THE VERTICAL PERSPECTIVE IN GERMINAL:
AN ANALYSIS OF THEMATIC AND STRUCTURAL PATTERNS

by

DIANA JUNE LEANEY
B.A., University of British Columbia, 1969

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Department of French

The University of British Columbia
Vancouver 8, Canada

Date September 29, 1971
ABSTRACT

In view of the fact that very little of the total body of Zola scholarship concerning Germinal can be classed as "new" criticism and that until recent years, most studies of the novel have stressed the historical, biographical and sociological issues which are central to the plot, this analysis will attempt to analyze in terms of the vertical perspective the thematic and structural patterns which form the basis of Germinal. Indeed Zola insists in his letters that we read Germinal as a symbolic structure and not just as the mere reproduction of facts or reality in that he claims facts function as a springboard from which his creative imagination takes a leap towards the higher, more complex level of symbolic meaning. Thus, if Zola is creating a work of art, as he insists he is, and if art by definition is the product of the creative imagination, it is then essential to read Germinal as such and thus to employ one's own imagination in order to examine the complex structure the artist has produced. Clearly, to restrict one's vision of the novel to the surface events and issues is to pass over the more subtle and exciting aspects of the novel which remain hidden in the intricacy of its symbolic structure.

Zola's use of symbolism becomes apparent by analyzing the vertical perspective revealed in the thematic and structural patterns around which the plot is woven and hence which are central to the novel as a unified, total work of art. As a defini-
tion of vertical perspective, I am using Northrop Frye's concept that in all great works of literature, the artist presents two totally opposite visions of human existence: one inferior and one superior to our own which together form the demonic and divine poles respectively and which thus correspond to the vertical poles of Heaven and Hell in religion. In Germinal, the analysis of thematic patterns will focus on the general theme of sexual relations which is presented in terms of the demonic and divine perspective. The least complex sexual relationships are those which represent the divine pole; for example, the Grégoire and the Mahéu marriages. The negative or demonic sexual relationships are divided into three sub-themes: the theme of adultery, the theme of castration and the theme of the virgin which is central to the Gothic tradition in literature.

The structural patterns center on what Frye calls the moral and anagogic levels of meaning. The first pattern involves the intricate link Frye makes between the four narrative forms of comedy, tragedy, romance and irony, the four seasons which he associates with the forms and the one year time span of Germinal. Together, these three factors chronicle Etienne's progression towards moral maturity. Secondly, the anagogic structure presents in symbolic terms a vision of man's destiny as he struggles to maintain an existence between the demonic and divine poles of his society which correspond to the Heaven and Hell of traditional Christian doctrine. Moreover, on the anagogic level, Germinal
embodies the Christian archetypes of the Creation, the Battle of Armageddon and the Apocalypse in terms of the social rebellion which Zola portrays.
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TABLE OF CONTENTS

| Chapter I: | A Resume of Past Criticism | 1 |
| Notes to Chapter I | 16 |
| Chapter II: | Thematic Patterns | 18 |
| Notes to Chapter II | 68 |
| Chapter III: | Narrative Patterns | 69 |
| Notes to Chapter III | 91 |
| Chapter IV: | Anagogic Patterns | 92 |
| Notes to Chapter IV | 131 |
| Chapter V: | Conclusion | 132 |
| Bibliography | 140 |
CHAPTER I

A RESUMÉ OF PAST CRITICISM

Although *Germinal* has received a great amount of critical attention, the total body of criticism remains somewhat unsatisfactory for a novel which undoubtedly is one of the most popular in Zola's *Rougon-Macquart* series. For the most part and particularly until recent years, Zola scholarship has focussed primarily on Zola's precise documentation of social history and consequently on his qualities as a realistic and naturalistic writer, as well as on his biography and on his known artistic intentions. Indeed the studies of Frandon, Lukács, Bernard, Raimond and Grant, to mention only a few, provide interesting and useful background material vital to any literary study, but as critical analyses of the novel, they fail to illuminate in any depth the structural, thematic and archetypal patterns which unify the novel and thus constitute its being a coherent or total work of art. In such studies the movement is away from the novel *per se* and outwards into a larger, and hence more general, sphere of interest.

Until the recent shift to "new" criticism, Zola's use of precise documentation has been a major topic of discussion for many of his critics. For example, in her study of *Germinal*, Ida-Marie Frandon discusses at length the relevance and significance of the particular social tracts which she and many other critics believe to be the authoritative basis of *Germinal*: 
Sans famille, La Vie souterraine, Le Grisou, La Science économique, Le Bassin houiller de Valenciennes and Maladies, accidents et difformités des houilleurs. In each of these studies, the focus is on contemporary social problems and, more specifically, on problems relating directly to the mining industry. According to Frandon, "Zola soumet son esprit à l'information qu'il receille, seulement, là où d'autres... ont cru pouvoir dégager une loi, tout au moins une contestation générale, c'est-à-dire une formule abstraite... Zola voit le groupe, l'individu, le geste, l'attitude, le sentiment, la raison d'une intrigue, l'élément du drame" (p. 110). Thus her interpretation insists that Zola's creative imagination is controlled by the factual information which is his source, and although she admits Zola manipulates his material, her vision of his art is restricted to surface effects.

Georg Lukács,² the renowned Marxist critic, discusses the inferior quality of Zola's "new realism" (naturalism), by comparing it with the traditional realism of Balzac which Lukács defends with unmitigated fervor. Clearly his concern is with literary history and trends and with general sociological issues rather than with any particular novel as a total work of art. Lukács objects above all to the fact that in the naturalist novel "... the writer no longer participates in the great struggles of his time, but is reduced to a mere spectator and chronicler of public life... Zola's naturalist
'experimental' novels were . . . merely attempts to find a method by which the writer, now reduced to a mere spectator, could once again master reality" (pp. 89-90). Lukács goes on to remonstrate that " . . . a mechanical average takes the place of the dialectic unity of type and individual; description and analysis is substituted for epic situations and epic plots" (p. 91). Indeed Lukács claims that Zola's failure as a great writer stems from his personal conflict between the method he prescribes and the art he creates. He believes that Zola longed to exceed the narrow limitations of his naturalist theory but only succeeded on isolated occasions in some novels. If Zola survives the test of time at all, Lukács contends that it will be not as a novelist but rather as a champion of social progress, a role which Zola reveals in his ardent defense of Dreyfus.

Marc Bernard's volume, *Zola par lui-même,*³ dwells primarily on Zola's life, his career as a writer, his complicity in the Dreyfus affair, and in this light, it is very useful as background material. However, in the five chapters which he devotes to individual novels, Bernard fails most pointedly to give critical commentary where seemingly it would be of great value. Indeed the chapter on *Germinal* includes for the most part lengthy quotations from the novel which ultimately serve only as plot summaries or as reminders of key scenes and consequently offers no critical insight into the novel as a unified
work of art. Frequently Bernard mentions a significant theme which merits deeper study but which he fails to develop in any detail and thus to show its worth. For example, he claims, "Le sujet de Germinal est épique, et Zola ne lui sera pas inférieur... l'écriture maladroite finit par atteindre au grand style par l'ampleur de sa vision" (p. 100). This fault is typical of much Zola scholarship in that critics tend to discuss the novels from an historical, sociological or biographical standpoint and in so doing only mention in passing what is perhaps a crucial thematic or structural pattern which in the example just cited is the epic quality of the novel. Often this problem is in part inherent in the nature of the publication for indeed a general survey of the nineteenth century French novel stresses by its very definition scope rather than depth.

