of the novel functions as a macrometaphor. If we compare Don
Quixote to Sophocles' Oedipan plays, we can see that written literary works have replaced the "gods" as the higher order of truth to which human life experience apparently aspires. Don Quixote perceives writing as the "tongue of the soul": "Si el poeta fuere casto en sus costumbres, lo será también en sus versos; la pluma es lengua del alma: cuales fueron los conceptos que en ella se engendraron, tales serán sus escritos . . ."²

Whereas the Oedipus Trilogy portrayed the metaphor-like interaction of "the will of the gods" with the "will of man", Cervantes' Don Quixote represents a conflict/comparison between literature and life. Whereas Sophocles' dramas portrayed a conflict of moral orders (law of the gods/law of man), Cervantes' novel presents some problems arising from the concept of literature as a representation of lived reality: does Literature (writing) enshrine a truth more real than lived experience? do literature and lived experience share a common truth? does literature represent the essential nature of lived experience and does it therefore function as a "mirror" of lived reality? Cervantes' work never offers concrete answers to these questions in the same manner that Proust's work presents theoretical assertions about the nature of a literary work and its relationship to the lived experience of its author and reader, but it does present a macrometaphorical comparison of literary works (books about knight errantry, the "book" in the book about Don Quixote's adventures) to life experience as depicted in the novel, which reveals to the reader the common essence of literature and life, even though the author never
articulates the exact nature of their innate similarity for us. In the course of developing his comparison between lived experience and fiction through Don Quixote's adventures, Cervantes also explores simultaneously the dichotomy of reason and madness, which appears to arise from the incongruity of literature and lived reality.

After apparently becoming mad through excessive reading of fiction, Don Quixote undertakes his journey into the world as a "knight errant" to prove to himself that his books speak the truth. His reading has convinced him that there is no history in the world more authentic than the fanciful events he has read in books about knight errantry, and he therefore thinks it proper that he should become a knight errant and travel in search of adventures, following in every way the practices of the knights errant he read about in his books:

En resolución, él se enfrascó tanto en su lectura, que se le pasaban las noches leyendo de claro en claro, y los días de turbio en turbio; y así, del poco dormir y del mucho leer se le secó el celebro, de manera que vino a perder el juicio. Llenósele la fantasía de todo aquello que leía en los libros, así de encantamientos como de pendencias, batallas, desafíos, heridas, requiebros, amores, tormentas y disparates imposibles; y asentósele de tal modo en la imaginación que era verdad toda aquella máquina de aquellas sonadas invenciones que leía, que para él no había otra historia más cierta en el mundo (I, 73).

Cervantes portrays Don Quixote's adventures in two books ("Primera Parte" and "Segunda Parte") whose respective events and development of ideas reflect each other in such a way that they allow us to perceive a "third book" which articulates itself beyond writing, whose subject matter is the common
essential nature of those conflicting oppositions (Sancho Panza's view of reality/Don Quixote's view of the same reality; life experience/fictional experience, madness/reason) which present themselves from one perspective in the first pages of Book I and then manifest a reverse polaric movement in the final pages of Book II.

The "Primera Parte" of El Ingenioso Hidalgo Don Quixote de la Mancha consists of a series of descriptions of events and people as Don Quixote perceives them, which are each in turn counterbalanced by a depiction of reality as it actually is (as seen by Sancho Panza, other characters of the novel who are not regarded as mad, or the author/narrator himself). Immediately before Don Quixote goes into the world as a knight errant, for example, he realizes that every knight errant needs a lady to be enamoured of. He therefore chooses as the object of his adoration a simple but very good-looking farm girl whose name is Aldonza Lorenzo. In order to make her image correspond to the ladies depicted in books about knight errantry, Don Quixote changes her name to Dulcinea del Toboso (I, 78), and thereby consciously alters lived reality to make it correspond to the practices outlined in his books. Once he embarks upon his adventures, however, he becomes enmeshed in the illusions depicted in the books to such an extent that he no longer has to alter reality to reflect the book, but instead perceives events and people with the fictional visions inspired by the books already superimposed upon them. When he comes into the courtyard of a country inn after his first day of travel, for
example, he assumes that he is approaching a great castle. He mistakenly identifies the two ladies of ill-repute who are resting on the doorstep as two "maidens"—a title, the narrator tells us, which is "ill-suited to their profession" (I, 83):

When a hog-gelder arrives at the inn and chances to blow his whistle four or five times, Don Quixote takes the sound as proof that he has arrived at some famous castle, and that they are entertaining him with music:

In the above adventure, the author/narrator articulates the discrepancy between reality as it is, and reality as Don Quixote perceives it. In most of the subsequent adventures narrated, however, the discrepancy between the two realities is
presented to us through Don Quixote's and Sancho Panza's contradictory perceptions of the same event, scene or personage. Immediately before Don Quixote's adventures with the windmills, for example, Don Quixote's fictional perception of the landscape is presented first to us (he imagines he sees thirty monstrous giants with whom he must immediately do battle) but is then immediately counterbalanced by Sancho Panza's vision of the same scene (he cautions his master that the shapes he sees are not giants but windmills):

En esto descubrieron (treinta o cuarenta) molinos de viento que hay en aquel campo, y así como don Quijote los vió dijo a su escudero:

--La ventura va guisando nuestras cosas mejor de lo que acertáramos a desear; porque ves allí, amigo Sancho Panza, donde se descubren treinta, o pocos más, desaforados gigantes, con quién pienso hacer batalla y quitarles a todas las vidas, con cuyos despojos comenzaremos a enriquecer; que ésta es buena guerra, y es gran servicio de Dios quitar tan mala simiente de sobre la faz de la tierra.

--Qué gigantes?--dijo Sancho Panza.

--Aquellos que allí ves--respondió su amo--de los brazos largos, que los suelen tener algunos de casi dos leguas.

--Mire vuestra merced--respondió Sancho--que aquellos que allí se parecen no son gigantes, sino molinos de viento, y lo que en ellos parecen brazos son las aspas, que volteadas del viento, hacen andar la piedra del molino.

--Bien parece--respondió don Quijote--que no estás cursado en esto de las aventuras: ellos son gigantes; y si tienes miedo, quitate de ahí, y ponte en oración en el espacio que yo voy a entrar con ellos en fiera y desigual batalla (I, 128-129).

This superimposition of two views of reality (Don Quixote's fictional perception of lived experience/Sancho Panza's
realistic perception of the same experience) repeats itself many times in the course of the narration of Don Quixote's adventures. All of the adventures of the "Primera Parte" are presented from the point of perspective of the rationality of Sancho Panza's vision of the world, and the madness or illusory nature of Don Quixote's vision.

In the "Segunda Parte" of Don Quixote's adventures, two events occur which put into question the validity of the contradictory opposition between life and literature, reason and madness which was apparently clearly established in the first book. By offering multiple examples of Don Quixote's illusory perception of reality, the "Primera Parte" appears to supply ample evidence which defeats Don Quixote's premise that his books about knight errantry portray a reality which is truer than any lived experience or any documented account of history. In the "Segunda Parte" of his adventures, however, Don Quixote discovers that he has become the subject of a book about knight errantry: his adventures, which were narrated in the "Primera Parte", have been written down and published in print under the title of "El Ingenioso Hidalgo Don Quixote de la Mancha" (II, 58-60). As the book about himself appears to be an accurate account of what really happened (it acknowledges that Don Quixote was fighting windmills when he thought he was fighting giants, for example), the assumption which dominated the narration of the "Primera Parte"—that literature depicts a fictional universe which has no direct correspondence with reality—is now counterbalanced with its opposition—the
introduction of a book about knight errantry which accurately depicts reality as it really was! The accuracy of the written account of Don Quixote's adventures not only resides in its truthful depiction of events as they actually occurred, however, but in its ability to depict the "true nature" of Don Quixote's illusory adventures: his courage in confronting perils, his patience in adversity, his fortitude under misfortune and wounds, the continence of his platonic love for his lady Doña Dulcinea del Toboso:

--Si por buena fama y si por buen nombre va--dijo el bachiller--, solo vuestra merced lleva la palma a todos los caballeros andantes; porque el moro en su lengua y el cristiano en la suya tuvieron cuidado de pintarnos muy al vivo la gallardía de vuestra merced, el animo grande en acometer los peligros, la paciencia en las adversidades y el sufrimiento así en las desgracias como en las heridas, la honestidad y continencia en los amores tan platónicos de vuestra merced y de mi señora doña Dulcinea del Toboso (II, 60).

Cervantes implies, therefore, that the truth of literature does not reside in its accurate depiction of an external reality, but in its ability to intimate human values which are universally respected independent of the reality (fictional or real) through which they express themselves. In the case of Don Quixote, the textual superimposition of contradictory visions of a common reality (Don Quixote's mad, fictional view of reality/Sancho Panza's and the narrator's realistic view of that same reality) causes Don Quixote's truth to reveal itself; a truth which is independent of the truth or falsity of the individual perceptions through which it expressed itself. In this way, the
narration of Don Quixote's adventures compose a macrometaphor, which, like any metaphor, clarifies a truth or common essential nature shared by dissimilar phenomena.

At the moment of Don Quixote's death, for example, life and literature, reason and madness become totally interchangeable concepts, when the principal characters of the novel expound points of view about reality, fiction, madness and reason which are diametrically opposed to their former opinions. Don Quixote renounces his former mentors—his books about knight errantry—which were his prime directive during his adventures, and declares that all such books are false. Conversely, his friends (who previously denounced him as mad) now counsel him that his newfound conviction about the false nature of the reality depicted in books is all "idle tales", and encourage him to take up his life once more as a knight errant:

--Dadme albricias, buenos señores, de que ya yo no soy don Quijote de la Mancha, sino Alonso Quijano, a quien mis costumbres me dieron renombre de Bueno. Ya soy enemigo de Amadis de Gaula y de toda la infinita caterva de su linaje; ya me son idiosas todas las historias profanas del andante caballería; ya conozco mi necedad y el peligro en que me pusieron haberlas leído; ya, por misericordia de Dios, escarmentando en cabeza propia, las abomino.

Cuando esto le oyeron decir los tres, creyeron, sin duda, que alguna nueva locura le había tomado. Y Sansón le dijo:

-- Ahora, señor don Quijote, que tenemos nueva que está desencantada la señora Dulcinea, sale vuestra merced con eso? Y agora que estamos tan a pique de ser pastores, para pasar cantando la vida, como unos príncipes, quiere vuestra merced hacerse ermitaño? Calle por su vida, vuelva en sí, y déjese de cuentos (II, 588).
Despite his renunciation of books about knight errantry, Don Quixote has truly become, in the eyes of his friends and associates, what he aspired to be when they first judged him totally mad: upon his deathbed, he appears to them as a "knight errant", and they accordingly compare his manner of death to that experienced by other "knights errant":

En fin, llegó el último de don Quijote, después de recibidos todos los sacramentos y después de haber abominado con muchas y eficaces razones de los libros de caballerías. Hallóse el escribano presente, y dijo que nunca había leído en ningún libro de caballerías que algún caballero andante hubiese muerto en su lecho tan sosegadamente y tan cristiano como don Quijote, el cual, entre compasiones y lágrimas de los que allí se hallaron, dio su espíritu, quiero decir que se murió (II, 591).

It is during these moments, however, when reason and madness, fiction and reality vacillate like passing, swinging pendulums between two points that the truth inscribed in these apparently contradictory perceptions of reality reveals itself: Don Quixote declares that, now that he is sane, he would still give to Sancho Panza, if he was able, the kingdom he promised him when he was mad, because the simplicity of his squire's nature and the fidelity of his conduct deserve it (II, 589). Similarly, his friends realize that, whether he is Alonso Quijano (who is sane) or Don Quixote de la Mancha (who was mad), he has always been well loved, of an amiable disposition, kind in his behaviour, and that is his "true" nature:

... porque verdaderamente, como alguna vez se ha dicho, en tanto que don Quijote fue Alonso Quijano el Bueno, a secas, y en tanto que fue don Quijote de la Mancha, fue siempre de apacible condición y de
Even the difference between life and death becomes abrogated through the reflective relationship of literature and life: after the good knight dies, the priest attempts to present a testimony in writing which would verify how Don Quixote died in reality, and thereby prevent any writer other than Cide Hamete Benegali from resuscitating the dead man and writing interminable histories about his deeds. The priest does not restrict Cide Hamete from restoring him to life, however:

Viendo lo cual el cura, pidió al escribano le diese por testimonio como Alonso Quijano el Bueno, llamado comunmente don Quijote de la Mancha, había pasado desta presente vida, y muerto naturalmente; y que el tal testimonio pedía para quitar la ocasión de algún otro autor que Cide Hamete Benegeli le resucitase falsamente, y hiciese inacabables historias de sus hazañas (II, 591).

Like his literary ancestor Homer, Don Quixote's final place of dwelling is to be shrouded in mystery:

Este fin tuvo el ingenioso hidalgo de la Mancha, cuyo lugar no quiso poner Cide Hamete puntualmente, por dejar que todas las villas y lugares de la Mancha contendiesen entre sí por ahijárselc y tenersele por suyo, como contendieron las siete ciudades de Grecia por Homero (II, 591).

Although Cervantes does not establish any direct connection between the two literary characters for us, the mystery surrounding Don Quixote's last dwelling place is reminiscent of the mystery surrounding the "final end" of that other great hero of macrometaphorical fiction--Oedipus.
C. DENIS DIDEROT'S JACQUES LE FATALISTE ET SON MAITRE

In eighteenth century France, Denis Diderot presented a macrometaphorical commentary upon writing and truth through the intermediary of two fictional characters whose interactions are described in one book--Jacques le fataliste et son maître. Jacques and his master represent two opposing philosophies about the prime directive of human life--predestination and free will. Because the opposition of predestination/freewill is the basis of almost all of the arguments engaged in by Jacques and his master, "predestination/freewill" functions as the primary macrometaphor of the novel. Through this one central opposition, Diderot's narrator introduces many other dichotomies which have also traditionally been considered prime directives of human life: good/evil, God/devil, masculine/feminine, right/wrong, true/false, beautiful/ugly, etc. In the course of his discussions of both sides of these dichotomies and how they relate to each other, Diderot appears to imply--through his characters and his narrator's commentaries--that the two sides of an opposition co-exist in an irremediable, mirror relationship, with the result that no ultimate resolution can ever result from their conflict. However, a closer examination of Diderot's method reveals to us that "the truth" may not be as irretrievable as those interminable stalemates between Jacques and his master would imply. In the final volume of A la recherche du temps perdu, we saw that Proust's narrator presents a commentary upon metaphor and art which, when superimposed upon the totality of the novel, clarifies its metaphor-like nature.
Similarly, in the first pages of *Jacques le fataliste et son maître*, Diderot's narrator presents an enigmatic commentary upon writing which (when compared to the structure and subject matter of the novel itself) functions as the cipher which renders the totality of the book meaningful despite the apparently endless play of contradictions presented in it, whose lack of resolution would appear to render the book meaningless! The narrator suggests: "Celui qui prendrait ce que j'écrits pour la vérité serait peut-être moins dans l'erreur que celui qui le prendrait pour une fable". In order to determine the nature of "truth" as defined by Diderot's writings, therefore, we have to look at the nature of that writing itself. I mentioned above that the novel entails an on-going presentation of oppositions. By revealing their total reversibility, Diderot implies that both sides of the opposition are apparently meaningless, except in their relation to each other. In the case of the "accomplistic/opponent" relationship which links the two principal characters to each other, for example, Diderot's narrator compares them to Don Quixote and Sancho Panza, who, like themselves, were "only good when together and worth nothing when apart":

Et puisque Jacques et son maître ne sont bons qu'ensembles, et ne valent rien séparés non plus que Don Quichotte sans Sancho et Richardet sans Ferragus, ce que le continuateur de Cervantes et l'imitateur de l'Aristote, monsignor Forti-Guerra, n'ont pas assez compris, lecteur, causons ensemble jusqu'à ce qu'ils soient rejoints (86).

In the case of Cervantes' *Don Quixote*, we saw that the co-existence of madness and reason in Don Quixote did not render
his story a meaningless contradiction, but instead clarified the characteristic which was his most essential nature--his goodness. Similarly, although the play of reflected doubles presented by Diderot's work would appear to indicate that there is no "truth" possible--that truth is purely in the mind of the perceiver--Diderot's "truth", like Proust's "essence", may reside in the recognition of the innately similar nature and effect which opposed terms share. Toward the end of his novel, Diderot's narrator reaffirms his former inference about the nature of truth in his writing. He comments that his plan was to say what was "true", and asserts that he has brought his project to completion: "Mon projet est d'être vrai, je l'ai rempli" (265). Because Diderot's novel has consisted of a continual piling of oppositions (freewill/predestination, good/evil, God/devil, truth/falsity) one upon the other, then we may assume that "truth" reveals itself through the opposition, or resides in the opposition itself. Thus, Diderot's method resembles the structure and effect of metaphor, as defined by Marcel Proust in *Le temps retrouvé*. On the basis of this correspondence, we can hypothesize that Diderot's novel functions as a macrometaphor whose character portrayals, ideas and linguistic structures all individually reflect each other and the primary macrometaphor which constitutes the totality of the book.