Michel Raimond's brief discussion of Zola in his survey of the post-revolutionary novel focusses on the importance of naturalism and on the structure of the novel. Raimond indicates yet another source of Zola's documentation: the scientific studies of Claude Bernard (Introduction à l'étude de la médecine expérimentale), of Dr. Lucas (Traité de l'hérédité), and of Le-tourneau (La Physique des passions). He also emphasizes the socially oriented subject of the novel which Zola described in the Ebauche as "la lutte du capital contre le travail" (p. 114), and he underlines Zola's visit to the site of the 1884 strike in the Anzin mine shaft at which time Zola spoke with the miners
and descended into the pit himself. Raimond points out many significant aspects of the structure of the novel but is unwilling or unable because of the nature of his book to develop them in any detail; for instance the dramatic arrangement of events, the use of opposition, the recurrence of specific themes, the patterns of the classical epic and hence the mythic level suggested by the archetypes of Fecundity, Hope, Catastrophe and Mother Earth. Each of these isolated comments is stimulating, but the fact that they are not developed restricts their worth.

Elliott M. Grant, a very distinguished Zola scholar, combines the historical, biographical approach to *Germinal* with an attempt towards textual analysis. In his book, "*Germinal*: A Critical and Historical Study," he discusses the authentic, realistic aspect of the novel in terms of Zola's thorough documentation and exhaustive research. Grant claims that the studies of Dormoy (*Le Bassin houiller de Valenciennes*), and of Simonin (*La Vie souterraine*), provided more than just data, "... they also stimulated his imagination" (p. 29). However, the very fact that Grant constantly finds such close parallels between the colorful, exciting events of *Germinal* and *La Vie souterraine*, for example, Etienne and Catherine's imprisonment in the collapsing mine shaft, seems to negate Zola's having exercised any creative imagination at all. Grant goes on to state that although Zola's sources reinforce his naturalistic preoccupations, they also reveal his concern for "the colorful, the dramatic, the picturesque, the effective" (p. 38). Both in this book and in
his volume entitled *Emile Zola*, Grant discusses to a considerable extent the use of symbols, images and other patterns; for example, the moon, the mine, colors, epic struggle and the elements. Nevertheless, his interpretation remains inextricably tied to his basically historical, biographical and sociological outlook in that images, symbols and patterns have significance only insofar as they are effective representations of reality. Thus Grant refutes Walker's idea that *Germinal* embodies many Christian, Celtic and Greco-Roman mythological patterns for according to Grant, the use of the supernatural destroys the image of reality which he claims Zola was at pains to reproduce.

In his introduction to *Germinal*, Grant attempts to define the scope of the novel by asserting that "... it is more than a narrative of strike, more than a mere economic or sociological tract. It is a work of indignation and compassion." Clearly such a statement limits his view of the novel, if not just to socio-economic concerns, at least to its mere emotional impact upon the reader. He concludes his book, *"Germinal": A Critical and Historical Study* with the following remark which indicates his basic attitude towards Zola's art:

... not only does it depict social suffering, not only does it reveal the existence and effect of ignorance and poverty, it discloses some of the economic forces operating within a nation, and above all, it narrates in all its intensity the bitterness of a social conflict. (p. 135)

The most valuable Zola scholarship in terms of an analysis of the novel itself, its themes, images and structural patterns
is to be found in recent publications and articles. A few of the most informative studies of *Germinal* in this respect include Jean-Pierre Davoine's article on animal imagery, Marcel Girard's on the universe of the novel, Irving Howe's on the genesis of *Germinal* and finally, all of Phillip Walker's contributions. To a lesser degree, the introductory study by Angus Wilson and Proulx's study of the epic strain in Zola also offer significant observations.

Walker and Grant's debate over the significance of color in *Germinal* raises the crucial question of critical approaches to Zola. Walker argues that their basic disagreement rises from the importance each is willing to attach to the role of poetic imagination in the novel and the degree to which each limits his interpretation of the novel by Zola's statements of intention. While admitting the value of Grant's scholarship, Walker points out that the numerous notes and manuscripts which Zola has left behind create the illusion of knowing more about the author's intention than it is possible to know. Indeed he suggests that the critic be sceptical of such information and not limit himself by it. According to Walker's categorization of Zola criticism, Grant represents the traditional, orthodox approach which stresses the dramatic, sociological, physiological and factual quality of his fiction. Thus Grant's school of criticism admits Zola's "... admirable imaginative and poetic qualities and insists on regarding his fiction as primarily a vicarious experience of ordinary reality" (p. 349),
and subsequently Grant et al. have fallen under the "spell of the realistic illusion" which Zola has created. Walker argues accordingly that Grant has failed to acknowledge fully "... the passing images [which] are symbolic or symptomatic of emotional values and ideas stirring the imagination out of which the novel arises" (p. 349). Although Grant recognizes Zola's poetic quality he very clearly sees this aspect of Zola's fiction as subordinate to the exact reproduction of reality. Walker, on the other hand, emphasizes Zola's poetic genius in relation to his naturalistic tendencies.

The suggestion of a "realistic illusion" which Walker attributes to Zola's art is extremely significant in terms of Zola's own conception of his artistic goal for, despite his apparent preoccupation with naturalism with its accents on science and exact documentation, Zola admits in a letter to Henry Géard in March, 1885, just prior to the publication of Germinal:

... je mens pour mon compte dans le sens de la vérité. J'ai l'hypertrophie du détail vrai, le saut dans les étoiles sur le tremplin de l'observation exacte. La vérité monte d'un coup d'aile jusqu'au symbole. (p. 442)

Here then in an explicit statement, Zola insists that precise documentation is merely a mask, a "mimesis of science", to borrow Walker's words. Rather than an end in themselves, facts become the means by which Zola will reach "les étoiles" or the realm of the imagination, thus a level of symbolic meaning. Thus Zola insists that his novel is symbolic and to achieve insight into the symbolism of the novel, he invites us to read
Germinal not only with the literal, physical eye but also through the more perceptive eye of the imagination, in the Blakean sense. Early in his career, Zola defined a work of art as "...[êtant] la réalité transposée par une vision d'artiste. Cette transposition devait être fondée sur la raison et la vérité; elle devait surtout procéder d'un puissant tempérament de créateur." Thus he conceives of his own novels as artistic creations or adaptations of reality rather than as mere embodiments of data.

Marcel Girard was one of the first critics to cast aside the well-established documentary and realistic concerns of his colleagues and to concentrate specifically on the poetic quality of the universe Zola created out of the reality he so closely observed. Girard discusses in some detail Zola's symbolic use of color, water and weight imagery, the epic vision and Le Voreux as a mythic and symbolic structure. Moreover, he shows their significance in terms of the novel as a coherent and cohesive entity. Irving Howe sees in Germinal the embodiment of several myths: the myth of the Proletariat, the myth of emergence and the myth of Le Voreux. According to Howe, Zola's great achievement lies in his successful interpenetration of myth and historical information, for clearly it is out of the historical substance that the mythic and symbolic levels rise. However, Howe fails, in my opinion, to see the symbolic significance (to be discussed later), of the castration of Maigrat and of Chaval's dead body floating below Etienne as he embraces the dying Cather-
ine; these scenes according to Howe are the product of an un­
disciplined imagination, although he does suggest we overlook
this "flaw." Indeed Howe perceives the imaginative quality of
these two scenes but he is unwilling to grant them any kind of
symbolic significance.