The principal characters of the novel--Jacques and his master--are like two externally dissimilar, innately similar entities joined together in a metaphorical phrase. Jacques and
his master adhere to diametrically opposed philosophies of life: whereas Jacques is certain that everything one does is predestined and previously written down in a book up in heaven (the writing governs his actions), his master believes in freewill and proposes that the book in heaven may have been written because man would perform certain acts; that is to say, the actions performed by man of his own free will would determine the writing of the book. In the case of the story about Jacques' near-fatal accident and his possible temptation to have an affair with his benefactor's wife, the master wonders if the man would have been a cuckold because it was written up in heaven, or if it was written up in heaven as such because Jacques would make him a cuckold. Jacques and his master both fail to recognize the common essential nature of their apparently diametrically opposed positions: regardless of the forces which give rise to his condition, the man would still be a cuckold! Jacques unwittingly describes the accomplistic nature of their irreconcilable positions in this argument and in all of the succeeding ones: he suggests that both forms of writing (the writing which preceded the action; the writing which was written as a result of the action) were written simultaneously side by side. Jacques' vision of the conflicting opposition is essentially a metaphorical one: two dissimilar "writings" constitute one great scroll:

Jacques: Tous les deux étaient écrits l'un à côté de l'autre. Tout a été écrit à la fois. C'est comme un grand rouleau qu'on déploie petit à petit (31).
Similarly, in the first pages of the text, Diderot's narrator insinuates the reversibility of the opposed characters' arguments and roles. A peasant who overhears one of their discussions intercalates with the assertion that "the gentleman is right". Neither Jacques nor the master know to whom this remark is addressed, but they both take offense (27). In the central section of the novel, the master admits that their roles of master and servant are interchangeable:

Le marquis des Arcis tourna les yeux sur Jacques, sourit de ses idées, puis, s'adressant à son maître, il lui dit: "Vous avez là un serviteur qui n'est pas ordinaire.

Le Maître: Un serviteur, vous avez bien de la bonté: C'est moi qui suis le sien, et peu s'en est fallu que ce matin, pas plus tard, il ne me l'ait prouvé en forme (203).

Correspondingly, in the final pages of the novel, Jacques offers proof to his master that the latter has been his marionnette for the last half hour, as no man in control of his reason (freewill) would chase his lackey around his horse for that length of time in a fit of rage:

Là, vous mettez la main sur la conscience: de tout ce que vous avez dit ou fait pendant une demi-heure, en avez-vous rien voulu? N'avez-vous pas été ma marionnette, et n'auriez-vous pas continué d'être mon polichinelle pendant un mois, si je me l'étais proposé (310)?

Shortly after making the above assertion, however, Jacques is thrown in prison for a crime his master committed. It would appear, therefore, that Jacques is his master's marionnette, equally as much as his master is his own (311).
The reversible positions of Jacques and his master give rise to a play of internal reflected doubles, similar to that engendered by a metaphorical phrase. In the case of their interminable quarrels about the nature of women, for example, Jacques and his master assume diametrically opposed positions, and the narrator concludes that they are "both right":

Et les voilà embarqués dans une querelle interminable sur les femmes; l'un prétendant qu'elles étaient bonnes, l'autre méchantes: et ils avaient tous deux raison; l'un sottes, l'autre pleines d'esprit; et ils avaient tous deux raison; l'un fausses, l'autre vraies: et ils avaient tous deux raison; l'un avares, l'autre libérales: et ils avaient tous deux raison; l'un belles, l'autre laides: et ils avaient tous deux raison; l'un bavardes, l'autre discrètes; l'un franques, l'autre dissimulées; l'un ignorantes, l'autre éclairées; l'un sages, l'autre libertines; l'un folles, l'autre sensées; l'un grandes, l'autre petites; et ils avaient tous deux raison (45).

In the case of the conversation they engaged in at the castle which "belonged to everybody and to nobody" (45), the narrator suggests that "Jacques disait ce qui était écrit là-haut; son maître, ce qu'il voulut: et ils avaient tous deux raison" (46). In the above quotations, the comic effect engendered by the narrator's assertions that "they were both right" appears to abrogate any difference between their two positions, and with it, the possibility of meaning. When viewed from the perspective of the totality of the text, however, these metaphorically structured assertions (the establishment of an opposition and the clarification of the common nature of the two terms engaged in the dichotomy) act as a reflecting model for some textual macrometaphors whose "common essence" is not
articulated by the narrator. When Jacques drinks too much wine with the landlady, for example, the narrator offers two versions of what happened after he blew out the lights. Although the narrator decrees that the reader may take his choice of the ending he likes better, the metaphor-like superimposition of those two endings one upon the other reveals their innate similarity— that Jacques did not make it to his bed:

 corresponds to the "end" of the text, the conclusion to the story offered by the narrator is like the inarticulate "third" term or essence extricated by a metaphor. He asserts that he has told us everything he knows about the two characters and we can draw our own conclusions, thus implying that, by comparing the two dissimilar characters, we can discover their "truth" for ourselves: "Et moi, je m'arrête parce que je vous ai dit de ces deux personnages tout ce que j'en sais? . . . reprenez son récit où il l'a laissé, et continuez-le à votre fantaisie . . . " (312).
The "publisher" of the novel which ends with the above conclusion adds a postscript, however, consisting of three additional paragraphs, which are apparently not an integral part of the manuscript in his possession. Each paragraph offers a possible conclusion to the unfinished story of Jacques' love affair with Denise. The first paragraph insinuates that Jacques acted honourably and did "nothing" with Denise: "Dites-moi, lecteur, ce que vous eussiez fait à la place de Jacques? Rien. Et bien, c'est ce qu'il fit" (313). In this first possible "ending", the reader is invited to take Jacques' place and thereby perceive the truth about Jacques' conduct by entering into a reflective (macrometaphorical) relationship with him. In the second paragraph, which consists of a passage copied directly from Lawrence Sterne's *Tristram Shandy*, the account of Jacques' activities ends with a single expression which implies two meanings: "il la baisa" (he kissed her, he made love to her). Once again, the "true" nature of the situation is left up to the perception of the reader, whose "corrupt mind", according to the narrator, may cause him to see what isn't said: "Et qui est-ce qui vous dit le contraire? Jacques se precipita sur sa main, et la baisa, sa main. C'est vous qui avez l'esprit corrompu, et qui entendez ce qu'on ne vous dit pas" (314). The third paragraph describes Jacques' liberation from prison, his master's subsequent confinement in another prison, Jacques' chance liberation of his master from his prison, the unexpected meeting of Jacques, his master, Desglands, Jeanne and Denise, Jacques' marriage to Denise, and the consequent interminable
conflicts between free will and predestination which will inevitably follow (315-316). Whereas the first two "endings" initiate a macrometaphorical correspondence between the reader and the text, the third conclusion describes two unions which structurally resemble metaphor: Jacques is reunited with his master, and interminable arguments about freewill and predestination will inevitably result; Jacques marries Denise, and little disciples of Zeno and Spinoza will most probably be produced. In both cases, the union of two dissimilar entities (Jacques/master, Jacques/Denise) gives rise to a third reality (arguments, children who are disciples of Zeno and Spinoza) which embraces a duality in itself.

In turn, the superimposition of the three "endings" one upon the other in the text reveals their common structural nature--an interaction of dissimilars which extricates the common truth of the terms engaged in it. In the case of the first ending, the reader is invited to put himself in Jacques' place and thereby perceive how Jacques would have acted:

\[
\text{Jacques}/\text{reader} \rightarrow \text{truth about conduct}
\]

In the case of the second ending, the reader's mind enters into a metaphor-like correspondence with the double-meanings of the word "baiser" and the contradictory evidence about Jacques' intentions which preceded this conclusion:

\[
\text{mind of reader} / \text{Jacques' intentions} \rightarrow \text{baiser/baiser} \rightarrow \text{conclusion}
\]
In the case of the third ending, the conclusion not only restores the original binary opposition upon which the novel engendered itself (Jacques/his master; free-will/predestination), but also establishes another bipolar union (Denise/Jacques) which engenders life—little disciples of Zeno and Spinoza.

Proust, in A la recherche du temps perdu, suggests that the principle of life is "l'accouplement des éléments contraires" (VI, 127). In the course of his investigations of art and life experience, Marcel realizes that the principles of life and art reflect each other (VIII, 250). Similarly, the textual superimposition of the novel's primary macrometaphorical conflict (Jacques/master) upon a marital union which engenders life (Jacques/Denise) implies that the "truth" intimated by Diderot's novel is the principle of life also—the joining of contrary elements.

D. THOMAS MANN'S DER ZAUBERBERG

Like A la recherche du temps perdu, Thomas Mann's Der Zauberberg (a novel contemporary to Proust's work) manifests a profound dialectical organization of all of its novelistic material. We saw, in the case of A la recherche du temps perdu, that the narrator is frequently at the midpoint of apparently polarized dichotomies (the "two ways", art/life, past/present, name/presence) whose reversible natures reveal themselves to him, and consequently also intimate to him the true nature of reality, and how it may express itself through the mechanism of
metaphor in a work of art. Because Proust's narrator's epiphany about the nature of art occurs in the final volume of the novel, his state of enlightenment coincides with the realization of the totality of the novel as a macrometaphor. Similarly, Hans Castorp reaches his most profound state of heightened awareness in the final pages of Der Zauberberg, with the result that his full consciousness of the innate principle of life coincides with the truth disengaged by the vast macrometaphor which constitutes the novel.

In our investigation of the structure of A la recherche du temps perdu, we saw that the primary macrometaphor of the novel was time lost/time regained, around which all of the novel's other macrometaphorical oppositions constructed themselves. As well as macrometaphorical constructions within the work, however, we saw that there was a key passage (the narrator's definition of metaphor and his explication of its ability to intimate the internal reality of things) which formed macrometaphorical correspondences with the work as a whole and also with all of its individual themes, characterizations and ideas, when they were viewed simultaneously from the perspective of the totality of the text. Through the common structural nature which these macrometaphorical correspondences revealed, the passage on metaphor implied that the underlying structural principle of the work was metaphor. In this way, we were able to perceive that the structure of Proust's novel illustrated the theory about the relationship of metaphor and art which was presented within itself. We also saw, however, that (through
the intermediary of their common structure), the narrator's definition of metaphor entered into a macrometaphorical correspondence with his former definition of the "principle of life", which he described in *La prisonnière* as the coupling of contrary elements (VI, 127). Immediately after defining metaphor and asserting that it is the only process through which a work of art/literary work may suggest the true nature of reality to us, Proust's narrator also reaffirmed that it was nature (life) which revealed the power of metaphor to him: "La nature ne m'avait pas mis elle-même, à ce point de vue, sur la voie de l'art, n'était-elle pas commencement d'art elle-même, elle qui ne m'avait permis de connaître, souvent, la beauté d'une chose que dans une autre . . ." (VIII, 250). Thus, the principle of life (the coupling of contrary elements) is also the principle of art (metaphor), and the metaphor-like nature of the characters, ideas, symbols and all other phenomena which constitute "life" as depicted in the novel illustrates the reflective, metaphor-like bond which links art to life.

Thomas Mann does not offer us an all-encompassing theory about the nature of art within the context of his work, but he does include a chapter entitled "Research" ("Forschungen") in which his hero attempts to discover the secret of life by reading biology texts:

Er forschte tief, er las, während der Mond über das kristallisch glitzernde Hochgebirgstal seinen gemessenen Weg ging, von der organisierten Materie, den Eigenschaften des Protoplasmas, der zwischen Aufbau und Zersetzung in sonderbarer Seinsschwebe sich erhaltenden empfindlichen Substanz, und ihrer Gestaltbildung aus anfänglichen, doch immer
From the point of view of our study, it is highly significant that Hans Castorp is initiated to the "principle of life" through reading. As a result of his reading, Hans attempts to define the fundamental differences between living and non-living material, and the process by which non-living matter is converted into life. Hans perceives life as a contradictory phenomenon at the midpoint of an opposition between matter and spirit. Life, he suggests, is the existence of the actually impossible to exist, a half-painful, half-sweet balancing in a restricted, feverish process of decay and renewal: life is neither matter nor spirit, but something between the two--phenomena conveyed by matter, like a rainbow on a waterfall, or like a flame:


Hans also suggests that one could point to no form of life that did not owe its existence to procreation by parents:
"... während kein Lebewesen aufzuweisen war, das nicht einer Elternzeugung sein Dasein verdankt hätte" (291). In a similar
vein, Hans defines life consciousness as a function of matter organized into life which turns upon its bodily manifestation and becomes an effort to explore and explain the phenomenon it displays—a hopeful-hopeless project of life to achieve self-knowledge:

Bewusstsein seiner selbst war also schlechthin eine Funktion der zum Leben geordneten Materie, und bei höherer Verstärkung wandte die Funktion sich gegen ihren eigenen Träger, ward zum Trachten nach Ergründung und Erklärung des Phänomens, das sie zeitigte, einem hoffnungsvoll-hoffnungslosen Trachten des Lebens nach Selbsterkenntnis . . . (291).

Like Proust's narrator, Hans Castorp perceives life in contradictory terms, engendered by or at the midpoint of an opposition or duality. Although Thomas Mann never establishes for us any direct connection between the nature of art, a literary work, and Hans Castorp's reflections on the life principle, a macrometaphorical correspondence establishes itself between the above passage and the totality of the novel, through the intermediary of the common structural principles which they manifest. Also, in a chapter largely devoted to a comparative study of the time of narration and the time of real life ("Strandspaziergang"), the narrator of Hans Castorp's story concludes that the "end and aim of the critical principle can be but one thing: the law of life":

Und wir ehren das Andenken eines uns lieben Verstorbenen am besten, indem wir aussprechen, dass Sinn, Zweck und Ziel des kritischen Prinzips nur eines sein kann und darf: der Pflichtgedanke, der Lebensbefehl (577).
In the next few pages, I hope to illustrate how the structure of *Der Zauberberg* reflects the critical principle as "the law of life."

Like the conditions which engender biological life as defined by Hans Castorp, *Der Zauberberg* entails the meticulous counterbalancing of dualities or oppositions: time/timelessness, past/present, heights/depths, highland/lowland, sickness/health, body/spirit, life/death, external appearance/internal reality. Just as life resides in a balancing or scarcely balancing between totally dissimilar phenomena (matter/spirit), so the life consciousness or "truth" (comparable to the "essence" disengaged by the combination of dissimilar phenomena in a metaphorical phrase) of the novel reveals itself through a meticulous counterbalancing of contradictory opposites in each other.

We saw, during our investigation of Proust's *A la recherche du temps perdu*, that the novel's characterizations, milieus, and ideas all share a similar dual structurality, all reflect the metaphorical mechanism, and thereby collectively render the totality of the work a vast macrometaphor which intimates a single truth—the principle of art and life as the coupling of contrary elements (the metaphorical process) (VI, 127; VIII, 250). Similarly, Thomas Mann's *Der Zauberberg* consists of a piling of binary oppositions one upon the other, which manifest themselves at the level of milieus, characterizations, ideas, dreams, diverse phenomena discussed in the context of the novel, and even in the order of introduction of its subject matter.
Just as Proust's novel consists of a multitude of metaphor-like structures which see themselves reflected in the narrator's definition of metaphor, so Mann's novel entails a multi-levelled superimposition of binary oppositions or contradictory terms which individually and collectively reflect Hans Castorp's description of the conditions necessary to engender life. By mirroring the conditions which engender life, however, Der Zauberberg also mirrors metaphorical structure, as we saw, in A la recherche du temps perdu, that the life principle and the metaphorical mechanism are mirror reflections of each other. Thus, the multiple binary oppositions and reverse polarities which collectively engender the "life consciousness" of Thomas Mann's novel are also the structures which render the work a macrometaphor.

In our analysis of A la recherche du temps perdu, we saw that, in addition to the narrator's definition of metaphor, there was an entity described in the work which, because of its structure and effect, functioned as an architectonic model of the structure of metaphor, and consequently, of the novel itself--the steeple of Combray. In Der Zauberberg, a similar recurring symbol appears--alchemy--whose mechanistic principles resemble the life process as defined by Hans Castorp, and also the architectonics of the novel itself. Naphta, one of the principal characters engaged in the conflict of ideas presented in the novel, defines alchemy as metamorphosis, transsubstantiation into a higher state, the "lapis philosophorum", the male/female product of sulphur and mercury,
the double sexed "prima materia"; which is the principle of levitation, or the upward impulse due to workings from without:

Alchimie, das ist also Goldmacherei, Stein der Weisen, Aurum potabile . . ."

"Ja, populär gesprochen. Etwas gelehrter gesprochen ist die Läuterung, Stoffverwandlung und Stoffveredlung, Transsubstantiation, und zwar zum Höheren, Steigerung also,--der lapis philosophorum, das mann-weibliche Produkt aus Sulfur und Merkur, die res bina, die zweigeschlechtige prima materia war nichts weiter, nichts Geringeres als das Prinzip der Steigerung, der Hinauftreibung durch äussere Einwirkungen, . . . (538).

Like biological life, alchemic transsubstantiation is dependent upon the union of male/female polarities which converge to produce a product of a higher state than either of its components. During his concluding remarks on the last page of the novel, the narrator tells us that Hans' tale is "hermetic", implying that the novel, like the "well-guarded crystal retort" of alchemy, is a closed system within which the "double-sexed prima-materia" (polarized dualities) react together and transsubstantiate into a consciousness that transcends the dichotomies which were its parents: "Lebewohl, Hans Castorp, des Lebens treuerziges Sorgenkind! Deine Geschichte ist aus. Zu Ende haben wir sie erzählt; sie war weder kurzweilig noch langweilig, es war eine hermetische Geschichte" (757).

The novel brings into play many oppositions which co-exist on different levels, but the dichotomy of external appearance and internal reality (matter/spirit) is the primary macrometaphor upon which most of the other oppositions (macrometaphors) of the novel develop --the tuberculosis
sanitorium (in which the majority of events of the novel take place) being peopled by characters who are deceptively healthy looking on the outside, but diseased within.

The engendering of consciousness in the novel's hero Hans Castorp coincides with his recognition of the innate correspondence between externally dissimilar phenomena, entities or ideas. The movement of reverse polarization which reveals the internal similitude of dissimilars in Der Zauberberg usually manifests itself as a convoluting of "outside" and "inside" characteristics, but may also take the form of a circular movement which realizes itself when the "end" of a linear progression reappropriates, or is revealed to be a double of its "beginning." Hans, during his reflections on life in "Forschungen", discusses the development of the blastula from the single cell to the complex organism, through the convoluting of its outer and inner epithelia--the ectoderm and the endoderm--out of whose foldings in and out develop the glands, the tissues, the sensory organs, the body processes (295). Correspondingly, the events narrated in Der Zauberberg illustrate that time and timelessness, life and death, the heights and depths, ignorance and enlightenment contain an outer and an inner landscape which may converge on themselves in such a way that their inner landscape is revealed while their outer landscape is simultaneously concealed.

Hans, in "Forschungen", asserts that the concept of a living unit means by definition that it is built up out of smaller units that are subordinate; that is, organized with
reference to a higher form:

Wenn dem aber so war, so mussten sie, obgleich über alle Begriffe klein, selber 'aufgebaut', und zwar organisch, als Lebensordnung, 'aufgebaut' sein, denn der Begriff der Lebensordnung war identisch mit dem des Aufbaues aus kleineren, untergeordneten, das hiess: zu höherem Leben geordneten Lebenseinheiten. Solange die Teilung organische Einheiten ergab, die die Eigenschaften des Lebens, nämlich die Fähigkeiten der Assimilation, des Wachstums und der Vermehrung besassen, waren ihr keine Grenzen gesetzt (299).

Similarly, the novel is composed of small units of dialectically organized material which reflects the all-encompassing opposition of body and spirit. Each episode, each chapter, each character may act as a genetic pattern for the antagonistic battle of body and spirit, internal reality and external appearance inherent in the entire organism--the novel. Chapter Four is a good illustration of the novel's antagonistic structure. Hans, through the "necessary purchases" ("notwendiger Einkauf") of a sleeping blanket and a thermometer, commits himself physically to the slowed down time of the sanitorium. Hans' acceptance of slowed down time, however, is immediately counteracted by the narrator's proclamation, in "Exkurs über den Zeitsinn", of the necessity of change and novelty as a means of renewing one's perception of life. The "politically suspect" ("Politisch verdächtig!") concert music which quickens time invades the slowed down time of the sanitorium. The duality of intuition and reason which governs human behaviour is explored in Hans' silent courtship of Clawdia Chauchat and his intellectual interactions with Settembrini. The deceptiveness of physical appearance is introduced through
Joachim, who, although he looks like an "Apollo von Belvedere" (189), is diseased within. Like the reversible antagonistic dualities on which the novel is based, the mountain air is described in this chapter as being both good for and good against the disease of tuberculosis, as it brings latent weaknesses to the surface, and makes them "break out":

Also die Luft hier bei uns, die ist gut gegen die Krankheit, meinen Sie, nicht wahr? Und das ist auch so. Aber sie ist auch gut für die Krankheit, verstehen Sie mich, sie fördert sie erst einmal, sie revolutioniert den Körper, sie bringt die latente Krankheit zum Ausbruch, und so ein Ausbruch, nichts für ungut, ist Ihr Katarrh (193).

The dialectical organization of the chapters of the novel gives rise to a movement of reverse polarization, whereby the "inside" reveals itself as part of the "outside", and vice versa. The essentially physical world depicted in Chapters One to Five (characters are described from the point of view of their physical reality, as is death and life) contains the seeds of the antagonism between body and spirit which will exhibit itself in Chapters Six and Seven. Conversely, Chapters Six and Seven include episodes extraneous to the duel between body and spirit, but reminiscent of the physical world of the first chapters. In Chapter Four, for example, Settembrini introduces (through his discussions with Hans Castorp) the spiritual/physical duel which will erupt in Chapters Six and Seven: his humanistic philosophy, which is essentially grounded in physical reality, rejects the transcendental principle. He extols Voltaire as a worthy descendant of those old Gauls who
shot their arrows against the heavens: "Voltaire's Haltung war die eines echten Nachkömmlings jener alten Gallier, die ihre Pfeile gegen den Himmel schleuderten..." (265). On the other hand, Naphta and Settembrini's duels of the intellect in Chapter Seven are counteracted by the intensely physical presence of Mynheer Peeperkorn, who, through his intense commitment to the physical world and its sensual pleasures, paradoxically assumes a spiritual significance.

Time and timelessness in the novel reflect the converging epithelia of external appearance/internal reality, body/spirit also. Hans regards his grandfather's ceremonial counsellor's gown and his family's christening basin as objects which transcend time and "make present the past, and make past the present" (29). Correspondingly, the "Kirghiz eyes" of Hans' schoolfriend Hippe and all of the associations that surround them are brought into the context of the present through the similarly shaped eyes of Clawdia Chauchat (127). Hans' relationship with Clawdia also recalls his relationship with Hippe insofar as that both relationships develop in significance for Hans outside of time. The intimacy he feels for both people is not the culmination of a series of measurable points, but is instead an atemporal relationship that exists only in Hans' mind, and plunges into the context of temporal time through the intermediary of a factor common to the past and the present (similarly shaped eyes, borrowing a pencil); then it reassumes its atemporal domain, leaving only a fragrance of itself in temporal time. Atemporal time is inside temporal time, and
reveals itself as such through resemblance to a temporal moment. The slowed-down time of the sanitorium Berghof—half-way between the time of life and the timelessness of death—is apparently a timelessness within time also. Hans realizes, however, that the sanitorium is nevertheless held within the time of the world, and is an accomplice to it. He compares the time of the sanitorium to the time of a tiny timepiece, whose hand one cannot see move, like the time the grass keeps when it grows; until one morning, the fact is undeniable that time has progressed and brought about changes:

Die Zeit, die nicht von der Art der Bahnhofsuhrren ist, deren grosser Zeiger ruckweise, von fiinf zu fiinf Minuten fällt, sondern eher von der jener ganz kleinen Uhren, deren Zeigerbewegung überhaupt untersichtig bleibt, oder wie das Gras, das kein Auge wachsen sieht, ob es gleich heimlich wächst, was denn auch eines Tages nicht mehr zu verkennen ist; die Zeit, eine Linie, die sich aus lauter ausdehnungslosen Punkten zusammensetzt (wobei der unselig verstorbene Naphta wahrscheinlich fragen würde, wie lauter Ausdehnungslosigkeiten es enfangen, eine Linie hervorsubringen): die Zeit also hatte in ihrer schleichend untersichtlichen, geheimen und dennoch betriebsamen Art fortgefahren, Veränderungen zu zeitigen (748).

Time held within timelessness, or timelessness held within time is also described as a circular movement in the novel: Mann's narrator proposes that the motion by which one measures time is circular, and might almost be equally well described as cessation of movement, for the "there" repeats itself constantly in the "here", the past in the present:

Jetzt ist nicht Damals, Hier nicht Dort, denn zwischen beiden liegt Bewegung. Da aber die Bewegung, an der man die Zeit misst, kreisläufig ist, in sich selber
beschlossen, so ist das eine Bewegung, und Veränderung, die man fast ebensogut als Ruhe und Stillstand bezeichnen könnte, denn das Damals wiederholt sich beständig im Jetzt, das Dort im Hier (365).

The relationship of life to death is also portrayed in circular terms in Der Zauberberg. Hans describes life as a journey between two darknesses: "Wir kommen aus dem Dunkel und gehen ins Dunkel, dazwischen legen Erlebnisse" (565). Like time and timelessness, however, Hans discovers that life and death paradoxically co-exist as mutually dependent accomplices in a relationship which is almost like a play of reversible doubles. During the snowstorm ("Schnee"), Hans discovers that death resides at the heart of life, and that life is sanctified through death.

Hans' adventure in the snow is a crossroads which brings together the matter/spirit, life/death macrometaphor which encompasses the totality of the novel and all of the dualities discussed in its context. Like the sanitorium Berghof, the realm of snow is half-way between earth and heaven, life and death, with no visible boundary line. Hans, engulfed by the symmetry of the snowflakes, represents the life force opposing itself against death, or innate matter. The colour of the light from the holes in the snow reminds Hans of the inseparable duality of the heights and depths. Through the intermediary of their common colour, the light also reminds Hans of the eyes of Hippe and Clawdia, and consequently, of the duality of time and timelessness:
Es war so ein eigentümliches zartes Berg—und
Tiefenlicht, grünlich-blau, eisklar und doch schattig,
geheimnisvoll anziehend. Es erinnerte ihn an das
Licht und die Farbe gewisser Augen,
schicksalblickender Schrägaugen, die Herr Settembrini
vom humanistischen Standpunkte aus verächtlich als
"Tatarenschlitze" und "Steppenwolfsslichter" bezeichnet
hatte,—an früh erschaute und unvermeidlich
wiedergefundene, an Hippe's (sic) und Clawdia Chauchats
Augen (504).

Hans' state of fatigue and excitement in the snowstorm resembles
the physiological state of the tuberculosis patients in the
sanitorium, and also recalls the feverish process of "decay and
renewal", which, according to Hans in "Forschungen",
characterizes life (292).

In "Schnee", death is revealed as the essential
counterbalance of life. Hans, like life itself, wanders in
circles in an attempt to find his way out of the land of death
which surrounds him. Although unsuccessful in his attempts to
vanquish the storm, his circular wanderings warm him up; and
thus the storm, the agent of death, paradoxically engenders in
his body the necessary conditions for life to sustain itself.

While leaning against the deserted cabin, surrounded by the
swirling forces of the deathlike snow, Hans dreams of a utopic
realm of sun and bliss which houses the dark terror of the blood
sacrifice in its innermost sanctum. Hans' dream of death within
life, which occurs within the context of a life within "death"
(the snow), is an allegorical representation of the mutually
dependent yet antagonistic natures of the terms linked in those
essential dichotomies (external appearance/internal reality,
body/spirit, life/death) around which the novel builds itself.
A fuller consciousness of life is engendered in Hans through his recognition of the reverse polaric tension which links the poles of the above oppositions. He realizes that the respective terms of the binary oppositions "life/death", "reason/recklessness", "past/present", "ignorance/enlightenment" do not constitute counterpositions in the sense of contradictory opposites, but are instead internal doubles of each other, because one is in the other, and vice versa. He comments that, in order to know life, one must also know death, as life would be only one half of the story:


At his shelter in the snow, Hans sees himself at a privileged vantage point outside of the play of oppositions (life/death, terror/enlightenment, reason/recklessness, past/present), which allows him to perceive their "middle term"--their mutually dependent, reflective rapport. He consequently denounces Naphta and Settembrini as "pedagogues" who cannot perceive the innate similitude of their antagonistic positions:

Die beiden Pädagogen! Ihr Streit und ihre Gegensätze sind selber nur ein guazzabuglio und ein verworrener Schlachtenlarm, wovon sich niemand betäuben lässt, der nur ein bisschen frei im Kopfe ist und fromm im
As a result of his experience in the snow, Hans becomes conscious of the true nature of the reality of things, and how it expresses itself through the co-existence of apparently contradictory terms.

Joachim, Hans' cousin, manifests in his physical/spiritual being a reversibility between external appearance and internal reality, and also between life and death, similar to that experienced by Hans during his afternoon in the snow. Joachim, the epitomy of outer form, is not capable of participating in life on a social, emotional level until the outer layers of masking imposed by social conventions are consumed by his inner disease, leaving exposed the internal reality of his personality. Only in the face of death is Joachim finally alive enough to overcome his external inhibitions and approach the woman he has loved secretly for months. Conversely, in the "highly questionable" ("Fragwürdigstes") séance, Joachim appears more consciously aware of human intercourse in his death-state than he was in life. Though physically an "Apollo von Belvedere", Joachim lived in a partially dead state due to his rigorous adherence to the forms, discipline and suppression of emotions which his chosen code of convention entailed. He
appears physically emaciated in death, but more spiritually and emotionally aware than he was in life.

Like life and death, time and timelessness, sickness and health, Naphta and Settembrini epitomize the innate similitude of the externally antagonistic doubles which pervade the novel. The intellectual/physical duels between Naphta and Settembrini mirror the body/spirit opposition around which the novel constructs itself. Settembrini and Naphta represent two apparently conflicting philosophies of life. Settembrini's humanistic convictions extol the dignity of man's concrete bodily existence, which finds its most noble expression through the intellect and reason, and abrogates the dualism between God and man (264). Conversely, Naphta—a Jesuit—represents a point of view in which the deity is transcendent, and the antithesis between God and man is sustained (421). The physical duel between Naphta and Settembrini apparently results from the total incompatibility of their two philosophies, to which they adhere so dogmatically that they are willing to defend their polarized points of view with their lives. Just prior to the duel, however, the dissolution of differences between Naphta and Settembrini occurs to such an extent that Hans Castorp realizes that Settembrini's thoughts are no longer his own thoughts, but those of Naphta: Settembrini's rigid intellectualism has relentlessly conducted him to the animal side of his nature that he previously associated with Naphta's position, in which the body is the evil force within the antithesis of mind and body:

Herrn Settembrini's Worte taten gefasst und logisch,
und dennoch klangen sie fremd und unnatürlich aus ihm hervor. Seine Gedanken waren nicht seine Gedanken,-- wie er ja auch auf den des Zweikampfes gar nicht von selbst verfallen war, sondern ihn von dem terroristischen kleinen Naphta übernommen hatte--; sie waren Ausdruck der Umfangenheit durch die allgemeinen inneren Umstände, deren Knecht und Werkzeug Herrn Settembrini's schöner Verstand geworden war. Wie, das Geistige, weil es streng war, sollte unerbittlich zum Tierischen, zum Austrag durch den körperlichen Kampf führen (740)?

Long before their physical duel occurred, however, Settembrini's and Naphta's innate similarities revealed themselves in their intellectual debates. While summarizing the fundamental premises which characterize their respective intellectual positions, Naphta proposes that their common nature is conflict: either the problem of man's soul resides in the conflict between the spiritual and the material (Naphta's position) or, in the case of the unitary man, the conflict subsists between his individual and his collective interest (Settembrini's position, as seen by Naphta):

Zweck des Staates wird, wie es gut heidnisch ist, zum Gesetz des Sittlichen. Eines oder das andere" (421).

Hans Castorp later discovers from Naphta that Settembrini is a freemason. In the course of their discussion, Hans Castorp correctly perceives that Freemasonry has something quite "Jesuitical" about it. Naphta agrees with him: both societies are rooted in and inseparably bound up with the absolute, and by consequence, both are terroristic and anti-liberal:

Ich spüre da geradezu was Militärisch-Jesuitisches in der Freimaurerei . . ."


Although Settembrini stolidly refuses to acknowledge any common roots which his philosophy shares with Naphta's, their physical duel produces a new "being" who ironically represents on a physical plane their previous innate similitude. After the fight which results in Naphta's suicide, Settembrini is no longer capable of writing, but only of speaking (550). Because he now reflects the state of analphabetism which Naphta previously advocated, he is no longer "Settembrini" in the former sense, but "Settembrini/Naphta."

The "thunderpeal" ("Der Donnerschlag") of the war shatters the almost undifferentiated state of time/timelessness, life/death, sickness/health, change/permanence, logic/illogic
which exists in the sanitorium Berghof, and apparently re-establishes the difference between the terms of those oppositions. In the battlefield, however, Hans is confronted with an existence in which physical life and death exist perilously close. When Mann's narrator looks for a "signpost", he finds that it is useless to question it, despite the half-dark, because it is shattered:


Although the war has restored "difference" on one plane, it is also the epitomy of undifferentiation: there is no east, no west—only conflict. Out of this conflict, however, emerges a figure who sings as he stumbles through the death and the mud which surrounds him—Hans Castorp. Hans' song appears to celebrate life in an atmosphere which is the least conducive to it. Like the children of the courteous and enlightened social state of which he dreamed during his adventure in the snow, whose civilization was based on silent recognition of the blood sacrifice, Hans appears to have become fully conscious of life through his recognition of the proximity and horror of death:

Mir träumte vom Stande des Menschen und seiner höflich-verständigen und ehrerbietigen Gemeinschaft, hinter der im Tempel das grässliche Blutmahl sich abspielt. Waren sie so höflich und reizend zueinander, die Sonnenleute, im stillen Hinblick auf eben dies Grässliche? Das wäre eine feine und recht galante Folgerung, die sie da zögen! Ich will es mit ihnen halten in meiner Seele und nicht mit Naphta—übrigens auch nicht mit Settembrini, sie sind
The self-consciousness of the novel, or the internal truth it intimates, is like the state of consciousness of Hans Castorp, which is born at the crossroads of time and timelessness, life and death through recognition of their accomplistic natures. In the snow ("Schnee"), Hans previously realized that the recklessness of death is in life—it would not be life without it—and in the centre is the position of the Homo Dei, between recklessness and reason, mystic community and windy individualism. He concluded his observations with the assertion that "man is the lord of counter-positions" ("Der Mensch ist Herr der Gegensätze . . .", 523). The consciousness of the novel, conceived in the act of recognition of time in timelessness, of timelessness in time, of life in death, of death in life, sees itself reflected in Peeperkorn's consciousness of the duality of matter: Peeperkorn perceives "truth" residing in the reversibility of contradictory opposites: the "truth" is that "all substances could be the vehicle of both life and death":

Aber mit der Welt der Stoffe, sagte Peeperkorn, in dem er neben seinem blassäugig vom Kissen aufgerichteten Haupt mit den Stirharabesken den Exaktheitsring und die Lanzen seiner Finger emporhielt,—mit den Stoffen stehe es so, dass alle Leben und Tod auf einmal bärgen: alle seien Ptisanen und Gifte zugleich. Heilmittelkinde und Toxikologie seien ein und dasselbe, an Giften genese man, und was für des Lebens Träger gelte, töte unter Umständen mit einem einzigen Krampfschlage in Sekundenfrist (610-611).