Jean-Pierre Davoine's analysis focuses on the epic na­
ture of Zola's vision of human destiny: "Ce romancier natural­
iste se révèle un poète puissamment lyrique dans ses meilleurs
ouvrages et atteint même au lyricisme de l'épopée" (p. 383).
The lyrical devices of the epic which Davoine isolates in Ger­
minal are the recurring leitmotifs of the mine as a machine­
monster and as a mythical Minotaur, also the constant use of
animal imagery which he claims attributes more to the epic na­
ture of the novel than to a symbolic vision of human degrada­
tion. Although the miners are described in terms of animal
metaphors and the animals in terms of their humanity, Davoine
insists that both the miners and the animals ultimately share
the same destiny; all are victimized and destroyed by their so­
ciety.

Several of the more recent critics have focussed on the
Freudian sexual interpretation of the novel, another possible
approach to a study of the thematic and metaphoric patterns.
Indeed Richard Grant shrewdly points out that the mine, Le
Voreux, is not only a tomb, a gluttonous, devouring and life­
destroying beast, but it is also a womb, the site of rebirth.
As proof, he centers his brief discussion on the closing section
of the novel, the scene in which Etienne and Catherine tap with the hope of alerting their rescuers. Grant compares this noise to the faint thumpings of the foetus, and thus he ultimately sees Etienne and Catherine as being delivered into the world by a symbolic Caesarian section in which Catherine is the still-born infant. Grant's view of the novel depends on the inextricable link which he perceives between life and death, and moreover, it also suggests the total cyclical pattern of human evolution. Martin Turnell and Angus Wilson also analyze *Germinal* in terms of its thematic patterns to which they give a Freudian interpretation. For example, Turnell discusses the theme of castration, the images of the limp cables and of the erect chimney, and Wilson depicts the connection between sexual and social sterility, corruption and death.

Philip Walker has made some of the most outstanding contributions towards Zola scholarship in the field of thematic, symbolic and mythic analysis. On the strength of Zola's already quoted "lie", throughout his studies, Walker emphasizes Zola's mythopoeism. Not only does Zola develop themes which are traditionally associated with myth, such as world creation, destruction and renewal, the descent into the underworld, but Walker claims he achieves this through the use of symbols and images which in themselves embody the force of myth. Walker goes on to state that:

What at first seemed to be predominantly the work of a realist becomes more and more obviously the creation of a profoundly poetic imagination. And
we may be tempted to regard even Zola's realism
as the invention of a poet and itself, perhaps in
the last analysis, a form of poetry—one of the
many masks that the eternal spirit of poetry has
fashioned for itself in the course of the ages. (p.105)

Most traditional critics consider Zola's epic vision only in
terms of the subject matter he presents, whereas Walker insists
that the epic quality of Germinal results primarily from Zola's
very powerful poetic imagination. In his article, "Remarques
sur l'image du serpent dans Germinal," Walker indicates Zola's
careful manipulation of an image and suggests that each time an
image recurs, Zola develops its intensity. He chooses the serp­
ent image as an example and reveals the progression by which it
grows more monstrous and more terrible and thus ultimately trans­
forms reality into a poetic vision. In the same letter to Céard
already quoted, Zola also discloses that "... la vérité est
que ce roman est une grande fresque," a statement which Walker
uses as support for the emphasis which he places on the use of
color imagery in Germinal.

Moreover, Walker claims in his article on color that "Zola's
symbolic treatment of color ... suggests affinities with the
symbolists ... not only does he simplify and organize his col­
ors into a scheme consistent with his dramatic subject, a great
strike; he also invests them like leitmotifs with associations
expressive of all levels of meaning in the novel—the dramatic
cadre of the miners' strike, the prophetic and historical étude
of the struggle between capital and labor, and finally, the
underlying philosophical vision of man and nature" (p. 442).
Indeed Walker's detailed analysis of color imagery very definitely supports Zola's own admission of his "lie" for, according to Walker,

... color imagery provides a means of introducing the imagination of the artist into what is intended to be received as a primarily naturalistic document, for not only has Zola imposed upon the whole novel a definite, restricted color scheme, in which red and black are stressed twice as much as all other colors together, but he has also combined these colors in such a way which transcends simple realism and suggests deliberate structural and poetic aims. (p. 143)

Finally, in his article on "Prophetic Myths in Zola," Walker asserts with direct reference to the text that nearly all of Zola's myths embody in some form catastrophe, death, redemption and rebirth which characterize Christian, Celtic and Greco-Roman mythology.

Because the total body of "new" criticism on Germinal remains relatively small, this study will attempt to analyze the vertical perspectives in the novel and the structural and thematic patterns which radiate from it. Northrop Frye's archetypal approach to literature provides an interesting and as yet unexplored method of analysis of Germinal. In The Educated Imagination, Frye defines the vertical perspective by stating that "In literature we always seem to be looking either up or down. It's the vertical perspective that's important, not the horizontal one that looks out to life ... in the greatest works of literature we get both the up and down views, often at the same time or as different aspects of one event ...".
gives us an experience that stretches us vertically to the heights and depths of what the human mind can conceive, to what corresponds to the conceptions of heaven and hell in religion" (p. 40, P. 42). According to Frye "Imagination . . . is the power of constructing possible models of human experience . . . Art begins with the world we construct, not with the world we see" (pp. 5-6). Clearly then, he would wish us to read Germinal with our imagination and thus see it as more than just a biographical, historical or sociological account.

Furthermore, in the Anatomy of Criticism, Frye claims that the anagogic or universal level of meaning in literature leads to the conception of literature as existing in its own universe, no longer a commentary on life or reality, but containing life and reality in a system of verbal relationships" (p. 122). By "verbal relationships", I assume Frye means metaphor, image and symbol. Thus on the anagogic level, Germinal embodies a vision of human destiny as men struggle to maintain an existence between the metaphoric poles of an earthly Heaven and Hell. Also in the Anatomy of Criticism, Frye classifies four levels of meaning in literary symbolism. First in ascending order of complexity is the literal level which is concerned with the plot. The second level is the allegorical one to one ratio between the symbol and its meaning such as is established in the Montsou-Anzin equation. Thirdly is the moral level which deals with social and ethical issues and implications inherent in Etienne's moral development. And finally, the fourth or anagogic
level is the phase which Frye defines as the stage in which the symbol acquires universal meaning and hence becomes the center of one's total literary experience. On this level, symbols are interpreted in terms of their mythopoeic quality and, more specifically, in terms of their divine or quasi-religious significance. Clearly, because Zola scholarship has tended in the past to focus on the first three levels of meaning and is only beginning to move towards analysis on the anagogic level, this phase of meaning then merits deeper study.
Notes:


8. Elliott M. Grant, "Germinal": *A Critical and Historical Study*.


21. "Zola's Use of Color Imagery in Germinal."


CHAPTER II

THEMATIC PATTERNS

The network of thematic patterns around which *Germinal* is organized reveals the vertical structure which is at the very core of the novel in that they reveal the demonic and divine qualities of both social worlds: the working class and the bourgeoisie. The theme of sexual relations is crucial to any analysis of Zola's fiction and in particular to the vertical perspective he develops in *Germinal* in that the desire for a sexual relationship and the union which may result from it can either raise the individuals to a state of love or mutual consideration traditionally associated with Heaven or the unfallen universe or lower them to a state of lust or animal passion typical of Hell or the fallen world. Significantly, this theme transcends the barriers of social class for indeed divine or demonic sexual relationships exist both in the bourgeoisie and in the working class. In *Germinal*, positive or divine sexual relationships are based on love which seeks the good of the other individual as opposed to negative or demonic sexual relationships which are based on the self-gratifying desire for lust. Relationships can be classed as demonic or divine according to these criteria in that love prevailed in the Edenic world, whereas in the post-lapsarian world, lust threatens to overcome love at every moment. By expressing love, one does not regain the lost Edenic state, but one does achieve the best possible environment
in the irrevocably fallen world. Indeed no marriage or sexual relationship in the novel is perfect, but one can be considered as being more or less ideal than another.

Either as a serious concern or as a subject for frivolous local gossip, the question of marriage or illicit sexual relations recurs and thus becomes one of the major themes as the novel progresses. For obvious financial reasons la Maheude seriously opposes Zacharie's marriage to Philomène because it will deprive her own family of his income and thus increase their poverty. In addition, Madame Hennebeau's only serious thoughts focus on the planned marriage of Cécile and Paul. The miners' wives, on the other hand, delight in gossipping constantly about the hushed affair between la Pierronne and Dansaert, la Levaque and her boarder, Bouteloup, and about Catherine's relationship with Chaval and Etienne. For the miners, time not spent working in the pits is most often spent on the wasteland fields behind Réquillart, the site of sexual promiscuity in the village. Throughout the novel we frequently return to this scene either directly or indirectly with reference to the many illegitimate children conceived there and the marriages which subsequently took place, thus providing subjects for idle chatter and rumor.

_Germinal_ embodies the Blakean concept of the fall from Beulah or the state of childhood innocence into Generation or the adult world of sexual experience at the time of puberty. This fall closely parallels the Fall of Man from Eden following which all men live in a world where evil constantly threatens to destroy good, where lust challenges love. Sexual evolution is most
explicit in terms of Catherine who, although forced into illicit sexual relationships before puberty as a result of inhabiting a fallen world of toil and lust, remains throughout most of the novel still in the world of sexual innocence. This fact reassures la Maheude of not losing another child's income as the result of the conception of an illegitimate child. Nevertheless, Catherine is clearly treated as a mature adult, "Depuis l'âge de dix ans, depuis qu'elle gagnait sa vie à la fosse, elle courait ainsi le pays toute seule, dans la complète liberté des familles de houilleurs; et, si aucun homme ne l'avait eue, à quinze ans, c'était grâce à l'éveil tardif de sa puberté, dont elle attendait encore la crise" (p. 129). Significantly, when Etienne first sees Catherine, she appears as an androgenous being. As she dresses for work, "... elle avait l'air d'un petit homme, rien ne lui restait de son sexe, que le dandinement léger des hanches" (p. 15), and when Etienne first sees her, "... il apercut, ... avec son air doux de garçon, ..." (p. 26). Finally after the struggle against the Belgian miners which claims the life of her father and several friends, Catherine returns home in Etienne's arms, "... boueuse, à demi-mort; ... la chemise avait de larges taches de sang. ... c'était le flot de la puberté qui crevait enfin, dans la secousse de cette journée abominable" (p. 435). Thus Catherine progresses in the course of the novel from the androgenous state of childhood to the adult state of sexual experience. Moreover, her evolution towards this state parallels two other evolutionary
patterns in the novel: the general pattern of human evolution inherent in Zola's "Histoire d'une famille sous le second empire," and the continual ripening or development of the social revolution in which the working class pits itself against the wealthy bourgeoisie in order to seize power, a struggle which is shown in the evolution of the Grégoire and Maheu families.

Both the Grégoire and the Maheu marriages represent the divine pole of the vertical perspective in terms of the theme of sexual relations in that their marriages are founded on love rather than lust despite the fact that the couples come from opposite ends of the social scale. Neither marriage is perfect or totally ideal, although the Grégoire marriage represents a point closer to ideal on the sliding scale of sexual relations than the Maheus'. In addition, the degree to which their marriages are ideal is in part suggested in the metaphors used to describe them.

Indeed the presentation of the Grégoire family clearly evokes an existence which is almost Edenic or as perfect as possible in the fallen world. Upon entering the social world of the bourgeois shareholders, the first aspect of their world which is described is the home:

... le Piolaine, ... se trouvait à deux kilomètres de Montsou, ... C'était une grande maison carrée, sans style, bâtie au commencement du siècle dernier. Des vastes terres qui en dépendaient d'abord, il ne restait qu'une trentaine d'hectares, clos de murs, d'un facile entretien. On cítait surtout le verger et le potager, célèbres par leurs fruits et leurs légumes, les plus beaux du pays. D'ailleurs le pare manquait, un petit bois en
Significantly, their home is a stable, secure building constructed on the foundation of an inherited fortune, and although its area has diminished over the years, the world outside the home is still like the green, spring-time garden of the Edenic world. Inside, the house is warm, clean, large and well stocked, "La cuisine était immense, et on la devenait la pièce importante, à la propreté extrême, à l'arsenal des casseroles, des ustensiles, des pots qui l'emplissait. Cela sentait bon la bonne nourriture. Des provisions débordaient des râteliers et des armoires. ... Malgré le calorifère qui chauffait toute la maison, un feu d'houille égayait cette salle. Du reste, il n'y avait aucun luxe: ... On n'allait jamais au salon, on demeurait là en famille" (p. 74). Clearly, the Grégoires are a close-knit family and choose to cluster around the hearth together. Moreover, the house is patriarchal in that several servants manage the basic affairs whereby, "... d'une douceur familiale, ce petit monde vivait en bonne amitié" (p. 74).

Like the pre-lapsarian world, the Grégoire's world is a place of leisure and comfort, not toil and pain, and in addition, the traditional color of Heaven, white, is the primary color used to describe the inhabitants of this Edenic world. When Madame Grégoire is first presented, "[elle] venait de descendre à la cuisine, en pantoufles et en peignoir de flanelle. Courte,
grasse, âgée déjà de cinquante ans, elle gardait une grosse figure poupine et étonnée, sous la blancheur éclatante de ses cheveux" (p. 73). Her husband, too, first appears, "... vêtu d'un gros veston de futaine, rose lui aussi pour ses soixante ans, avec de grands traits honnêtes et bons, dans la neige de ses cheveux bouclés" (p. 74). Cécile, who is still sleeping when we enter her home, is described as being cherubin-like, "Dans les blancheurs vagues du lit, sous le demi-jour qui tombait de l'écartement d'un rideau, la jeune fille dormait, une joue appuyée sur son bras nu. ... elle avait une chair superbe, une fraîcheur de lait, avec ses cheveux châtaings, sa face ronde au petit nez volontaire, noyé entre les joues. ... [elle dormait] dans sa nudité de vierge" (p. 75). Clearly leisure not work fills the day-time hours; for example, M. Gréggoire's main task is to inspect and care for his inherited property, Cécile spends her day studying music and literature, and both parents devote their entire life to spoiling and caring for their only child. As an example of their spoiling Cécile, they delay breakfast until Cécile awakens and keep her meal warm rather than wake her up.