In our discussion above, we saw that Naphta and
Settembrini are like two terms of a binary opposition, or two entities linked together in a metaphorical phrase, whose interactions reveal their common essential nature. Peeperkorn, the man who assumes the position of Hans Castorp's mentor after Naphta's and Settembrini's unrelenting antagonism causes them to partly lose their credibility in his eyes, is like the consciousness born from the play of oppositions in the novel, or the common essence disengaged by a metaphorical phrase: he is a "wordless" presence which transcends the duplicity of difference through his very awareness of it.

Just as the internal structure of Proust's *A la recherche du temps perdu* is like a geodesic labyrinth of intertwined metaphor-like structures, so the textual architecture of *Der Zauberberg* is like a circle of mirrors (characterizations, imagery, ideas, symbols) which, by seeing themselves in each other, give rise to unarticulated, metaphor-like rapports which all express an identical truth—the coupling of contrary elements as the law of life.

**E. JULIO CORTAZAR'S RAYUELA**

Julio Cortázar's *Rayuela* relates a journey of self-discovery, wherein the protagonist Oliveira attempts to realize an internal truth which transcends the limitations of binary reasoning. He equates "truth" with the Western metaphysical concept of "centre", and with the "analogous consciousness" of Eastern philosophies. He links both concepts metaphorically to the "heaven" on a hopscotch chart, the central line of a Yin-
Yang symbol, the centre of a chessboard, Yonder, and the "Kibbutz" of desire. He also perceives his girlfriend la Maga as a being capable of reaching the "centre" intuitively:


Oliveira tries to reach "the centre" by making love with la Maga and attempting a more intuitive way of life whose movements are governed by chance, rather than logic, like la Maga's existence.

We saw that, in the case of Proust's *A la recherche du temps perdu*, the narrator of the novel ultimately perceives a work of art/literary work as the means through which the true reality of things (truth) may intimate itself. Correspondingly, the structure of Cortázar's *Rayuela* intimates "truths" about writing and the nature of "truth" that are like mirror reflections of Proust's narrator's discoveries about art, literature and internal reality (truth) in *Le temps retrouvé*. Cortázar frequently interpolates passages about the nature of writing and truth into his work through his absent/present character Morelli; who, like Proust's character Bergotte, is a writer/philosopher within the context of the novel. Like Proust's narrator, the protagonist of Cortázar's novel--Oliveira--is also actively engaged in an exploration/observation of language and works of art/literary works, and frequently comments on their ability (or lack of it) to reach the "centre" or intimate the true reality of things to him. One of the "Capítulos Prescendibles" (expendable chapters) which are
excluded in the first linear, chronological reading of *Rayuela*, but included in the second reading which sees the linear narration from other sides ("De otros lados") is entitled "Morelliani", and is apparently a commentary by Morelli on the writing process and the power of writing. He describes writing as his means of "going down into the volcano", approaching the "mothers", connecting with the centre, sketching his mandala and at the same time going through it, inventing purification by purifying oneself:

Así por la escritura bajo al volcán, me acerco a las Madres, me conecto con el Centro—sea lo que sea. Escribir es dibujar mi mandala y a la vez recorrerlo, inventar la purificación purificándose (458).

Morelli describes his method of writing as a "rhythmic swaying" which draws him to the surface, lights everything up. He begins with a confused situation which can only be defined by words. If what he means (or what is meant) has sufficient strength, the "half-shadow" immediately engenders a swing—a rhythmic swaying through which that "half-shadow" takes shape, comes out into the light. This balance or rhythmic swaying through which a confused concept enlightens itself is, for Morelli, the only certainty of its necessity to express itself:

Por qué escribo ésto? No tengo ideas claras, ni siquiera tengo ideas. Hay jirones, impulsos, bloques, y todo busca una forma, entonces entra en juego el ritmo y yo escribo dentro de ese ritmo, escribo por él, movido por él y no por eso que llaman el pensamiento y que hace la prosa, literaria u otra. Hay primero una situación confusa, que sólo puede definirse en la palabra; de esa penumbra parto, y si lo que quiero decir (si lo que quiere decirse) tiene suficiente fuerza, inmediatamente se inicia el swing,
un balanceo rítmico que me saca a la superficie, lo ilumina todo, conjuga esa materia confusa y él que la padece en una tercera instancia clara y como fatal: la frase, el párrafo, la página, el capítulo, el libro. Ese balanceo, ese swing en él que se van informando la materia confusa, es para mí la única certidumbre de su necesidad, porque apenas cesa comprendo que no tengo ya nada que decir (458).

The "balance" or rhythmic swaying back and forth which draws a concept forth from the shadow has much in common with the mechanism of metaphor as defined by Proust in Le temps retrouvé, even though Morelli never mentions metaphor in connection with writing.

In another of the "Capítulos Prescindibles", the narrator of Rayuela describes one of the possible last pages of Morelli's unfinished book, in which a single sentence repeats itself over and over for the full length of the page, giving the impression of a wall of words—an impediment—that illustrates the meaning of the sentence itself—that one cannot go beyond because there isn't any! Although the form and content of the writing would imply that there is no transcendence possible through writing (a position which contradicts Morelli's other assertion about writing as the way through the centre), the narrator notices a missing word—a hole in the brick wall of words—through which the light passes:

Proyecta uno de los muchos finales de su libro inconcluso, y deja una maqueta. La página contiene una sola frase: "En el fondo sabía que no se puede ir más allá porque no lo hay." La frase se repite a lo largo de toda la página, dando la impresión de un muro, de un impedimento. No hay puntos ni comas ni márgenes. De hecho un muro de palabras ilustrando el sentido de la frase, el choque contra una barrera detrás de la cual no hay nada. Pero hacia abajo y a
la derecha, en una de las frases falta la palabra lo. Un ojo sensible descubre el hueco entre los ladrillos, la luz que pasa (425).

Both of Morelli's contradictory descriptions of writing, therefore, have as their common denominator the revelation of another reality (darkness to light, light beyond the final closure).

While contemplating writing from his own perspective and not Morelli's, the narrator of Rayuela defines "truth" as "invention", which he equates with "scripture, literature, sculpture, picture, agriculture, pisciculture . . .":

Todo es escritura, es decir fábula. Pero de qué nos sirve la verdad que tranquiliza al propietario honesto? Nuestra verdad posible tiene que ser invención, es decir escritura, literatura, pintura, escultura, agricultura, piscicultura, todas las turas de este mundo (439).

Whereas the narrator (Oliveira in third person?) rejects all of the accepted dichotomies and equations as a "hammock of words" ("hámaca de palabras"), "purse-size dialectics with pajama storms and living room cataclysms" ("dialéctica de bolsillo con tormentas en pijama y cataclismos de living room", 438), he nevertheless advocates proceeding by a method which internally resembles those habitual dichotomies which he despises as the "truth of honest property owners" ("Pero de qué nos sirve la verdad que tranquiliza al propietario honesto?", 439). He expounds the necessity of opening up our modes of perception, of not accepting that "añ object is a screw simply because it is shaped liked a screw." To clarify his argument, he gives the
example of Picasso who took a toy car and turned it into the chin of a baboon:

Morelli pensaba que el tornillo debía ser otra cosa, un dios o algo así. Solución demasiado fácil. Quizá el error estuviera en aceptar que ese objeto era un tornillo por el hecho de que tenía la forma de un tornillo. Picasso toma un auto de juguete y lo convierte en el mentón de un cinocéfalo. A la mejor el napolitano era un idiota pero también pudo ser el inventor de un mundo. Del tornillo a un ojo, de un ojo a una estrella... Por qué entregarse a la Gran Costumbre? Se puede elegir la tura, la invención, es decir el tornillo o el auto de juguete (439).

Like those "habitual dichotomies" he despises, Oliveira's method of "invention" entails the combination of contradictory, incompatible terms. However, whereas those "habitual dichotomies" have apparently lost their ability to signify anything as a result of their total immersion in the life of "daily habit" (as Proust's narrator describes it) or "la Gran Costumbre", (as Oliveira classifies it), Oliveira's (and Picasso's) combinations of dissimilar phenomena give rise to new perceptions of reality, which are not necessarily compatible with the reality of external appearance. The "incandescent fire" which Oliveira equates with his "inventions" or novel perceptions of reality is suggestive of the fire which Heraclitus defined as the common essential nature of all things:

XXII.--All things are exchanged for fire and fire for all things, just as gold for wares and wares for gold.10

Oliveira's "fire" also resembles the common essential nature of dissimilar phenomena which reveals itself through their
combination in a metaphorical phrase: he perceives it arising
from the chance superimposition of dissimilar concepts, objects,
and ideas in the course of life experience:

Nos arde un fuego inventado, una incandescente tura,
un artilugio de la raza, una ciudad que es el Gran
Tornillo, la horrible agua con su ojo nocturno por
donde corre el hilo del Sena, máquina de torturas como
puntillas, agonía en una jaula atestada de golondrinas
enfurecidas. Ardemos en nuestra obra, fabuloso honor
mortal, alto desafío del fénix. Nadie nos curará del
fuego sordo, del fuego sin color que corre al
anochecer por la rue de la Huchette. Incubables,
perfectamente incurables, elegimos por tura el Gran
Tornillo, nos inclinamos sobre él, entramos en él,
volvemos a inventarlo cada día, a cada mancha de vino
en el mantel, a cada beso del moño en las madrugadas
de la Cour de Rohan, inventamos nuestro encendio,
ardemos de dentro afuera, quizá eso sea la elección,
quizá las palabras envuelvan esto como la servilleta
el pan y dentro esté la fragancia, la harina
esponjándose, el sí sin el no, o el no sin el sí, el
día sin Manes, sin Ormuz o Armán, de una vez por todas
y en paz y basta (440).

In A la recherche du temps perdu, we saw that Elstir's
"metaphors" consisted essentially in seeing things from new
perspectives. Like Proust's narrator, Cortázar's narrator
suggests that writing or a work of art is the way to break
through the confines of habit and perceive a more authentic,
internal reality (analogous consciousness, centre, truth). He
also suggests that writing (a literary work) overcomes the
limitations apparently inherent in binary reasoning and all of
its polarized dichotomies, through utilization of the opposition
(balance, rhythmic swaying, seeing one object as another) which
is the essential structure of binary reasoning: Oliveira
realizes that he has to define reality through a play of
oppositions because "there are no words for a material in
between word and pure vision":

"... y en ese instante sé lo que soy porque estoy exactamente sabiendo que lo que yo soy (eso que ignoraré luego astutamente). Pero no hay palabras para una materia entre palabra y visión pura, como un bloque de evidencia (462).

Like Proust's narrator, *Rayuela*'s Morelli advocates that, in order for a literary work to be an opening onto a more authentic reality, the text must oblige the reader to become an accomplice or co-participant of the experience through which the novelist is passing, in order that the text can whisper to him "esoteric directions" underneath its more conventional exposition:

"Intentar en cambio un texto que no agarre al lector pero que lo vuelva obligadamente cómplice al murmurarle, por debajo del desarrollo convencional, otros rumbos más esotéricos (452)."

These "esoteric directions" are like the "internal truth" which Proust's narrator hopes he will intimate to his readers by offering them, in the form of his literary work, a mirror which will reveal to them their true natures (VIII, 276, 424).

Just before leaving Paris to return to Buenos Aires (the midpoint in his journey of self-discovery through which he hopes to overcome the limitations of binary reasoning and perceive the truth beyond it), Oliveira encounters two homosexuals on a park bench who are amusing themselves by looking through a kaleidoscope. At that moment, Oliveira realizes that in order to reach "the centre", he has to turn the kaleidoscope around and look out from the other side. He hypothesizes that, as a
result of this reversal of perspective, the binary opposition between "Earth" and "Heaven" will be broken down, and from "Earth" to "Heaven", the squares of the hopscotch chart will open up; the labyrinth will unfold like the spring of a broken clock:

Oliveira's proposed method for revealing the truth hidden behind our "everyday" dichotomies and binary reasoning (turning the opposition around and looking at it from the other side, or from the inside out) reflects itself in the structurality of the novel *Rayuela*. In turn, the reverse polaric, dual structure of *Rayuela* reflects the reverse polaric, binary structure of a metaphorical phrase. One of the characters in *Rayuela* compares Paris--the milieu wherein one-half of the novel's action takes place--to a metaphor: "En el fondo--dijo Gregorovius--Paris es una enorme metáfora" (159). Previous to this remark, Oliveira commented that Buenos Aires and Paris are mirror reflections of each other: "En Paris, todo le era Buenos Aires, y viceversa" (32). Because Buenos Aires is the "other side" of the novel, Cortázar implies through these comparisons that his work
consists of two "metaphors" interacting together (Paris/Buenos Aires). In the same way that the two terms joined together in a metaphor clarify a common essential nature (internal reality) which was not previously apparent, I hope to demonstrate in the following pages that the reverse polaric movement of the terms engaged in the binary oppositions depicted in the novelistic content and the architectonic structure of *Rayuela* disengage a truth which, though it eludes direct expression in those binary oppositions, suggests itself through their terms' interactions.

The title of the novel *Rayuela* enters into a macrometaphorical correspondence with the content of the book that it designates. The game of hopscotch is a trace in the present of a former mystic ceremony whose object was to effect a joining with a transcendental presence. In an interview, Cortázar explains that the hopscotch chart was originally regarded as the graphic representation of a spiritual process, whose objective was to reach the "centre" or a state of analogous consciousness:

> A mandala . . . is a sort of mystic labyrinth—a design like a hopscotch chart, divided into sections of compartments, on which the Buddhists concentrate their attention and in the course of which they perform a series of spiritual exercises. It's the graphic projection of a spiritual process. Hopscotch, as almost all children's games, is a ceremony with a mystic and religious origin. Its sacred value has been lost. But not entirely. Unconsciously some of it remains. For instance, the hopscotch played in Argentina—and in France—has compartments for Heaven and Earth at opposite ends of the chart.11

The graphic design of the hopscotch chart consists of the repetition of two joined squares followed by a single square—a
triadic pattern which usually repeats itself twice. Cortázar does not propose any connection between the graphic design of hopscotch and metaphor, but we can see that the triadic sequence of the hopscotch chart has a structural affinity with the triadic structure of a metaphorical phrase. Like the outlines of the steeple of Combray in *A la recherche du temps perdu*, it may also serve as an architectonic model which, when compared with the structure of the work, clarifies its metaphorical nature.

The totality of *Rayuela* reflects the binary structure of a metaphorical phrase: Cortázar tells us, in an introductory paragraph which precedes the novel ("Tablero de Dirección"), that his book is two books in one: "A su manera este libro es muchos libros, pero sobre todo es dos libros" (7). The first book consists of a linear, chronological reading of Chapters One to Fifty-Six, which conduct us from Oliveira's life in Paris ("Del lado de allá") to his return to Buenos Aires ("Del lado de acá"), to his apparently fatal jump from a window in the mental asylum where he has been working. The second book embraces the linear sequence of the first book (Chapters One to Fifty-Six) but intercalates between these chapters additional material drawn from the "Capítulos Prescindibles" ("De otros lados"). These additional chapters may describe events in Oliveira's life in both cities, which were not included in Chapters One to Fifty-Six, or they may offer additional information about subjects which are an essential part of Oliveira's experience (chapters on Morelli's writing, for example), or they may consist of
passages from other literary works and periodicals which are not directly related to Oliveira in any way, but which reflect through their subject matter some aspect of his search for self-discovery or the "centre". In order to truly experience the totality of the book as a "macrometaphor" which gives rise to a transcendent effect, it is necessary to read both "books", and then let them interact in the confines of one's perception of them as a totality; because, despite the internal similitude of their subject matter, their respective beginnings and endings are different. Book One commences with the hopeful/doubtful conditional interrogation, "Encontraría a la Maga" (la Maga being the personification of the "centre" or true reality which Oliveira aspires to) and ends with Oliveira telling himself that a meeting with la Maga (and the centre that she signifies for him) is possible, even if for only one brief instance before his death; and then "paff se acabó" (404). The second book, on the other hand, commences with the direct interrogation, "Pero quién nos curará al fuego sordo?", which is almost immediately followed by Oliveira's conviction that nobody will ever cure us of the "deaf fire" ("fuego sordo", which, we saw previously, he attributes to metaphor-like modes of perception, writing, invention), because it is our greatest joy, our most essential nature, our "choice" ("la elección", 440). The beginning of the second "book" implies, therefore, that we realize ourselves through "invention": writing, works of art whose technique consists essentially of trying to see objects not for what they appear to be, but for what they really are, or could be. Just
as Proust establishes a reflective relationship between life, art, and how the internal reality of things intimates itself to us through a process—metaphor—common to life and art, so Cortázar asserts that "we burn within our work" (the "inventions" created by our daily experience) every day with every "stain on the tablecloth"—a commonplace occurrence which, like metaphor, entails the superimposition of one reality (the wine) upon another (the tablecloth):

Incurables, perfectamente incurables, elegimos por tura el Gran Tornillo, nos inclinamos sobre él, entramos en él, volvemos a inventarlo cada día, a cada mancha de vino en el mantel, a cada beso del moño en las madrugadas de la Cour de Rohan . . . (440).

Similarly, the final chapter of the second book portrays Oliveira suggesting to Traveler that they become monks of "the prayer of the sign of the cross" (an order which originated in the writings of Ceferino Paz) whose duties include blessing regions that Ceferino Paz calls "sites of places" ("lugares de parajes", 575). The expression "lugares de parajes" connotes the sameness-yet-difference of a play of internal reflected doubles, and also appears to be a play of words on "lugares de parejas" (sites of couples); which implies the "joining" of doubles. After his brief, instantaneous meeting with "la Maga" (a personification of "the centre"), Oliveira does not die (as the end of the first book implies), but survives with bandages on his head to consecrate his life to "combating spiritual ills" (575) through the sanctification of the play of internal, reflected doubles.
Despite the external dissimilitude of the form, beginnings and endings of the two books (the first book's linear, chronological style represents a traditional, narrative style, whereas the more labyrinthine structure of the second book constitutes an "anti-novelistic", innovative literary form, whose textual surface is apparently "untied, incongruous" ("Provocar, asumir un texto desalinado, desanudado, incongruente, minuciosamente antinovelístico (aunque no antinovelesco", 452), their amalgamation within the single book Rayuela reveals to us their internal similitude: both books entail the same binary structure which manifests itself in the milieus depicted in the novel, its characterizations and its imagery; and the endings of both books imply that a meeting with the "centre" (a realization of some reality which transcends the binary opposition) is possible. However, whereas the meeting in the first book takes place in one brief instant before death, the meeting depicted in the second book realizes itself through "invention" (new modes of perception, literature, writing, works of art), which, we saw previously, appears to be a word which Cortázar endows with the same sense as the word "metaphor".