As a further comment on their heavenly existence, the fact that their marriage is founded on love rather than on lust allows them to exist in a world similar to the unfallen universe. Moreover, because they possess sufficient wealth, they do not have to face dissension or quarrelling caused by the problems of starvation, poverty and cold, such as the Maheus must confront.
In the Grégoire marriage, as in the perfect Edenic union, the wife is totally submissive to the husband, the result of which is a relationship of oneness:

. . . les bonheurs plevaient sur cette maison. M. Grégoire, très jeune, avait épousé la fille d'un pharmacien de Marchiennes, une demoiselle laide, sans un sou, qu'il adorait et qui lui avait tout rendu, en félicité. Elle s'était enfermée dans son ménage, extasiée devant son mari, n'ayant d'autre volonté que la sienne; jamais de goûts différents ne les séparaient, un même idéal de bien-être confondait leurs désirs; et ils vivaient ainsi depuis quarante ans, de tendresse et de petits soins réciproques. (pp. 78-79)

They devote their complete life to loving and caring for Cécile, whose every whim they satisfy immediately. Indeed their only serious cause for worry, exclusive of their continual fear of losing their fortune and hence their social position, occurs the day when the miners' wives march vehemently through the streets of Montsou, "Pour la première fois, une inquiétude émotionna les Grégoire. Cécile pas rentrée" (p. 359). And as the crowd becomes more violent, "... [Les] Grégoire, ... ne pensaient qu'à leur fille: la pauvre chérie qui s'effrayait si vite! . . . " (pp. 361-62). Significantly, the death of Cécile leaves them with nothing to live for in that the very center of their existence has disappeared, "... c'était l'effondrement même de leur vie, à quoi bon vivre, maintenant qu'ils vivraient sans elle?" (p. 490).

Although more ideal than the Maheus' marriage, the Grégoire marriage is not totally perfect in that their love is not always selfless. Clearly they ultimately care only about their own
child for while the starving women run desperately through the streets in search of bread which they need in order to live, the Grégoires are only worried about the whereabouts of their daughter; thus they do not care as equally about their fellow-man as they care about their own happiness. Their selfish love for money and their self-indulging love for Cécile blinds them to the miners' very basic needs of fuel and food. Indeed, "Il fallait être charitable, ils disaient eux-mêmes que leur maison était la maison du bon Dieu. Du reste, ils se flattaient de faire la charité avec intelligence, travaillés de la continuelle crainte d'être trompés, et d'encourager le vice. Ainsi, ils ne donnaient jamais d'argent, jamais, .... Leurs aumônes étaient donc toujours en nature, surtout en vêtements chauds, distribués en hiver aux enfants indigents" (p. 92). Indeed their faith is in the God of Money, not the God of Charity, " .... les Grégoire avaient .... une foi obstinée en leur mine. .... Dieu n'était pas plus solide. Puis à cette croyance religieuse, se mêlait une profonde gratitude pour une valeur, qui depuis un siècle, nourrissait la famille à ne rien faire. C'était comme une divinité à eux, que leur égoïsme entourait d'un culte, la bienfaîtrice du foyer, les berçant dans leur grand lit de paresse, les engraisant à leur table gourmande" (p. 78).

In addition to their lack of charity in terms of donations to the Montsou poor, the Grégoires are criticized on the social level in terms of their lack of perception. Clearly their concern and love for Cécile, their home and their fortune occupies
their thoughts so much that they can see nothing beyond these personal preferences. Throughout the miners' march through the streets of Montsou, the Grégoires remain safe inside the Hennebeau home. Before they arrive at the Hennebeaus', they go through the streets where violence after violence takes place, "... ils semblaient si paisibles, ils avaient si bien l'air de croire à une pure plaisanterie de la part de leurs braves mineurs, dont la résignation les nourrissait depuis un siècle, que ceux-ci, étonnés, avaient en effet cessé de jeter des pierres, de peur d'atteindre ce vieux monsieur et cette vieille dame, tombés du ciel." (pp. 358-59). Moreover, M. Grégoire foolishly believes that "... ils n'ont pas de malice au fond. Lorsqu'ils auront bien crié, ils iront souper avec plus d'appétit'" (p. 359). The reality of the entire march means nothing to them until they fear Cécile may have been attacked. Their misdirected sense of charity is again criticized after the explosion in the pit which occurred while Zacharie was attempting to rescue Catherine and which claimed his life. At this point the Grégoires' charity mission is presented in negative terms, "Le nouvel accident redoubla la curiosité de Montsou, les bourgeois organisaient des excursions avec un tel entrain, que les Grégoire se décidèrent à suivre le monde. On arrangea une partie, ..." (p. 484). Thus, although the Grégoire marriage is presented as an ideal sexual relationship in that it is founded on love, they are criticized on the social level for their lack of the correct spirit of charity.
general lack of perception.

The Maheu marriage, which is also founded on love, is clearly presented as a positive sexual relationship but as less ideal than the Grégoires' marriage. Significantly, la Maheude comments early in the novel on her life in the mine at which point she reveals that her union with Maheu was at first lustful, a fact which explains in part the reason their marriage is less ideal than the Grégoires':

"Moi, je suis descendue jusqu'à vingt ans. Le médecin a dit que j'y resterais, lorsque j'ai accouché la seconde fois, parce que, paraît-il, ça me dérangeait des choses dans les os. D'ailleurs, c'est à ce moment que je me suis mariée, et j'avais assez de besogne à la maison...". (p. 93).

Unlike the Piolaine, the Maheu home is small and is built on the dusty, dark wasteland plain in the village of Montsou. Although it is clean, their home is poorly furnished and stale cooking odors fill the atmosphere, "Malgré la propreté, une odeur d'oignon cuit, enfermée depuis la veille, empoisonnait l'air chaud, cet air alourdi, toujours chargé d'une âcreté de houille" (p. 20). In direct contrast to the bastion-like Grégoire home which fosters life in its Edenic setting, the Maheus' home is not a secure place in which to live for gradually, as a result of poverty, they must sell their furnishings piece by piece through a painful process presented as a steadily encroaching form of death, "Ils étaient nus, ils n'avaient plus à vendre que leur peau, si entamée, si compromise, que personne n'en aurait donné un liard. . . . ils savaient . . . que c'était
Indeed the metaphors used to describe the Maheus create a less ideal vision of human life than in the presentation of the Grégoires. Unlike the cherubin Cécile, the Maheu girls are neither healthy nor plump. The nine year old Alzire is "chétive" and physically deformed by a hump on her back, and the fifteen year old Catherine appears in sharp contrast to the angelic Cécile. Indeed Catherine is not permitted long sleeping hours, for she is the first person up in the morning. Moreover, no one prepares her breakfast in advance and waits on her, instead she must make breakfast and lunch for the rest of the family and then wake them up. Catherine is also thin and physically scarred by her life in the mine, "[elle a] des pieds bleus, comme tatoués de charbon, et des bras délicats, dont la blancheur de lait tranchait sur le teint blême du visage, déjà gâté par les continuels lavages au savon noir. Un dernier bâillement ouvrit sa bouche un peu grande, aux dents superbes dans la pâleur chlorotique des gencives; pendant que ses yeux gris pleuraient de sommeil combattu, avec une expression douloureuse et brisée, qui semblait enfler de fatigue sa nudité entière" (p. 13). Like all members of her family, she suffers from the same anaemic palor; thus the images of white which describe her have the negative connotation of unhealthiness. At home, Zacharie and Maheu speak harshly to the rest of the family for the words used to describe their tone of...
voice are "grogner," "crier," and "gronder." As they get up for work in the second chapter of the novel, the atmosphere is distinctly different from the similar event just mentioned in the Grégoire home. Here people are shouting at and arguing with one another, and in general, they are in an angry disposition.

In particular, Jeanlin, the youngest working member in the family, is presented throughout the novel in terms of animal imagery, thus as a degenerate human being who goes about creating havoc and corrupting other children. Just before the accident which cripples him, Jeanlin looks about for Bebert:

Il arrivait sournoisement, sans sa lampe, pinçait le camarade au sang, inventait des farces de mauvais singe, avec ses cheveux jaunes, ses grandes oreilles, son museau maigre, éclairé de petits yeux verts, luisants dans l'obscurité. D'une précocité maladive, il semblait avoir l'intelligence et la vive adresse d'un avorton humain, qui retournait à l'animalité d'origine. (p. 189)

Indeed when he plans to steal the fish from the market, he is described as having "une adresse de bête malfaisante et voleuse" (p. 268). Later as he hides amid the tall grass to frighten Etienne who subsequently flees, Jeanlin is presented as "Une couleuvre" (p. 273). In his lithe movements, he possesses "[une] souplesse de serpent" (p. 274), and moves about "sournoisement" (p. 114). During the scene in which he kills the young sentinel, "Jeanlin . . . se traîna sur les mains avec le renflement félin de sa maigre échine" (p. 411), and upon returning to his hide-out, "Etienne . . . le chassa encore, d'un coup de pied, ainsi qu'une bête inconsciente" (p. 411).
La Maheude's capacity for love is the only stabilizing and unifying force within their marriage. As the family slowly disintegrates before her eyes as the result of working in the mine, she alone stands beside their dead bodies, lamenting as if a modern, tearless Niobe figure. Thus as she watches the approach of the stretcher bearing Jeanlin's injured body, "... il y eut en elle une si brusque réaction qu'elle étouffa de colère, bé-gayant, sans larmes" (p. 196). Later, she sits beside her husband's corpse, "regardant son vieux d'un air hébété" (p. 432). As Zacharie's dead body is raised from the pit, now reduced to a mere piece of black coal, "La Maheude ... suivait d'un pas machinal, les paupières ardentees, sans une larme" (p. 483). Finally, when she sees Catherine's corpse being lifted from the collapsing pit, "... elle jeta un cri, puis un autre, puis un autre, de grandes plaintes longues, incessantes. ... Lorsqu'... Etienne apparut décharné, les cheveux tout blancs; ... La Maheude s'arrêta de crier, pour le regarder stupide-ment, ..." (p. 512).

Indeed, throughout the novel, la Maheude overtly reveals her concern and her love for her husband. For example, she and her children willingly and unselfishly deprive themselves of meat in order that Maheu have enough for his dinner; she constantly worries about his being killed or injured in a mine accident; she begs him not to believe in Etienne's "réve social"; she objects to his becoming involved in the strike action by being the delegate chosen to address M. Hennebeau; and in addition, she has reformed
Maheu who, before his marriage, "... buvait en vrai cochon" (p. 94). The strength which allows their marriage to withstand the hard blows of reality (pain, starvation and poverty), and thus to endure is clearly the result of the common bond of love which unites them. The bathing scene in which la Maheude gently rubs her husband's tired body reveals the tenderness, intimacy and understanding which they share in their marriage. Alone together, they quietly discuss the problems of the day: begging credit from Maigrat and charity from the Grégoires, and the means of repaying them. Later Maheu despairs over his inability to provide for his family when he returns home from the market without the supplies his wife requested, "Eh bien, tu es gentil! dit-elle. Eh mon café, et mon sucre, et la viande? Un morceau de veau ne t'aurait pas ruiné!" Il ne répondit point, étranglé d'une émotion qu'il renforçait. Puis dans ce visage épais d'homme, durci aux travaux des mines, il y eut un gonflement de désespoir, et de grosses larmes crevèrent des yeux, tombèrent en pluie chaude. Il s'était abattu sur une chaise, il pleurait comme un enfant, en jetant les cinquante francs sur la table" (p. 185).

Clearly their marriage is not perfect for they frequently quarrel with and shout at one another, but in terms of the rest of the mining community, their marriage is the most "divine" one presented in this social class because more than any other marriage, their relationship is based on selfless love and concern for one another rather than on self-gratifying lust. Their marriage is surpassed only by the Grégoires' according to this criteria,
and since both marriages are founded on love, they are representative of the Edenic sexual relationship and thus reveal two different points along the sliding scale of divine sexual relationships.

The opposite pole, that of demonic sexual relationships, centers on three sub-themes: the theme of adultery, the theme of castration and the theme of the virgin which is central to all traditional Gothic novels. Negative or demonic sexual relationships are unquestionably based on lust which, as one of the seven sins, seeks self-gratification. Once again, the principal theme of sexual relations transcends the barrier of social class in that demonic sexual relationships are not restricted to merely one level of society.

Indeed la Pierronne and la Levaque, wives of the working class miners, engage in adulterous relationships as a result of their unsatisfying marriages. Throughout the novel, reference after reference is made to the illicit affairs between the two women and their lovers. From the beginning of the book, the Dansaert-la Pierronne relationship is the subject of malicious local gossip for "Les amours du maître-porion et de la Pierronne étaient la continuelle plaisanterie de la fosse" (p. 50). Moreover, Dansaert is described in sexual terms; for example, his most outstanding feature is "[gras] gros nez sensuel" (p. 51), which suggests that Zola is working with the widespread, traditional belief in the nose-penis relationship. Later as Dansaert tries to deny his affair with la Pierronne, "... son grand nez avouait le
crime, par sa rougeur subite" (p. 345). Their illicit, secret affair becomes public in the scene where Maheu and la Levaque peer through a crack in the shutter at the woman and her lover as if they are catching a glimpse a forbidden travelling circus or play, the same scene which Pierron later witnesses through the half-open door. Significantly the onlookers react with disgust and contempt rather than with laughter or enjoyment. Also within the working class society, another adulterous relationship is the subject of local gossip and mockery, but it is not developed in as much detail or to the point of overt discovery: the "ménage à trois" of the Levaques and their boarder, Bouteloup.

Despite their financial success and security, the Hennebeaus have an unhappy marriage. Just after the strike begins, as Mme Hennebeau discusses with her husband her plans for Paul and Cécile's wedding, we learn for the first time of the troubled course of their married life. Indeed, although Madame Hennebeau is described as being sexually attractive, their relationship remains unfulfilled:

Il la regarda, . . . et son visage dur et formé d'homme de discipline exprima la secrète douleur d'un cœur meurtri. Elle était restée les épaules nues, déjà trop mûre, mais élégante et désirable encore, avec sa carrure de Cérès, dorée par l'automne. Un instant, il dut avoir le désir brutal de la prendre, de rouler sa tête entre ses deux seins qu'elle éclatait, d'un luxe de femme sensuelle, et l'on trahissait un parfum iri­tant de musc; mais il se recula, depuis dix années le ménage faisait chambre à part. (pp. 200-201)

The comparison of Madame Hennebeau with Cérès, the Roman goddess
of agriculture or harvest, clearly suggests one of Zola's four gospels, Fecundity. However, their relationship remains unconsummated because their marriage is not a union of two souls or minds, hence a union based on love, but rather theirs is the union of two fortunes. Their marriage is described as, "... un de ces coups de fortune qui sont la règle pour le corps des mines,..." (p. 201). Unhappy with life in a small mining town and with a husband who lacks ambition, Madame Hennebeau shares no bond of love, no common interest with her partner in marriage:

Une irritation croissante détachait Madame Hennebeau, élevée dans le respect de l'argent, dédaigneuse de ce mari qui gagnait durement ses appointements médiocres, et dont elle ne tirait aucune des satisfactions vaniteuses rêvées en pension. ... Le désaccord n'avait fait que grandir, aggravé par un de ces singuliers malentendus de la chair qui glacent les plus ardents: il adorait sa femme, elle était d'une sensualité de blonde gourmande, et déjà ils couchaient à part, mal à l'aise, tout de suite blessés. Elle eut dès lors un amant, qu'il ignora. (p. 201)

As he rides through the streets of Montsou during the strike, M. Hennebeau reveals his desire for a complete sexual relationship, "... il tombait le plus souvent sur des amoureux qui se moquait de la politique et se bourraient de plaisir, dans les coins. Au trot de sa jument, la tête droite pour ne déranger personne, il passait, tandis que son coeur se gonflait d'un besoin inassouvi, à travers cette goinfrerie des amours libres" (p. 269). Moreover, he envies the working class people who can at least indulge freely in sexual passion which although it costs nothing, is the one pleasure in life which is inaccessible
to him:

Il avait rencontré des couples, . . . . Encore des galants qui allaient la bouche sur la bouche, prendre du plaisir derrière les murs. N'étaient-ce pas là ses rencontres habituelles, des filles culbutées au fond de chaque fosse, des gueux se brouillant de la seule joie qui ne coûtait rien? Et ces imbéciles se plaignaient de la vie, lorsqu'ils étaient, à pleines ventrées, cet unique bonheur de s'aimer! Volontiers, il aurait crevé de faim comme eux, s'il avait pu recommencer l'existence avec une femme qui se serait donnée à lui sur des cailloux, de tous ses reins et de tout son cœur. Son malheur était sans consolation, il enviait ces misérables. La tête basse, il rentrait, . . . désespéré par ces longs bruits, perdus au fond de la campagne noire, et où il n'entendait que des baisers. (p. 283)

Finally, as the angry women march in protest in front of their home, M. Hennebeau inwardly desires to give up his fortune in exchange for a satisfying sexual relationship, "Il leur en aurait fait cadeau volontiers, de ses gros appointements, pour avoir, comme eux, le cuir dur, l'accouplement facile et sans regret. Que ne pouvait-il les asseoir à sa table, les empêter de son faisan, tandis qu'il s'en allait forniquer derrière les haies, culbuter des filles, en se moquant de ceux qui les avaient culbutées avant lui! Il aurait tout donné, . . . s'il avait pu être, une journée, le dernier des misérables qui lui obéissaient, libre de sa chair, assez gourmand pour gifler sa femme et prendre du plaisir sur les voisines. . . . Ah! vivre en brute, . . . battre les blés avec la herscheuse la plus laide, la plus sale, et être capable de s'en contenter" (p. 355).

Although both individuals desire a complete sexual relationship, only Madame Hennebeau actually seeks a lover. Bored with her life in the exile of Montsou and true to her Ceres nature,
she is immediately attracted to her nephew, Paul, and willingly serves as his surrogate mother, "[elle], tout de suite, avait pris un rôle de bonne tante, tutoyant son neveu, veillant à son bien-être. Les premiers mois surtout, elle montra une maternité débordante de conseils, aux moindres sujets. Mais elle restait femme pourtant, elle glissait à des confidences personnelles" (p. 203). Until the scene in which her husband discovers with great shock the truth of her infidelity, there is no explicit link between Madame Hennebeau and Négrel. Her plans for his marriage to Cécile serve as an excellent disguise for her adulterous relationship with her nephew in that the time she spends with the young couple appears to be spent in the unselfish interest of uniting the young couple. Just before M. Hennebeau finds his wife's ether flask in Paul's bed, the references to heat and perfume suggest the sexual passion which his wife feels for her nephew, "Il régnait là une chaleur morte, la chaleur enfermée de de toute une nuit, alourdi par la bouche du calorifère, resté ouverte; et [M. Hennebeau] fut pris aux narines, il suffoqua dans un parfum pénétrant, qu'il crut être l'odeur des eaux de toilette, . . . . Un grand désordre encombrait la pièce, . . . . " (p. 327). Wondering how to handle the situation, he is overcome by " . . . leurs soupirs, . . . leurs haleines confondues dont s'alourdissait la tiédeur moite de cette chambre; l'odeur pénétrante qui l'avait suffoqué, c'était l'odeur de musc que la peau de la femme exhalait, un autre goût pervers, un besoin charnel, l'odeur de la fornication, l'adultère vivant, . . . . dans le désordre de
Immediately upon discovering "le lit chaud encore de l'adultère" (p. 328), M. Hennebeau recalls with great pain:

Le long passé de souffrance ... son mariage avec cette femme, leur malentendu immédiat de coeur et de chair, les amants qu'elle avait eus, sans qu'il s'en doutât, celui qu'il lui avait toléré pendant dix ans, comme on tolère un goût immonde à une malade.

Maintenant une rage l'envahissait, le besoin d'un cloaque, pour y enfoncer de telles salétés à coup de talon. Cette femme était une salope, ...

L'idée brusque du mariage qu'elle poursuivait d'un sourire si tranquille entre Cécile et Paul, acheva de l'exaspérer. Il n'y avait donc plus de passion, plus de jalousie, au fond de cette sensualité vivace? Ce n'était à cette heure qu'un joujou pervers, ...

Et il l'accusait de tout, il innocentait presque l'enfant, auquel elle avait mordu, dans ce rêve d'appétit, ainsi qu'on mord au premier fruit vert, volé sur la route. (pp. 328-29)

Clearly then, the Hennebeau marriage, which as their surname implies is built on "haine" rather than on love, remains an unfulfilled sexual relationship of which the result is unhappiness, alienation and ultimately adultery. Thus their marriage can be classed as demonic in that it disintegrates and descends to the level of totally lustful gratification.

The second sub-theme of the demonic sexual relationships is the theme of castration which Zola expresses both literally and symbolically in Germinal as the destruction of the bourgeois, capitalist movement. Maigrat definitely belongs to the bourgeois social order in that he owns the local grocery store and as a result of very shrewd business transactions, he has destroyed all competition and gained a monopoly over all local business:
Ancien surveillant au Voreux, il avait débute par une étroite cantine; puis, grâce à la protection de ses chefs, son commerce s'était élargi, tuant peu à peu le détail de Montsou. Il centralisait les marchandises, la clientèle considérable des corons lui permettait de vendre moins cher et de faire des crédits plus grands. D'ailleurs, il était resté dans la main de la Compagnie, qui lui avait bâti sa petite maison et son magasin. (p. 89)

In terms of his relationship with his customers, Maigrat is presented as being a sexually potent male who copulates with the weak and receptive female. From the moment of the first appearance in the novel of Maigrat and his wife, an important fact is established, "On racontait qu'elle cédaient le lit conjugal aux herscheuses de la clientèle. C'était un fait connu: quand un mineur voulait une prolongation de crédit, il n'avait qu'à envoyer sa fille ou sa femme, laides ou belles, pourvu qu'elles fussent complaisantes" (p. 90). Moreover, when la Maheude finally succeeds in begging credit from the grocer and returns with provisions and money, she realizes that according to Maigrat's system, payment for credit is made in the form of prostitution. Although when she first begs credit from Maigrat, he undresses her with his lustful eyes, she recognizes after receiving the goods that "Ce n'était pas d'elle qu'il voulait, c'était de Catherine: elle le comprit, quand il lui recommanda d'envoyer sa fille chercher les provisions" (p. 96). Later, as the women make their first but unsuccessful march to Maigrat's shop in search of extended credit, "... il offrit sa boutique à la Brûlé, si elle le prenait pour galant" (p. 260).