Now let us examine binary structures in Rayuela. Because the second book embraces the linear sequence of the first book within its more labyrinthine development, all of the binary structures of Book One which we shall outline below also manifest themselves in the second book.

Like the triadic structure of the hopscotch chart and the metaphorical process, the novel Rayuela is divided into three
sections: "Del lado de allá", "Del lado de acá", and the "Capítulos prescindibles". The milieus depicted in "Del lado de allá" and "Del lado de acá" (Paris and Buenos Aires) are mirror reflections of each other, as Buenos Aires has frequently been described as the "Paris" of the New World. Also, we mentioned above that Oliveira perceives the two cities as totally reversible entities: "En Paris, todo le era Buenos Aires, y viceversa" (32). The two "sides" of the novel interact together, therefore, like the two terms joined in a metaphor.

We saw, in the course of our analysis of *A la recherche du temps perdu*, that the primary macrometaphorical opposition of that novel (time lost/time regained) split itself into multiple hues, whose structures all reflected the primary binary opposition. Similarly, each side of the primary opposition (Paris/Buenos Aires) upon which *Rayuela* constructs itself divides into two main sections. "Del lado de allá" (Paris) depicts two distinct levels of Oliveira's experience: Oliveira's life with la Maga, and Oliveira's life without la Maga. "Del lado de acá" (Buenos Aires) portrays Oliveira in two different milieus: the circus and the mental asylum.

The characters introduced in both milieus group themselves into binary structures which reflect their "doubles" on the other "side" of the novel. Oliveira describes his relationship with la Maga as a binary opposition: "... nos queríamos en una dialéctica de imán y limadura, de ataque y defensa, de pelota y pared" (26). On the other side (Buenos Aires), Talita and Traveler constitute a similar dialectical opposition. In turn,
each side (male/female) of the character opposition "la Maga/Oliveira" of "Del lado de allá" is the double of each respective side of the character opposition "Talita/Traveler" in "Del lado de acá". Talita and la Maga become doubles of each other at the moment that Oliveira superimposes la Maga's physical image upon Talita, and tries to kiss her as if he is kissing la Maga (333). Before that event, however, Oliveira has attributed to Talita spiritual characteristics which he previously associated only with la Maga. Whereas he perceived in Paris that la Maga was the one who could "hit the bull's eye" (reach the "centre") intuitively, (40), he describes Talita in Buenos Aires as the one with a candle in her hand who can show others the "way" ("Extraña mujer, Talita. Da la impresión de andar llevando una vela encendida en la mano, mostrando un camino", 449). Even if Oliveira had not established a direct rapport between these two women by superimposing la Maga's physical image upon Talita during their meeting in the morgue (333), the two women would still macrometaphorically connect themselves to each other in the course of the unfolding of the text, through the intermediary of their common characteristics which transcend their external dissimilarities. Reflecting on Oliveira's amalgamation of the two women's beings in each other, however, Talita realizes that the whole thing was like an impossible meeting beyond themselves, as if they were coming together with some other part of themselves, and had thereby attained "the centre of the mandala", "the last square":

De alguna manera habían ingresado en otra cosa, en ese
donde se podía estar de gris y ser de rosa donde se podía haber muerto ahogada en un río (y eso ya no lo estaba pensando ella) y asomar en una noche de Buenos Aires para repetir en la rayuela la imagen misma de lo que acaban de alcanzar, la última casilla, el centro del mandala, el Ygdrassil vertiginoso por donde se salía a una playa abierta, a una extensión sin límites, al mundo debajo de los párpados que los ojos vueltos hacia adentro reconocían y acataban (374).

By giving rise to a transcendent effect (attainment of the "last square"), Oliveira's superimposition of the image of la Maga onto the physical being of Talita resembles the superimposition of dissimilar phenomena in a metaphor.

Correspondingly, Oliveira perceives himself and Traveler as "two twins on a seesaw", "mirror reflections", "doubles":

Pero siempre en posiciones simétricas,—dijo Oliveira. Como dos mellizos que juegan en un sube y baja, o simplemente como cualquiera delante del espejo. No te llama la atención, doppelgänger (393)?

Oliveira and Traveler are physical doubles, insofar as that they have the same colouring and build. Despite their acknowledged similarities, however, they regard themselves as fundamentally different. Oliveira denounces Traveler for being corralled by his life, whereas Traveler denounces Oliveira for being something disembodied: a will in the form of a weathervane who wants everything without making any commitment. He denounces Oliveira as a true "doppelgänger" because he is not "real" in the physical sense of the word:

--Yo estoy vivo--dijo Traveler mirándolo en los ojos. --Estar vivo parece siempre el precio de algo. Y vos no querés pagar nada. Nunca la quisiste. Una especie de cátaro existencial, un puro... El verdadero doppelgänger sos vos, porque estás como desencarnado,
sos una voluntad en forma de veleta, ahí arriba (394).

Oliveira, by contrast, compares Traveler to a five-thousand-year-old man with whom he no longer feels in harmony, but from whom he can never escape; who causes him to vacillate between his past and his present, preventing him from reaching "the centre" at the very moment that he approaches it:

Oliveira's relationship with Traveler appears to incarnate the limitation which he associates with the binary oppositions inherent in Western thought, and whose restrictions he wishes to overcome. When we examined Oliveira's (the narrator's) reflections on "invention" (writing, metaphor-like modes of perception), we saw that, although he rejects the accepted dichotomies and equations as a sham of reality ("the truth of honest property owners", 439), he nevertheless advocates combining our conceptions about dissimilar phenomena together (as Picasso took a toy car and turned it into the chin of a baboon) in order to realize an internal reality which may be totally different from the reality of appearance (he advocates the necessity of not accepting that an object is a screw simply because it is shaped like one, 438-439). Similarly, despite
their apparently irreconcilable natures, Traveler and Oliveira achieve, through a silent meeting of looks which follows their verbal confrontation, an unspeakable state of oneness which Talita compares to the clash of two birds in flight who have fallen into the "ultimate square" all mixed up together:

"--No sea idiota--dijo Talita, y en el silencio extraordinario que siguió a su admonición, el encuentro de las miradas de Traveler y Oliveira fue como si dos pájaros chocaran en pleno vuelo y cayeran enredados en la casilla nueve, o por lo menos así lo disfrutaron los interesados (403).

In the final moment before his jump from the window, Oliveira acknowledges that "there was some meeting after all, even for only one terrible, sweet instant":

Talita estaba parada sin darse cuenta en la casilla tres, y Traveler tenía un pie metido en la seis, de manera que lo único que el podía hacer era mover un poco la mano derecha en un saludo tímido y quedarse mirando a la Maga, a Manú, diciéndose que al fin y al cabo algún encuentro había, aunque no pudiera durar más que ese instante terriblemente dulce en el que lo mejor sin lugar a dudas hubiera sido inclinarse apenas hacia afuera y dejarse ir, paf se acabó (404).

The "meeting" or moment of oneness which occurs in a silent glance between these two dissimilar characters is a macro-representation of the meeting of opposites which Oliveira tries to effect on a linguistic level through his speech patterns. In Paris, Oliveira frequently attempts to overcome the limitations of dualism and express the essence of things (analogous consciousness) which eludes it by combining together in descriptive phrases words whose meanings are diametrically opposed. He likens Morelli to a blind seer: ". . . un vidente
ciego, paradoja estimulante" (19). He describes la Maga's life as a lie that was true: "... aquello que parecía tan mentira era verdadero" (18). Through his close association with la Maga's intuitive perception of reality, he begins to understand that "... para verte como yo quería, era necesario empezar por cerrar los ojos" (18). Similarly, he identifies the hateful tenderness he feels while watching la Maga as something so contradictory that it must be truth: "Sintió una especie de ternura rencorosa, algo tan contradictorio que debía ser la verdad misma" (52). Although Oliveira immediately asserts after the above proposition that his project—-the realization of the ultimate synthesis between opposites (the centre, truth)—-is inexpressible because the "great Logos" is watching ("Pero en este mundo las síntesis últimas están por discubrirse. Périco tiene razón, el gran Logos vela", 52), his silent meeting with Traveler and la Maga in the final moment before his jump from the window onto the "heaven" of the hopscotch chart below indicates that, although the ultimate synthesis between opposites cannot express itself in language, it can intimate itself beyond words, through the linguistic superimposition of dissimilar phenomena upon each other. Similarly, the "truth" of the book Rayuela realizes itself through the combination of two dissimilar books (two dissimilar ways of writing) in the links of one novel; allowing us to perceive that the two books' common "way" of intimating the inexpressible truth which eludes language is the process of metaphor, or the comparison/superimposition of dissimilar phenomena. Although
the structure of the second book is more clearly macrometaphorical in its structure insofar as that it frequently entails superimposing (through their chronology in the reading of the text) totally dissimilar phenomena described in the "Capítulos Prescindibles" upon the events described in Chapters One to Fifty-Six (the first book), we have seen previously that the latter method (and the effect it engenders) is not radically different from the more traditional binary oppositions (combinations of contradictory opposites) which present themselves in the first "book".

F. GABRIEL GARCIA MARQUEZ' CIEN ANOS DE SOLEDAD

In the final stages of Gabriel García Márquez' Cien años de soledad, the last surviving member of the Buendía family perceives the key which unlocks Melquiades' hitherto undecipherable manuscript for him, and realizes that it is the history of his family, written by Melquiades, down to the most trivial details, one hundred years ahead of time. The cipher which renders the manuscript meaningful for Aureliano Babilonia is an event experienced in his lived reality (the sight of his newly-born dead child being dragged away by the ants) which corresponds to a sentence written in the manuscripts:

Y entonces vio al niño. Era un pellejo hinchado y reseco, que todas las hormigas del mundo iban arrastrando trabajosamente hacia sus madrigueras por el sendero de piedras del jardín. Aureliano no pudo moverse. No porque lo hubiera paralizado el estupor, sino porque en aquel instante prodigioso se le revelaron las claves definitivas de Melquiades, y vió el epígrafe de los pergaminos perfectamente ordenado en el tiempo y en el espacio de los hombres: El
El niño muerto comido por las hormigas es el denominador común compartido por la realidad vivida y la escritura (la realidad vivida y la escritura siendo dos realidades experimentadas dentro del contexto del libro Cien años de soledad), lo que aclara la naturaleza común y esencial de la escritura y la realidad vivida que la describe, y los hace significativos. Aureliano Babilonia se da cuenta de que la verdad sobre su origen está escrita en los pergaminos de Melquíades. Aunque García Márquez nunca menciona al metáfora en el contexto de su trabajo, podemos ver, si comparamos el mecanismo de "doble reconocimiento" a el proceso metáforico, que la percepción de la "verdad" de Aureliano Babilonia sobre sí mismo y su familia resulta de una superimposición metafórica de dos realidades aparentemente diferentes sobre sí mismas, una comparación que se realiza porque estas dos realidades son innan maravillosamente similares. Aureliano Babilonia continúa leyendo los pergaminos hasta que lo está decifrando—decifrando a medida que lo iba haciendo, profetizando a sí mismo en el acto de decifrar el último párrafo de los pergaminos, como si se estuviera viviendo en un...
espejo hablado (359).

By acting as a mirror in which Aureliano Babilonia can perceive the "truth" about himself, Melquiádes' manuscripts accomplish the function which Proust's narrator attributes to writing (literature) in *Le temps retrouvé*: the engendering of a play of internal reflected doubles that allows our innate truth (being) to reveal itself.

Proust's narrator, in *Le temps retrouvé*, perceived that the superimposition of a past moment onto a present moment through the intermediary of a sensation common to the past and to the present caused that sensation, and the moment of time in which it was experienced, to be extratemporal, or experienced at the present moment and at the same time in the context of a distant moment (VIII, 228). During our investigation of *A la recherche du temps perdu*, we saw that the past/present reminiscences were "natural analogies" or macrometaphors, which joined different times and spaces, and consequently clarified their common essential nature. We also perceived that the narrator's analysis of his past/present reminiscences and all other experiences which produced in him a similar inexplicable happiness led him directly to his realization of the nature of internal reality and how an artist may cause it to intimate itself in a work of art by duplicating--through the use of metaphor--the conditions in nature which suggested the internal rapport between dissimilar phenomena.

Immediately after experiencing the "natural" metaphor (the superimposition of Melquiádes' manuscript on Aureliano's lived
reality, through the intermediary of the event—the child being eaten by the ants—common to both of them) which unlocks the code of Melquíades' manuscript for him, Aureliano Babilonia realizes that Melquíades had not written the events in the order of man's conventional time, but had concentrated a century of daily episodes in such a way that they co-existed in one instant: ("... Melquíades no había ordenado los hechos en el tiempo convencional de los hombres, sino que concentró un siglo de episodios cotidianos, de modo que todos coexistieran en un instante", 359). Because it makes past and present time co-exist in one instant, Melquíades' manuscript intertextually resembles the narrator's past/present reminiscences in A la recherche du temps perdu. We mentioned above that the narrator's past/present reminiscences constituted "natural" metaphors. On the grounds of the common effect which they share with the Proustian past/present reminiscences, therefore, I propose that the device utilized by Melquíades which allowed him to intimate a century of past daily episodes in the context of a single moment was the same device used by Marcel Proust in A la recherche du temps perdu—a series of interlocking macrometaphors which reduce themselves to one common truth. Because the history of the "living" Buendía family (as lived in the context of Cien años de soledad) is a reflection of Melquíades' manuscript, we may assume that the mechanism which allowed Melquíades to intimate a hundred pasts simultaneously in the context of one instant will also manifest itself in its physical double—the narration of Cien años de soledad.
We saw that the architectonic structure, characterizations, imagery, ideas and other phenomena discussed in *A la recherche du temps perdu* converge into one essential truth—the coupling of contrary opposites as the law common to life and art—through the metaphor-like structure which they all manifest. Similarly, García Márquez' *Cien años de soledad* constructs itself upon reflective, metaphor-like structures which manifest themselves in the repetitive nature of the Buendía family, in the history of the family and Macondo, in the series of conflicts which Macondo and the Buendía family are engaged in, and through the dichotomy of life and death.

The marital couple who engender the Buendía race incarnate the metaphor-like pattern traced by their descendants. Although their different surnames would appear to indicate that Ursula Iguarán and José Arcadio Buendía are from different families, we discover that they are first cousins from two families who have interbred for centuries. They are united, therefore, by a common blood and a common guilty conscience which bind them on a level that is infinitely more profound than the spiritual bond of marriage or love:

Era un simple recurso de desahogo, porque en verdad estaban ligados hasta la muerte por un vínculo más sólido que el amor: un común remordimiento de consciencia. Eran primos entre sí. Habían crecido juntos en la antigua ranchería que los antepasados de ambos transformaron con su trabajo y sus buenas costumbres en uno de los mejores pueblos de la provincia (24-25).

The descendants of this metaphor-like union (two apparently dissimilar entities joined by an internal similarity)
give rise to another macrometaphor: they fall into two basic types which, despite their different physical and mental characteristics, are reunited irrevocably with each other by their common solitary look—the sign of the Buendía family. Ursula, the matriarchal grandmother who was one partner of the marital relationship that engendered the family, notes that the insistent repetition of the original family's names appears to be accompanied by the repetition of the physical and psychological characteristics which were originally designated by those names, with the result that the men of the family divide themselves into two distinct types: whereas the Aurelianos are withdrawn, but with lucid minds, the José Arcadios are impulsive and enterprising, but marked with a tragic sign. (The mirror correspondence of names to physical characteristics foreshadows, and macrometaphorically reflects the correspondence which is established in the final pages of the novel between representation (Melquíades' manuscript) and physical reality (the living reality of the Buendías depicted in the novel). This binary opposition of names and character types is apparently broken down, however, by the appearance of two twins—José Arcadio Segundo and Aureliano Segundo—who are so much alike in their childhood that they do not look like two brothers, but like a trick with mirrors: "Era tan precisa la coordinación de sus movimientos que no parecían dos hermanos sentandos el uno frente al otro, sino un artificio de espejos" (154). Consequently, they are shuffled like a deck of cards until the one who was apparently named José Arcadio grows up
manifesting the physical characteristics of the Aurelianos, and vice versa. In spite of their physical dissimilitude in later years, however, the twins (and the two family types) are united by the family's solitary air:

If we compare the pattern traced by the development of the family to the structure and ensuing movement of signification of a metaphorical phrase, their architectonic similarity becomes evident: like the two terms engaged in a metaphor, the family manifests two distinctly different character types. Just as a metaphorical phrase engenders a movement of reverse polarity
when the characteristics associated with one of its terms superimpose themselves upon the qualities associated with the other term and momentarily abrogate the distinction between them, so the twins first manifest a total reversibility of all characteristics, and then a reversibility of the names which usually designate a defined set of characteristics. The reverse polaric movement engendered by a metaphorical phrase reveals the common essential nature shared by externally dissimilar phenomena. Similarly, the reversibility of the two twins (and the two physical types which characterize the family structure) illuminates their common essential nature—the family's solitary air.

Through the repetition of family characteristics (which manifests itself in the descendants' names, physical and psychological traits, behavioural patterns, speech patterns and even in the "hereditary memories" which the offspring possess), past time is continually brought into the context of the present. Aureliano Triste's plans for bringing the railroad into Macondo, for example, are an exact replica of his grandfather's (José Arcadio Buendía's) earlier project for solar warfare (195). Dialogue patterns also begin to repeat themselves. After the four years of rain which almost destroys Macondo, José Arcadio Segundo unknowingly repeats a former phrase of Ursula, his great-grandmother, and Ursula unthinkingly answers with the response that Colonel Aureliano Buendía gave to her years earlier in his death cell; thereby reaffirming Ursula's suspicions that time is not passing, but turning in a
395

circle:

Al reconocer la voz de la bisabuela, movió la cabeza hacia la puerta, trató de sonreír, y sin saberlo repitió una antigua frase de Ursula.

--Que quería--murmuró--, el tiempo pasa.

--Así es--dijo Ursula--, pero no tanto.

Al decirlo, tuvo conciencia de estar dando la misma réplica que recibió del coronel Aureliano Buendía en su celda de sentenciado, y una vez más se estremeció con la comprobación de que el tiempo no pasaba, como ella lo acababa de admitir, sino que daba vueltas en redondo (291-292).

García Márquez does not directly state (like Proust) that the repetition in the present of an action, word, sound or sensation from the past causes the past moment to emerge into the context of the present, but his notion of time turning in a circle gives rise to the same effect: for Ursula, who has experienced both the original past dialogue and its repetition in the present, the past and present have become one, through the intermediary of a phrase common to them both.

José Arcadio Buendía, the founder of Macondo, represents two opposing contradictory forces enshrined in one body. Although he is repeatedly trying to escape temporality and the limitations placed upon objects by nature, he paradoxically attempts to preserve the past reality previously associated with objects during the insomnia plague which inflicts Macondo, by labelling things and providing written descriptions outlining the function of each object. Although Macondo was founded as a result of José Arcadio Buendía's desire to rupture with his past, he fears "the idiocy that has no past" ("una especie de
idiotez sin pasado", 46) that a total loss of memory might give rise to. José Arcadio's essential nature, therefore, seems to be conflict itself.

The conflict between autonomous freeplay and externally imposed restraint which José Arcadio Buendía represents is sustained and repeated in his descendants. After his father's failure to clearly establish a system of freeplay, Aureliano and most of the other inhabitants of Macondo take up the struggle: the thirty-two civil wars which the liberals fight against the conservatives are a macrocosmic double of José Arcadio's struggle to escape his past, temporality and the limitations of nature. In its most ideal form, the war between the liberals and the conservatives is purportedly a war between decentralization, socialism and the negation of a supreme power, versus centralization governed by a "god-given authority" which upholds a hierarchic order. While counselling his son-in-law Aureliano about the nature of the political struggle in which the town is engaged, Don Apolinar Moscote proclaims that the liberals are all freemasons who want to hang priests, recognize the rights of illegitimate children, and cut the country up into a federal system that would take power away from the supreme authority. The conservatives, by contrast, who he feels have received their power directly from God, propose the establishment of Christianity, public order, family morality and are not prepared to let the country be broken down into autonomous entities:

Como Aureliano tenía en esa época nociones muy
confusas sobre las diferencias entre conservadores y liberales, su suegro le daba lecciones esquemáticas. Los liberales, le decía, eran masones; gente de mala índole, partidaria de ahorrar a los curas, de implantar el matrimonio y el divorcio, de reconocer iguales derechos a los hijos naturales que a los legítimos, y de despedazar al país en un sistema federal que despojara de poderes a la autoridad suprema. Los conservadores, en cambio, que habían recibido el poder directamente de Dios, propugnaban por la estabilidad del orden público y la moral familiar; eran los defensores de la fe de Cristo, del principio de autoridad, y no estaban dispuestos a permitir que el país fuera descuartizado en entidades autónomas (90).

Don Moscote's ideal view of conservatism is counteracted somewhat in the text by the manner in which the conservative military forces repress the first stages of the planned liberal uprising, led by Dr. Noguera: they split Father Nicanor's head open with a rifle butt, and beat to death a woman who has been bitten by a mad dog (95). The innate resemblance of the two opposing camps clearly reveals itself, however, once the power struggle erupts into war. After the liberal forces liberate Macondo from the Conservatives' rule of terror, Colonel Aureliano leaves his nephew Arcadio in control of the town. The new Liberal leader soon becomes the cruelest ruler that Macondo has ever known. Don Apolinar Moscote, the town's leading conservative, ironically proclaims, "Esto es el paraíso liberal", minutes before he is dragged out of his destroyed house and publically flogged for saying so (98). Thus, the common weapon used by both armed camps is brute force, not ideals. As the struggle continues, the reversibility of the two sides becomes even more apparent: soldiers who previously fought on the side of the conservatives change their colours when
survival dictates that to be the most sensible course of conduct, and go off and fight for the liberals. Captain Enrique Carniceró, the man in command of the firing squad who is to execute Colonel Aureliano Buendía, throws down his weapon when his life is threatened by Aureliano's brother, José Arcadio II, and immediately joins forces with the liberal colonel whose life he almost ended minutes earlier (118). The most important criterion for the majority of people involved in the struggle, therefore, does not seem to be the set of ideals which are apparently the cause of the conflict, but perpetuation of the struggle itself.

The sustained conflict between the liberals and the conservatives ultimately reveals that their common essential nature resides in the tension which their struggle perpetuates. After the peace treaty of Neerlandia, the former tension engendered from the struggle of the liberals against the conservatives is replaced by the struggle of Macondo's working class with their employer, the American Banana Company. Like Colonel Aureliano Buendía, the workers are apparently not successful in their struggle to gain power, and are almost totally annihilated. Nature takes up their fight, however, and the Banana Company is forced to close its operations and abandon the town as a result of the four years of rain which follow the massacre of the protesting workers. Paradoxically, the defeat of the Banana Company (the side which apparently represents external restraint) closely resembles José Arcadio Buendía's defeat (the man who engendered the side which apparently
signifies individual freeplay). Like José Arcadio Buendía, the Banana Company tried to transcend nature: just as José Arcadio tried to find the philosopher's stone, create gold from base metals through alchemy and invent a machine that would transcend time, so the Banana Company pretended that they could change the schedule of the rains. Whereas José Arcadio Buendía attempted to nullify his crime of murder by leaving his place of origin, so the Banana Company tried to abrogate its felony of mass murder by rewriting the history of Macondo. The end of the first era of Macondo, therefore, resembles the beginning of that era, and the macrometaphorical correspondence which links the events of the town's first years to the events which characterize its last years clarifies the innate similitude of the two opposing ideological camps whose struggle constituted the history of that era. After the four years of rain which ruin the Banana Company's operations in Macondo, the town is reduced to the state of innocence which characterized its first years. The gypsies come once more to Macondo with their magnetized ingots and magnifying glasses, and repeat the tricks that duped the town's original inhabitants (300).

The succession of conflicts between opposing orders in the novel has progressed from an individual's struggle against the established order of his own past, to a town's struggle against the external order of the district magistrate, to a region's struggle against the ruling power of the country, to an international company's struggle against the cosmic forces of nature. All of the above conflicts of opposing orders have
three factors in common: they are all struggles between non-centred freeplay and centrality; they are all brought to an apparent end through death or defeat; and they are all replaced by another conflict which brings the same forces into play. As a result of their similarities and their contiguity in the text, these conflicts enter into a macrometaphorical rapport with each other, which clarifies their common essential nature—a conflict that is characterized by the reversibility or innate similarity of opposed terms.

We mentioned above that each succeeding conflict in *Cien años de soledad* is brought to an apparent end through death or defeat, and is then immediately replaced by another conflict which brings the same forces into play. We could say, therefore, that the end of conflict is synonymous with its beginning; that death paradoxically engenders a new life. The theme of a life after death occurs repeatedly in *Cien años de soledad*, and consequently infers a reflective, reversible rapport between life and death. After dying on the sands of Singapore, Melquíades allegedly returns to life because he cannot bear the solitude of death. He paradoxically takes refuge, however, with a family that is marked with the sign of solitude—the Buendías. Through the intermediary of their common solitary quality, a macrometaphorical correspondence establishes itself between the "living" Buendía family and death. Similarly, Amaranta Buendía appears to have the capacity of communicating more through death than she did in life. Although she spent her whole life rejecting people who attempted
to establish communication with her, she breaks her bond of non-
communication in order to carry letters and greetings from the
living to the dead. By doing so, she implies that the dead are
as alive as the living. Life may also engender itself from
apparently inert (dead) material in Cien años de soledad: when
Colonel Aureliano enters Melquiades' room to search for traces
of a past which existed before his thirty-two wars, he discovers
that a yellow flower has spontaneously grown out from between
the pages of Melquiades' manuscript:

Una vez abrió el cuarto de Melquiades, buscando los
rastros de un pasado anterior a la guerra, y sólo
encontró los escombros, la basura, los montones de
porquería acumulados por tantos años de abandono. En
las pastas de los libros que nadie había vuelto a
leer, en los viejos pergaminos macerados por la
humedad había prosperado una flora livida, y en el
aire que había sido el más puro y luminoso de la casa
flotaba un insoportable olor de recuerdos podridos
(212).

Years earlier, when Aureliano Segundo entered the room for the
first time, the appearance of Melquiades' manuscript was
compared to a living entity also: the bindings of the books,
consisting of a cardboard-like material, were pale, like human
skin: "En los anaqueles estaban los libros empastados en una
materia acartonada y pálida como la piel humana curtida, y
estaban los manuscritos intactos" (163-164). The reflective
correspondence between Melquiades' manuscript and the Buendía
race is also suggested through the intermediary of these cross-
referential symbols. The yellow flower which grows up between
the manuscript (whose cover resembles human skin) recalls the
rain of yellow flowers which fell from the sky the day that José
Arcadio Buendía died:

Entonces entraron al cuarto de José Arcadio Buendía, lo sacudieron con todas sus fuerzas, le gritaron al oído, no pudieron despertarlo. Poco después, cuando el carpintero le tomaba las medidas para el ataúd, vieron a través de la ventana que estaba cayendo una llovizna de minúsculas flores amarillas (128).

The yellow flower growing from the "dead" pages of the manuscript symbolically suggests a "life" engendered by the book itself. The presence of the flower divides the manuscript into two parts, and it grows from the meeting point of the two divided-yet-joined parts of the book, like the essence disengaged by the combination of dissimilar phenomena in a metaphorical phrase.

Although there are many deaths and rebirths depicted in Cien años de soledad, it is the death of the last living inhabitant of Macondo--Aureliano Babilonia--which unlocks the secret of the apparent total reversibility of past and present, life and death in the novel. In Proust's A la recherche du temps perdu, we saw that the past/present reminiscences experienced by the narrator are macrometaphorically linked to works of art through the intermediary of their common effect--they regain past time. Just as the superimposition of a past moment onto a present moment revealed an "atemporal" moment of "pure" time which was neither of the past nor of the present (VIII, 228), so the narrator realized that he could regain the essential truth of his past life experience by writing it into a literary work, which would then enter into a reflective relationship with the past life which gave rise to it and with
the life experience of his reader who was reading it, and thus clarify the atemporal, transcendent truth common to life and to the literary work. Just before his final death in Macondo, Melquiádes declares that he no longer fears death because he has "found immortality" (70). Because he makes this assertion immediately after he finishes his manuscripts, his "immortality" appears to be somehow connected to his writings. After his death, Melquiádes' room is free from the ravages of time: years later, José Arcadio Segundo and little Aureliano both recognize that, in Melquiádes' room, it is always March and always Monday, and they consequently comprehend that their forefather José Arcadio Buendía was right when he sensed that time could splinter and leave an eternalized fragment in a room:

En el cuartito apartado, adonde nunca llegó el viento árido ni el polvo ni el calor, ambos recordaban la visión atávica de un anciano con sombrero de alas de cuervo que hablaba del mundo a espaldas de la ventana, muchos años antes de que ellos nacieran. Ambos descubrieron al mismo tiempo que allí siempre era marzo y siempre era lunes, y entonces comprendieron que José Arcadio Buendía no estaba tan loco como contaba la familia, sino que era el único que había dispuesto de bastante lucidez para vislumbrar la verdad de que también el tiempo sufría tropiezos y accidentes, y podía por tanto astillarse y dejar en un cuarto una fracción eternizada (303).

The "immortality" of Melquiádes' room is a reflection of the immortal "being" enshrined in the manuscripts contained within it.

Aureliano IV was not able to decipher the code in which Melquiádes' manuscript was written until he recognized a correspondence between the text and the reality outside the
text, which established itself through an event depicted in both realities—the child being eaten by the ants. The lived event reflected the written event and consequently allowed Aureliano Babilonia to simultaneously perceive the truth about the nature of the writings and about himself (his own origin). Similarly, the series of deaths and rebirths which occur in the novel are "lived experiences" which enter into a reflective, macrometaphorical rapport with the final "death" in the novel—the annihilation of the Buendía race: the superimposition of the formerly established pattern (death/life) upon the "final" event intimates that a life will follow that death. The "life" that is engendered from the "death" which marks the end of the "living" Buendía race is the "life" of the Buendía family as characters in Melquíades' manuscript (Cien años de soledad). In turn, the literary work (Cien años de soledad) depicting the Buendía race will enter into a macrometaphorical correspondence with the life experience of its reader, and will thus transcend time and death by disengaging (through the intermediary of the reflective relationship that will establish itself between the life depicted in the text and the life of its reader) the "atemporal" truth about human reality which is common to both of them.
G. METAPHOR: THE CROSSROADS OF LIFE AND ART

In the course of our brief structural examination of Cervantes' *Don Quixote*, Diderot's *Jacques le fataliste et son maître*, Thomas Mann's *Der Zauberberg*, Cortázar's *Rayuela*, and García Márquez' *Cien años de soledad*, we have seen that all of these works engender a similar play of contradictory oppositions, whose ensuing reverse polaric movement intimates the unexpressed common essential nature of unlike, or even diametrically opposed realities. We concluded that this reverse polaric movement reflects on a macro-scale the movement of signification engendered by the combination of two dissimilar entities in a metaphorical phrase. In all of the above works, the play of oppositions manifests itself at the level of characterization, poetic imagery, symbols, milieus, and ideas (philosophies of life, abstract concepts) discussed in the work.

Like a metaphorical phrase, the combination of dissimilar terms within the novels examined reveals a truth or essence about human reality that transcends the play of contradictory elements in which it is enmeshed. In my brief commentary on Sophocles' three "Theban" plays (*Oedipus Rex*, *Oedipus at Colunus*, *Antigone*), I suggested that the unexpressed truth intimated by the struggle between "the will of the gods" and "the will of man" (the primary macrometaphorical opposition in each of the three plays) is the "law of life" as the coupling of opposites.¹³

The text of Cervantes' *Don Quixote* suggests a truth similar to that which wordlessly presents itself through Sophocles'
three plays. Although the primary macrometaphorical structures underlying Cervantes' novel are the apparently irreconcilable oppositions of "madness/reason" and "literature/life", the main character of the novel--Don Quixote--signifies the common ground of these oppositions because he inhabits both sides of them: at the beginning of the "Primera Parte" of his story, he is purportedly mad; at the end of the "Segunda Parte", he is purportedly rational; in the "Primera Parte", he attempts to live his life like a literary character (a knight errant); in the "Segunda Parte", his former life experience has been written down and he has become a literary character. Like Oedipus' life, the essential quality of Don Quixote's life resides in a play of contradictory terms. Unlike Sophocles, however, Cervantes articulates the "truth" about his character which transcends the play of contradictions which caused it to reveal itself: whether he is Alonso Quijano (who is sane) or Don Quixote de la Mancha (who was mad), his friends realize that he has always been well-loved, kind, of an amiable disposition; and that is his "true" self (589).

Correspondingly, after narrating a story whose entire plot revolves around the perpetual conflict engaged in by two apparently diametrically opposed characters--Jacques and his master--who represent two contradictory philosophies of life (free will and predestination), and whose continual interactions only reveal their total reversibility, Diderot's narrator in *Jacques le fataliste et son maître* concludes that his objective in writing the novel was to tell the "truth", and he considers
that he has succeeded in doing so (265). Although he never specifies the exact nature of the "truth" which he expressed through his narrative, the perpetual reversibility of the contradictory terms (characters, ideas) around which the novel is constructed suggests that "truth" reveals itself through conflict, and is the inexpressible common term which sustains both sides of an opposition.

Like Marcel Proust's *A la recherche du temps perdu*, we saw that Thomas Mann's *Der Zauberberg* manifests a profound dialectical organization of all of its novelistic material. Although there are many oppositions explored simultaneously in the novel, we concluded that the dichotomy of external appearance/internal reality (matter/spirit) was the primary macrometaphorical construction in conjunction with which all of the other oppositions interacted. We also saw that Thomas Mann devotes an entire chapter in his novel to a discussion of the "life principle", which he defines as a half-painful, half-sweet balancing: neither matter nor spirit, but something between the two (292). He also alleges that one can point to no form of life which does not owe its existence to procreation by parents (291). He implies, therefore, that life is a contradictory phenomenon which realizes itself through the convergence of opposed terms. In a chapter ("Spaziergang") dedicated to a comparative study of the time of narration and the time of real life, Mann's narrator concludes that the end and aim of the "critical principle" can be but one thing: the law of life (577). Because the novel engenders (through its
characterizations, milieus, ideas, imagery) a movement of reverse polarity between opposed terms that structurally resembles the conditions which Mann's narrator deems necessary for life, we concluded that the structure of the novel reflects the "law of life". Correspondingly, the "truth" revealed through the novel's play of oppositions is the law of life: the balancing of contradictory terms in each other and the consequent "birth" of an inexpressible presence (the life force) which transcends the duplicity of difference.

In Cortázar's *Rayuela*, the protagonist Oliveira attempts to realize--through his journey of self-discovery--an internal truth which transcends the limitations of binary reasoning. Oliveira ultimately realizes that the "truth" he seeks intimates itself through an unspeakable state of "oneness" born from the combination of unlike phenomena or even diametrically opposed entities (403-404). Because the novel *Rayuela* is really two books in one, we concluded that the interaction of the two books' dissimilar forms of writing (linear, chronological versus labyrinthine, metaphorical) also suggests a "truth" about the manner in which writing can express the internal reality of things.

Like Miguel de Cervantes, Marcel Proust and Julio Cortázar, Gabriel García Márquez presents a comparison between literature (Melquíades' manuscript) and life (the life of the Buendía family) within of the totality of his novel *Cien años de soledad*. Aureliano Babilonia is only able to decipher Melquíades' manuscripts and perceive the truth about his origin
after he experiences an event in his lived reality (the child being dragged away by the ants) which corresponds to a phrase in Melquíades' manuscript. A metaphor-like play of reflected doubles, therefore, reveals the "truth" to him. When he begins to decipher the manuscript, he realizes that Melquíades had written it in such a way that one hundred years of daily episodes co-existed simultaneously in a single instant of time. We hypothesized that, because of its ability to transcend temporality, the structure of Melquíades' manuscript must be metaphor-like. To prove our theory, we examined metaphor-like structures which manifested themselves in the development of the Buendía family and Macondo, as the latter, according to Aureliano Babilonia's discovery, are reflections of the events and characters depicted in Melquíades' manuscript.

Although Cortázar and Proust are the only authors of works we have examined who discuss, in the context of their narratives, the play of doubles (reflective relationship) which establishes itself between a reader and his book (Cortázar's character Morelli advocates that, in order for a literary work to be an opening onto a more authentic reality, it must oblige the reader to become a participant of the experience through which the novelist is passing (452); similarly, Proust's narrator proposes that a literary work acts as a mirror in which the reader can perceive his true self--the truth which is common to the literary work and its reader, which can only reveal itself through their interaction, VIII, 276, 424), each of the novels submitted to analysis in this chapter gives rise to a
similar effect: the metaphor-like architectonics of the text causes the narrative to intimate a "truth" which transcends the play of oppositions depicted in the work. That truth can only reveal itself, however, through the metaphor-like play of reflected doubles which establishes itself between the literary work and its reader, who recognizes in the work the contradictory terms (life/death, madness/reason, internal reality/external appearance) wherein resides the essential nature of human experience.
1 In "Pour une lecture rétrospective", Jean Ricardou cautions his reader on the danger of adopting a "prospective" attitude when conducting intertextual comparisons of literary works from different time periods (a "prospective" attitude considers today's literature in light of the past's) and proclaims the necessity of assuming a "retrospective" attitude, which would consider the literature of the past in the light of today's. Whereas a "prospective" attitude tends to minimize innovations of today's text, the "retrospective" attitude tends to stress the innovations of the text of the past (cf. 57-58). Ricardou proposes subjecting Proust's *A la recherche du temps perdu* to a "retrospective" analysis in light of the recent literary movement which has been named the "New Novel". He suggests that, from this perspective, we immediately perceive in Proust's work a "monumental metamorphosis: a famous linguistic operation, metaphor, undergoes a radical change in function. It used to be mainly expressive or representative; with Proust, it becomes productive" (58). We mentioned in the Introduction to this dissertation that Ricardou classifies "productive", "anti-representative" metaphor as "ordinal metaphor". He proposes that this kind of metaphor is particularly active in the "New Novel"; "that we find it at work in Alain Robbe-Grillet's *La Jalousie*, in Claude-Simon's *Triptyque*, as well as in a novel he "committed" himself, *La Prise de Constantinople*" (cf. 62).

Although I agree with Ricardou that Proust's vision of metaphor and literary structure manifests itself in the "New Novel", I do not accept his proposition that "productive" metaphor first manifested itself in Proust's work. I would rather like to consider *A la recherche du temps perdu* as the finest contemporary illustration of a literary work whose structure is metaphorical. Hopefully, this chapter will clarify my premise. Like Ricardou, I regard my study as "retrospective" rather than "prospective". However, rather than only looking back at Proust's work and studying it in relation to works of the present, I propose examining literature on "both sides" of Proust's masterpiece--works which were written before the *Recherche* (which Proust's novel reflects in itself) and works which came after Proust's work (which reflect in themselves the structural nature of the *Recherche*).
Miguel de Cervantes Saavedra, *El Ingenioso Hidalgo Don Quixote de la Mancha*. Edición de Luis Andrés Murillo, Primera Parte and Segunda Parte (Madrid: Editorial Castalia, 1978), p. 157. All further quotations from or references to Don Quixote, Primera and Segunda Parte, will refer to this edition, and the corresponding pagination will appear in parentheses in the text, immediately after the reference or quotation.

Denis Diderot, *Jacques le fataliste et son maître* (Paris: Garnier-Flammarion, 1970), p. 37. All further quotations from or references to Jacques le fataliste et son maître will refer to this edition, and the corresponding pagination will appear in parentheses in the text, immediately after the reference or quotation.

"Accomplice/opponent" implies that the two partners of the relationship are united by their mutual antagonism, and their unacknowledged innate similitude.

Thomas Mann, *Der Zauberberg* (Frankfurt am Main: Fischer Verlag, 1924, 1952, 1983) p. 290. All further quotations from or references to Der Zauberberg will refer to this edition, and the corresponding pagination will appear in parentheses in the text, immediately after the reference or quotation.

We already established in Chapter Two of this dissertation (cf. p. 48) that a metaphor is essentially a binary opposition.

Peeperkorn is depicted as a man with great "presence" who paradoxically never says anything intelligible when he speaks. Despite his blustering, incoherent phrases, however, his physical presence and his gestures speak for him in an eloquence which transcends speech: "Er hatte nichts gesagt; aber sein Haupt erschien so unzweifelhail bedeutend, sein Mienen- und Gestenspiel war demmassen entschieden, eindringlich, ausdrucks voll gewesen, dass alle und auch der lauschende Hans Castorp höchst Wichtiges vernommen zu haben meinten oder, sofern ihnen das Ausbleiben sachlicher und zu Ende geführter Mitteilung bewusst geworden war, dergleichen doch nicht vermissten." (p. 581, *Der Zauberberg*).

Julio Cortázar, *Rayuela* (Buenos Aires: Editorial Sudamericana, 1973), p. 40. All further quotations from or references to Rayuela will refer to this edition, and the corresponding pagination will appear in parentheses in the text, immediately after the reference or quotation.


Gabriel García Márquez, Cien años de soledad (Buenos Aires: Editorial Sudamericana, 1967), p. 359. All further quotations from or references to Cien años de soledad will refer to this edition, and the corresponding pagination will appear in parentheses in the text, immediately after the reference or quotation.

CONCLUSION: INTERTEXTUAL MACROMETAPHORS: CONDUCTING RESEARCH WITH A TELESCOPE

In *Le temps retrouvé*, after he has discovered the rule of metaphor and the reflective relationship it establishes between nature and a work of art, the narrator commences writing his own literary work. He compares his investigatory method to conducting research with a telescope—bringing together separate worlds which are in reality situated a great distance from each other, but which reflect each other because they manifest the same general laws:

Bientôt je pus montrer quelques esquisses. Personne n'y comprit rien. Même ceux qui furent favorables à ma perception des vérités que je voulais ensuite graver dans le temple, me félicitèrent de les avoir découvertes au "microscope" quand je m'étais au contraire servi d'un télescope pour apercevoir des choses, très petites en effet, mais parce qu'elles étaient situées à une grande distance, et qui étaient chacune un monde. Là où je cherchais les grandes lois, on m'appelait fouilleur de détails (VIII, 433).

We saw, in Chapter Two of this dissertation, that the multiple individual worlds which Proust brings together in *À la recherche du temps perdu* (homosexuality, the "two ways", the magic lantern, dreams, past/present reminiscences, plants, names of people and places, steeples, literary texts and other works of art) all converge telescopically through their mutual metaphor-like structure and effect. On the grounds of this common denominator which manifests itself at all the levels of the novel's architectonics (characterizations, milieus, ideas,
symbols, textual organization), I concluded that the "truth" which intimates itself through *A la recherche du temps perdu* is the mirror relationship between the metaphorical mechanism and the "law of life" (the coupling of contradictory elements).

Just before commencing his literary work, Proust's narrator comments that, because life has a "limited number of threads" (VIII, 263), and because his novel will reflect "general laws" which will express themselves through generalized characters and situations which are reduced from multiple real-life personalities and events, his literary creation will inevitably duplicate truths expressed in previous works of art. He realizes that some of the experiences which gave him his happiest moments have already been recorded in literature. Gérard de Nerval in *Sylvie* and Chateaubriand in *Mémoires d'Outre-Tombe* previously documented sensations the same as that engendered by his experience of the tea and the madeleine, for example (VIII, 287). The narrator consequently comprehends that, in order to write his own "original" literary work, he must renounce all previous literary works—even those which are dearest to him—and be guided instead by an inner truth which bids itself be written. By following the dictates of this truth which originates in himself, however, he understands that he will stumble upon what he has renounced, because the truth written into his book will reflect the truth expressed in previous literary works:

... on ne peut refaire ce qu'on aime qu'en le renonçant. Ce serait un livre aussi long que les *Mille et une nuits* peut-être, mais tout autre. Sans
doute, quand on est amoureux d'une oeuvre, on voudrait faire quelque chose de tout pareil, mais il faut sacrifier son amour du moment, ne pas penser à son goût mais à une vérité qui ne vous demande pas vos préférences, et vous défend d'y songer. Et c'est seulement si on la suit qu'on se trouve parfois rencontrer ce qu'on a abandonné, et avoir écrit, en les oubliant, les Contes arabes ou les "Mémoires de Saint-Simon" d'une autre époque (VII, 437).

Proust's narrator implies that a correlative truth intimates itself through all great literary works from all ages, because that "truth" is a reflection of the common essential nature of human reality.

In Chapter Three of this dissertation ("Literature as Macrometaphor"), we proceeded by a method which has much in common with Proust's narrator's "telescopic" method of writing: we brought together different worlds which are situated vast distances from each other (literary works from different epochs and different literary traditions) and through their comparison, we illustrated that they manifest a common truth—the essential quality of human reality, which expresses itself in art through a metaphor-like, architectonic structure: the contiguity/superimposition/comparison of contradictory or dissimilar phenomena whose ensuing interactions within the work reveal their common essential nature (the "internal" reality of things) which eludes expression through everyday discourse. We concluded that the metaphor-like structure of these works enables them to express this internal reality because it reflects the "law of life". In two of the novels submitted to analysis, we saw that the "law of life" is discussed in the context of the work: Marcel Proust's narrator defines life as
the coupling of contrary opposites ("l'accouplement des éléments contraires", VI, 127); Thomas Mann's narrator correspondingly describes life as a half-painful, half-sweet balancing between matter and spirit ("... süß-schmerzlich-genauer Not auf dem Punkt des Seins Balancierenden. Es war nicht materiell und es war nicht Geist", 292), and asserts that one can point to no form of life that does not owe its existence to procreation by parents ("... während kein Lebewesen aufzuweisen war, das nicht einer Elternzeugung sein Dasein verdankt hätte", 291). Both definitions imply that "life" results from an interaction of contradictory terms and resides in their mutual, meticulous counterbalancing. Similarly, the metaphorical process entails the combination of externally dissimilar entities whose union extricates a common essential nature which simultaneously resides in both sides of the opposition, and also transcends it. In A la recherche du temps perdu and Der Zauberberg, we observed that the innate, structural similitudes shared by the articulated "life principle" and the other textual elements (ideas, events, milieus, characterizations, imagery, organization of material) which comprise these works infer that the "inexpressed truth" which articulates itself through the totality of these novels is the "law of life". Although the other works examined in Chapter Three do not mention the "law of life" in their textual context, I concluded that their innate "truth" is nevertheless analogous to that expressed through Proust's and Mann's literary works, because their textual reality also consists of a multi-levelled play of dichotomous
terms whose cross-referentiality and reverse polaric interactions intimate a common essential nature (the "life consciousness" of the novel) which transcends the play of differences through which it discloses itself.

Because we have conducted our research "with a telescope", it is not surprising that the common essential nature which we perceived in all of the works examined should recall to mind (or macrometaphorically connect itself with) Heraclitis' theory of the "beautiful harmony" resulting from the combination of dissimilar entities. Heraclitis proposed that conflict is the source of all life: "The unlike is joined together, and from differences result the most beautiful harmony, and all things take place by strife."¹ Marcel Proust's A la recherche du temps perdu indicates that the internal reality of things is a reality superior to external appearance. Almost twenty-five hundred years earlier, Heraclitis similarly proclaimed that "the hidden harmony is better than the visible".² In the course of our investigation of the intertwined themes of the Recherche, and during our subsequent comparative study of five other novels from different time periods which manifest a similar metaphor-like architectonics, we saw that, in each individual work, apparently contradictory entities (madness/reason, master/servant, free will/predestination, life/death, life/fiction, external appearance/internal reality) frequently reveal themselves to be reversible, internal doubles of each other. Just as Proust illustrates that the apparently irreconcilable "two ways" and all they represent are in fact
joined together both geographically and socially, so Heraclitis hypothesized that "they do not understand how that which separates unites with itself. It is a harmony of opposition, as in the case of the bow and the lyre." Thomas Mann, in "Forschungen" (Der Zauberberg) suggested that life is the existence of the "actually impossible to exist" (292), and that "man is the lord of counterpositions" (523). Correspondingly, Heraclitis suggested that "we both are and are not". The common ideas which express themselves through Heraclitis' On Nature (530-470? B.C.) and Proust's À la recherche du temps perdu (1913-1927) suggest the existence of a "life principle" which transcends time and the distinctions between different languages, cultures and literary genres which "time" brings.

Approximately one hundred years after Heraclitis wrote his famous book On Nature on the city of Epheseus in Ionia, the philosopher Aristotle (384-322 B.C.) wrote a treatise on The Art of Poetry in Athens, wherein he proposed that a "complex" tragic plot distinguishes itself by the precipitation of catastrophe through "reversal", "discovery", or both. He stressed that these devices arise out of the very structure of the plot. A "reversal" ("peripeteia") is a change of a situation into its opposite (from good fortune to bad fortune, for example, or from bad fortune to good.) To illustrate his definition, he provided an example of "reversal" from Oedipus: the messenger who comes to gladden Oedipus and to release him from his fears about his mother actually produces the opposite effect by revealing to him the secret of his birth. Aristotle defined "discovery" as a
change from ignorance to knowledge, and suggested that the best kind of "discovery" is the one combined with "reversals", like the previously mentioned "reversal" in the Oedipus.\(^6\) Such discoveries combined with reversals in tragedy will arouse either "fear or pity" in the audience, in such a way as to accomplish a purgation ("kartharsis") of such emotions:

Tragedy, then, is a representation (mimesis) of an action (praxis) that is serious, complete and of a certain magnitude, in language pleasurably and variously embellished suitably to the different parts of the play, in the form of actions directly presented, not narrated; with incidents arousing fear and pity in such a way as to accomplish a purgation (kartharsis) of such emotions.\(^7\)

Aristotle implied that the spectator is relieved of the emotions of fear and pity through the transference of those emotions onto the tragic character depicted on the stage: "kartharsis" occurs when the spectator sympathizes (identifies himself) with the tragic hero. Because this "doubles" relationship linking the spectator to the hero engenders itself as a direct result of the processes of "reversal" and "discovery"—the essential structures of tragic plot—Aristotle's theoretical treatise on art infers that the processes of "reversal" (the reverse polarity of opposites) and "discovery" (transcendence to a state of enlightenment) are forces which characterize the inherent nature of human reality; and by incorporating in itself structures which engender these forces, a good tragedy functions as a mirror in which the spectator can see himself.

Aristotle never compared Greek tragedy to a metaphor, but the mechanisms which he indentified with a good
tragedy (reversals, discoveries, katharsis) closely resemble the forces engendered by a metaphorical phrase. In the *Art of Poetry*, Aristotle defined metaphor in terms of transference: "Metaphor consists in the transference of a name (from the thing which it properly denotes) to some other thing, the transference being either from genus to species or from species to species, or by analogy and proportion." A "reversal" in tragic plot (the change of a situation into its opposite) is also a transference (or substitution) of one term for another. By suggesting that the best kind of "discovery" (a change from ignorance to knowledge) in tragic plot is one combined with "reversals", Aristotle implied that knowledge (enlightenment, transcendence) is intrinsically related to "reversals". He did not utilize the term "knowledge" in relation to poetic diction, but he did propose that the purpose of "rare, metaphoric, ornamental" and other such special forms of speech is to "raise language above the commonplace." If "knowledge" in tragedy signifies enlightenment, and if enlightenment denotes transcendence above the commonplace, then the combination of reversal and discovery in tragic plot accomplishes on a macroscale what metaphor engenders at the level of language (diction).

Friedrich Nietzsche's perception of Greek tragedy--of its origins and the forces it brings into play--had much in common with Heraclitus' vision of harmony springing from the reconciliation of opposites, and with Aristotle's explication of the processes of "reversal" and "discovery" in tragic plot, and the consequent "katharsis" which results. In *Die Geburt der*
Tragödie (1872), Nietzsche proposed that the cornerstone of Ancient Greek tragedy and the cause of its cathartic effect is its establishment of a play of doubles between two diametrically opposed forces--the Apollonian and the Dionysian: "Jetzt aber folge mir zur Tragödie und opfere mit mir im Tempel beider Gottheiten!" The purpose of Greek tragedy, according to Nietzsche, was the reconciliation of Apollonian beauty and imagery with its source and its opposite--the terror of undifferentiation (Dionysian "oneness"). Within the representation of tragedy, according to his theory, the Apollonian and the Dionysian become each other through a play of doubles, resulting in the abrogation of their duality and their momentary experience of oneness. Being the objectification of a Dionysian state, however, Greek tragedy does not represent Apollonian redemption through mirror appearance, but on the contrary, the shattering of the individual and his fusion with primal being. The shattering of the individual spectator occurs through a series of reflections engendered by the structure of the tragedy itself. The satyr chorus, for example, which Nietzsche perceived as the Apollonian representation on stage of the original geniuses of nature, functions as a mirror in which the inner "Dionysian man" of the spectator can see himself:

Nach dieser Einsicht dürfen wir den Chor, auf seiner primitiven Stufe in der Urtragödie, eine Selbstspiegelung des dionysischen Menschen nennen.

In dieser Verzauberung sieht sich der dionysische Schwärmer als Satyr, und als Satyr wiederum schaut er den Gott, d. h. er sieht in seiner Verwandlung eine
Nietzsche's perception of the play of doubles engendered by an ancient Greek tragedy bears a marked resemblance to Proust's narrator's theory of the literary work as a mirror in which we can see our internal reality reflected (VIII, 276, 424). The reflective relationship which links their theories emphasizes that, in twenty-five hundred years, the structure and function of a work of art/literary work has not changed drastically; a novel of the twentieth century may bring into play the same forces that were engendered by an ancient Greek tragedy, because both works of art from both time periods reflect the true nature of human reality, which intimates itself to us through structural principles which mirror the nature of that common internal reality.

Nietzsche perceived the tragic hero as the representation of the god Dionysus experiencing the agonies of individuation, and noted that Dionysus represents the origin of man and the gods: "Aus dem Lächeln dieses Dionysus sind die olympischen Götter, aus seinen Tränen die Menschen entstanden." By contemplating the suffering of the "god" (tragic hero), therefore, the spectator of an ancient Greek tragedy also contemplates his own origin, and by doing so, he momentarily transcends the suffering of individuation which is man's lot and experiences oneness, or the original state which preceded individuation. Nietzsche consequently described art as the joyous hope that the spell of individuation may be broken in an
augury of a restored oneness: "die Kunst als die freudige Hoffnung, dass der Bann der Individuation zu zerbrechen sei, als die Ahnung einer wiederhergestellten Einheit." 17

The tragic experience of "oneness" that allows the unsayable and the unhearable to be intimated through the language of images is like the beautiful harmony resulting from the union of dissimilars to which Heraclitus alluded, and the internal reality or essence of things which Proust perceived extricating itself from the combination of externally dissimilar phenomena in the links of a metaphorical phrase. Proust stressed, however, that the revelation of an internal truth through metaphor is not a process which occurs only in art, as a work of art/literary work duplicates through the use of metaphor the structural conditions which allow the internal reality of things to reveal itself to us in nature:

La nature ne m'avait pas mis elle-même, à ce point de vue, sur la voie de l'art, n'était-elle pas commencement d'art elle-même, elle qui ne m'avait permis de connaître, midi à Combray que dans le bruit de ses cloches, les matinées à Doncières que dans les hoquets de notre calorifère à eau (VIII, 250)?

We proposed that, through their common structural nature, Proust's narrator's definition of metaphor connected itself macrometaphorically in the novel with his definition of "the law of life" as "the coupling of contrary elements". The metaphors inherent in a work of art which allow us to perceive internal reality, therefore, are simultaneously allowing us to perceive the "law of life" which is our internal truth: the inexpressible "oneness" (the life force) which resides in and results from the
coupling of opposites.

In the introduction to this dissertation, we asked ourselves a question which Paul Ricoeur posed in "Metaphor and the Main Problem of Hermeneutics": to what extent may a work be considered as an expanded metaphor? In Chapters One and Two of this study ("On Proust and Metaphor as the Basic Trope of Art", "A la recherche du temps perdu: the Text as Macrometaphor") I demonstrated that Marcel Proust answered Ricoeur's question and illustrated it in novelistic form through the macrometaphorical architectonics of the *Recherche*. In Chapter Three ("Literature as Macrometaphor"), I also illustrated that the metaphor-like structures which constitute Proust's *A la recherche du temps perdu* are not unique to that work (even though the work itself is unique) but manifest themselves in other literary texts from the time of the ancient Greeks to the present day.

In the Introduction to Chapter Three, I noted that, while asserting that metaphor is the building block of art in general and of literary works in particular, Proust chose to express his theory of the work-of-art-as-metaphor through the novel. We observed that he conducts comparative analyses of other art forms (musical compositions, painting, poetry) in his novel, but we also concluded that his most eloquent illustration of his theory of art is the novel in which he expressed it. Our investigation of the text-as-macrometaphor being based upon Proust's novel, I restricted my comparative study of metaphorical structures in texts to other examples of the novelistic genre, but cautioned that this structure may not be
unique to that form of literary expression; that it probably manifests itself in all literary genres (the short story, drama, poetry). After conducting our investigation of the text-as-macrometaphor on five different novels, however, we must determine if there is something unique about the novel which renders it more "metaphor-like" than other literary genres. Harry Levin, in *The Gates of Horn*, suggested that all of the imaginative arts, by Aristotle's primary definition, strive to imitate nature in their respective ways, but literature, because it makes use of what can be the most expressive medium, can give rise to the most convincing imitation. Because the novel has become the most resourceful of literary forms ("the most independent, most elastic, most prodigious", in the words of Henry James), Levin proposes that the novel has come closest to the "real thing".¹⁸

We must ask ourselves just what is the "real thing", and why it should express itself more accurately through the novel than through other art forms. It is ironic that Levin should include Proust in a work dedicated to the study of "realism" in literature, as the "realistic" school of literary expression was precisely the kind of writing which Proust deemed to be the furthest removed from "reality":

Comment la littérature de notations aurait-elle une valeur quelconque, puisque c'est sous de petites choses comme celles qu'elle note que la réalité est contenue (la grandeur dans le bruit lointain d'un aéroplane, dans la ligne du clocher de Saint-Hilaire, le passé dans la saveur d'une madeleine, etc.) et qu'elles sont sans signification par elles-mêmes si on ne l'en dégage pas (VIII, 256)?
In lieu of the cinematographic depiction of objects of which "realistic" writers were so fond, which reduced reality to a "miserable collection of lines and surfaces" (VIII, 245), Proust advocated through *A la recherche du temps perdu* a literary style which would duplicate in writing the conditions in nature which allowed the inarticulate rapport between phenomena—the "true" reality of things—to intimate itself. Proust's narrator recognized metaphor as the device which would allow a writer to express the essential nature of things through his work.

As if to put in relief the transcendent effect of "metaphorical" literature (of which his own novel is a superb illustration) Proust included in the *Recherche* a pastiche of a passage from one of the Goncourt's "unpublished journals" (VIII, 29), which becomes for the narrator an example of what true literature is not (VIII, 250). The selection entails a boring, cinematographic account of Goncourt's visit to the Verdurin mansion, and impresses the narrator with its inaccurate depiction of the Verdurins and their environment as he knew them. Whereas he can remember the "vulgarities without number" (VIII, 40) of which the Verdurins and their guests were in reality composed, Goncourt (who views them from the superficial point of perspective of a new acquaintance) is very impressed with the "finesse" of Dr. Cottard (VIII, 38), with the great delicacy of M. Verdurin who is "l'amoureux de tous les raffinements" (VIII, 29), with the "really superior intelligence" of Princess Sherbatoff (VIII, 32), with the "charm" of Mme Verdurin (VIII, 34).
Interestingly, the "Goncourt" passage contains several poetic similes which recall comparisons drawn by the narrator in the course of his own reminiscences. A smoking room of Verdurin's mansion, we are told, was transported "telle quelle", as in a tale from the Thousand and One Nights, from a celebrated "palazzo" whose name Goncourt forgets, but which boasted a well-head decorated with a Coronation of the Virgin—one of Sansovino's finest things (VIII, 30). Because terms such as the Thousand and One Nights are also associated with events in the Recherche, the "Goncourt" pages superimpose themselves in the reader's mind upon the narrator's "reminiscences" and their ensuing comparison allows the reader to perceive the difference between a "realistic" written work which utilizes poetic devices only in the service of banal representation, and a "metaphorical" literary work which realizes in its totality the transcendent effect which a poetic metaphor attempts to engender. Although the "Goncourt's" Thousand and One Nights comparison initially brings together two dissimilar realities (a room in Paris transported piece by piece from Venice/a magical "transportation" which occurs in a tale from the Thousand and One Nights) the common essential nature (transportation in time and space) linking those different realities is not given a chance to truly reveal itself as such to the reader, because it is immediately linked in the text with a different kind of "transportation" which is diametrically opposed to "transcendence": the transformation of an "objet d'art" into a utilitarian article. The decorated well-head by Sansovino
appears to represent through itself the fate of poetic metaphor as utilized by Goncourt in his "realistic" cinematographic depictions of reality: it ceases to be a work of art, and assumes instead the utilitarian function of an ashtray:

. . . la causerie continue dans la voiture qui doit nous conduire quai Conti où est leur hôtel, que son possesseur prétend être l'ancien hôtel des Ambassadeurs de Venise et où il y aurait un fumoir dont Verdurin me parle comme d'une salle transportée telle quelle, à la façon des Mille et une Nuits d'un célèbre "palazzo" dont j'oublie le nom, "palazzo" à la margelle du puits représentant un couronnement de la Vierge que Verdurin soutient être absolument du plus beau Sansovino et qui servirait, pour leurs invités, à jeter la cendre de leurs cigares (VIII, 30).

In the wake of Proust's "unvoiced" condemnation of poetic devices used in a purely representative sense in writing (a censure aptly expressed through the macrometaphorical bond which establishes itself between the "Goncourt journal" and the narrator's reminiscences), let us summarize what "metaphor" means for Proust, keeping in mind the privileged position he grants it in relation to the basic structure of a literary work. After analyzing the chain of events which led the narrator to his realization of the power of metaphor, and after observing his usage of the term "metaphor" in other parts of the novel (he described Elstir's paintings as metaphors, for example, because their composition entailed the visual superimposition of apparently incompatible terms one upon the other), we concluded in Chapters One and Two that Proust utilized the term metaphor to designate a general structural mechanism, rather than to signify a poetic trope, even though metaphor-understood-as-a-
poetic-trope is one manifestation (at the linguistic level) of the metaphorical process. As if to illustrate his definition of metaphor as the combination of dissimilar phenomena in the links of a "beautiful style", Proust's narrator reminds us that nature put him on the path of art: he only knew the beauty of a noontide at Combray, for example, through the sound of its churchbells (VIII, 250). "Noontide" and "the sound of bells" being dissimilar phenomena (the former is a mark in time, the latter is a physical sensation) whose superimposition in time and space reveals to the narrator a common beauty which they enshrine in themselves, their time/space contiguity constitutes a metaphorical structure. This "natural" metaphor also suggests to us that the time/space contiguity of different objects, abstract ideas, milieus, symbols or characters co-existing in the totality of the novel may give rise to metaphor-like bonds which would reveal the common essential reality of these phenomena. Elstir's paintings illustrated that the metaphor-like superimposition of dissimilar phenomena in a work of art does not limit itself to literature; that a metaphor may realize itself just as effectively in a pictorial medium, through the superimposition of colour upon colour, image upon image. In the case of Vinteuil's sonata, we saw that its "dialogue" between violin and piano constituted a metaphor-like superimposition of sound upon sound, engendering an effect which transcended the boundaries of sound itself and allowed Swann to perceive the music as colours and images of the primeval origin.

In view of this evidence which suggests that any art form
may be metaphorical in nature, why have we restricted our investigation of the text-as-macrometaphor to the novelistic genre? Perhaps it is the multi-levelled network of characters, milieus, times, images, ideas, symbols which a single novel can bring together in a single work of art which allows it to duplicate—more accurately than any other art form—the rapport between multiple times, images, ideas, people, milieus, symbols which simultaneously comprise a single moment of life experience. Proust's novel—through its intertwined network of characters, milieus, ideas, symbols, physical objects, imagery, space/time relationships which the novelistic genre allows—presents a comprehensive, metaphor-like reflection of life experience to us, which allows us to recognize—through the play of reflected doubles which the work engenders—the inarticulate, internal reality common to ourselves and to the work, which transcends the distinctions between time, life, and art: the life force.

Because we have restricted our investigation of macrometaphorical structures in literature to six novels, we may judge that we do not have sufficient evidence to formulate a "law" about the nature of literature in general or of novels in particular. What our study has demonstrated, however, is that there is a trend in literature extending from the time of the ancient Greeks to the present day which distinguishes itself by a similar, metaphor-like structure of the text (a play of oppositions, mirror reversals of those opposed terms, and the consequent "intimation" of an inarticulate reality which
transcends the play of oppositions through which it reveals itself) which can best be described as "macrometaphor". "Macrometaphorical" fiction depicts on a large scale the metaphorical quality of language, and of the human "existential crisis" which represents itself in the lack of correspondence between language and its signified concept. If metaphor really is the "lot of thought at the moment at which a sense attempts to emerge of itself, to say itself, to express itself, to bring itself into the light of language", and if one of man's greatest problems is his inability to express accurately in language those profound impressions which frequently appear to us as indefinable "intimations" or manifestations of our most essential being which eludes direct expression through daily speech, then it follows that, when a writer attempts to depict in a literary work the true, indefinable reality of things, his work will duplicate unconsciously on a macroscale—in its characterizations, milieus, ideas, symbols, imagery—the original metaphor-like opposition between language and thought (signifier and signified) through which meaning realizes itself.

Nietzsche perceived that the differentiated Apollonian world of tragic images recalled the Dionysian realm of oneness back into itself through a play of doubles which abrogated their difference and allowed the spectator to see the unseeable, hear the unhearable. Marcel Proust proposed that, by incorporating "general laws" about human reality into itself—into its characterizations, milieus, symbols, ideas, imagery—a literary work functions as a mirror wherein the reader can perceive his
true internal self. Proust also perceived metaphor as the only device available to a writer which would allow him to express the internal reality of things through his literary work. That internal reality can only reveal itself as such, however, through the macrometaphorical, reflective bond which establishes itself between a reader and his text.

On the basis of the evidence presented in this dissertation, I propose that binary oppositions in literary works—which manifest themselves in characterizations, milieus, imagery, symbols, ideas, and the relationships which establish themselves between all of these textual elements—perform a function analogous to the role which Nietzsche accredited to the play of doubles engendered by an Attic tragedy and which Marcel Proust accredited to metaphor in particular and to the literary work in general: they allow the reader/spectator/participant to transcend the limits of language and thought, and glimpse into the inarticulate, primordial realm of truth, where opposites find their common origin in each other.
Footnotes


2 Ibid., fragment XLVII, p. 96.

3 Ibid., fragment XLV, p. 96.

4 Ibid., fragment LXXXI, p. 104.


6 Ibid., p. 304.

7 Ibid., p. 296.

8 Ibid., p. 315.


10 Paul Ricoeur, in his paper, "Metaphor and the Main Problem of Hermeneutics", has established a similar parallel between the possible connection, in Aristotle's Poetics, between the function of imitation (mimesis) as making human actions higher than they actually are, and the structure of metaphor, as transposing the meaning of ordinary language into strange uses. See Paul Ricoeur, "Metaphor and the Main Problem of Hermeneutics", New Literary History, Vol. 6, 1974, pp. 95-110.


12 Ibid., He hypothesized that the ancient Greeks' Apollonian divine order of joy and beauty--the highest manifestation of which is the Greek tragedy--is the direct result of their awareness of the terror of existence which he equated with Dionysian "oneness":

Der Grieche kannte und empfand die Schrecken und
Entsetzlichkeiten des Daseins: um überhaupt leben zu können, musste er vor sie hin die glänzende Traumgeburt der Olympischen stellen. . . . Um leben zu können, mussten die Griechen diese Götter, aus tiefster Nötigung, schaffen: welchen Hergang wir uns wohl so vorzustellen haben, dass aus der ursprünglichen titanischen Götterordnung des Schreckens durch jenen apollinischen Schönheitstrieb in langsamen Übergängen die Olympische Götterordnung der Freude entwickelt wurde: wie Rosen aus dornigem Gebüscht hervorbrechen. (pp. 58-59)

13 Ibid., p. 85.
14 Ibid., p. 87.
15 Nietzsche, Die Geburt der Tragödie. According to Nietzsche, this symbolic dismemberment of Dionysius being torn apart by the Titans is like a transformation of the primal element into air, water, earth and fire—the primal cause of all suffering:

In Wahrheit aber ist jener Held der leidende Dionysus der Mysterien, jener die Leiden der Individuation an sich erfahrende Gott, von dem wundervolle Mythen erzählen, wie er als Knabe von den Titanen zerstückelt worden sei und nun in diesem Zustande als Zagreus verehrt werde: wobei angedeutet wird, dass diese Zerstückelung, das eigentlich dionysische Leiden, gleich einer Umwandlung in Luft, Wasser, Erde un Feuer sei, dass wir also den Zustand der Individuation als den Quell und Urgrund alles Leidens, als etwas an sich Verwerfliches, zu betrachten hätten. (p. 98)

16 Ibid., p. 98.
17 Ibid., p. 99.
19 Proust's example of a "natural" metaphor (noontide/churchbells) reminds us of the large, general sense in which Proust was utilizing the term (see pp. 24-28): the evocation of the beauty of a noontide at Combray through the sound of its bells is a process which—from a "traditional" (seventeenth to early twentieth century) perspective—is more metonymical than metaphorical. Having already determined how and where Proust's generalized usage of the term fits into the history of the concept of metaphor (see pp. 25-26), let us view this "natural" metonymy from a metaphorical perspective.
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