During the crucial march of protest of the angered wives of
the impoverished miners, Etienne urges the rampart crowd to storm Maigrat's shop if they want bread, for the avaricious Maigrat and his wife will part with nothing for the sake of charity. Indeed as the marchers approach, he and his wife risk their own lives in order to protect their goods. After Maigrat's death, the still angry women achieve their revenge on the bourgeois capitalists in a scene of literal castration, "... les femmes avaient à tirer de lui d'autres vengeances. Elles tournaient en le flairant, pareilles à des louves. Toutes cherchaient un outrage, une sauvagerie qui les soulageât" (p. 369). La Brûlé, whose very name suggests mad passion, proudly commits the most destructive and the most crucial act—the literal emasculation of Maigrat. As a group, the women laughingly march through the street displaying the grocer's dismembered organ, "Elles se montraient le lambeau sanglant, comme une bête mauvaise, dont chacune avait eu à souffrir, et qu'elles venaient d'écraser enfin, qu'elles voyaient là, inerte, en leur pouvoir" (p. 352). Thus, the women achieve their individual triumph over one manifestation of the much hated capitalist power. Now the roles have been reversed in that the miners, who have become human beasts in the hands of their oppressors, rise against the bourgeois owners and destroy Maigrat as if he were a vicious beast and not a human being, "Des gouttes de sang pleuvaient, cette chair lamentable pendait, comme un déchet de viande à l'étal d'un boucher. ... ... ... quand la bande des femmes galopa, avec la bête mauvaise, la bête écrasée, au bout du bâton" (p. 352). Maigrat's demonic quality is expressed symbolically
throughout his death scene in that the traditional colors of Hell, red and black, contrast sharply with the traditional color of Heaven, white, "Ces demoiselles, très pâles, ne questionnaient plus, suivaient de leurs grands yeux cette vision rouge, au fond des ténèbres" (p. 353), and later when the police arrive, "Le cadavre de Maigrat faisait seul une tache d'ombre sur la terre blanche" (pp. 370-71). Moreover, this scene, bathed in blood and darkness which concludes the fifth part of the novel ends with a traditional evocation of the fires of Hell, "La plaine se noyait sous l'épaisse nuit, il n'y avait plus que les hauts fourneaux et les fours à coke incendiés au fond du ciel tragique" (p. 371).

Significantly, the image of "la bête mauvaise" which characterizes Maigrat is one of the major metaphors used to describe le Voreux, the symbol of capitalist power and industrialization. Indeed from the first chapter on, le Voreux is presented as a greedy carniverous beast, "Cette fosse, tassée au fond d'un creux, avec ses constructions trapues de briques, dressant sa cheminée comme une corne menaçante, lui semblait avoir un air mauvais de bête goulue, accroupie là pour manger le monde" (p. 4), which "... avec son tassement de bête méchante, s'écrasait davantage, respirait d'une haleine plus grosse et plus longue, l'air gêné par sa digestion pénible de chair humaine" (p. 12). As the miners make their daily descent into the pit, "... le puits avalait des hommes par bouchées de vingt et de trente, d'un coup de gosier si facile, qu'il semblait ne pas les sentir
passer. ... Pendant une demi-heure, le puits en dévora de la sorte, d'une gueule plus ou moins gloutonne, selon la profondeur de l'accrochage où ils descendaient, mais sans un arrêt, toujours affamé, de boyaux géants capables de digérer un peuple" (pp. 24-25). Clearly the words used to describe the pit imply its animality.

Moreover as an aspect of its bestiality, the mine, like Maigrat, is presented symbolically as a vital masculine life force which copulates with the feminine earth. Zola, who overtly stated in a letter to Céard that in Germinal he consciously worked within a symbolic framework, appears to use Freudian phallic symbols to some degree. Although Zola was very definitely pre-Freud, a Freudian interpretation of his novel is possible for as Zola insisted, "fécondité" or sexuality was one of his four gospels. Indeed, in Freudian terms, the chimney of le Woreux clearly functions as a masculine phallic symbol, "Cette fosse, tassée au fond d'un creux, ... dress[e] sa cheminée comme une corne menaçante" (p. 4). And throughout the novel, reference after reference is made to the upright chimney as being one of the most crucial features of the mine.

In addition, the description of the moving water within the pit has distinct masculine sexual overtones according to a Freudian interpretation, "Etienne se demandait justement quel était ce bruit d'averse. Quelques grosses gouttes avaient d'abord sonné sur le toit de la cage, comme au début d'une ondée; et, maintenant, la pluie augmentait, ruisselait, se changeait en un vér-
itable déluge. Sans doute, la toiture était trouée, car un filet d'eau, coulant sur son épaule, le trempait jusqu'à la chair" (p. 32).

When combines with the actual time scheme of the novel, the images of rain and storms indicate the fecundity of spring at which time life is conceived. Indeed, situated above ground and near the entrance to le Voreux, the evergreen fields of Requillart flourish amid the dreary wasteland and serve throughout the novel as the site of human copulation and lustful animal-like passion:

[Etienne] arrivait à Requillart, et là, autour de la vieille fosse en ruines, toutes les filles de Montsou rôdaient avec leurs amoureux. C'était le rendez-vous commun, le coin écarter et désert, où les herscheuses venaient faire leur premier enfant, quand elles n'osaient se risquer sur le carin. . . . l'ancien carreau, changé en un terrain vague, obstrué par les débris de deux hangars qui s'étaient écroulées, et par les carcasses des grands chevalets restés débout. Des berlines hors d'usage trainaient, d'anciens bois à moitié pourris entassaient des meules; tandis qu'une végétation drue reconquérant ce coin de terre, s'étalait en herbe épaisse, jalousait en jeunes arbres déjà forts. Aussi chaque fille s'y trouvait-elle chez elle, il y avait des trous perdus pour toutes, . . . . . . . Et il semblait que ce fut . . . . une revanche de la création, le libre amour qui, sous le coup de fouet de l'instinct, plantait des enfants dans les ventres de filles, à peine femmes. (pp. 125-26)

Similarly, in the spring-time world at the beginning of the novel, the earth is presented in its traditional maternal role, the fecund womb of all natural life about to conceive through the action of the fertilizing water, flowing in the pit, "Le printemps était venu. Etienne, . . . avait reçu à la face cette bouffée tiède d'avril, une bonne odeur de terre jeune, de verdure tendre,
de grand air pur; et, maintenant, à chaque sortie, le printemps sentait meilleur et le chauffait davantage, ... en mai, ... le ciel vermeil éclairait le Voreux d'une poussière d'aurore, où la vapeur blanche des échappements montait toute rose. ... En juin, les blés étaient grands déjà, d'un vert bleu qui tranchait sur le vert noir des betteraves. C'était une mer sans fin, ondulante au moindre vent, ... toute une vie germait, jaillissait de cette terre, ... " (pp. 138-39). Significantly then, the masculine mine, which deep down in the feminine earth ingests its diet of human bodies and which is described throughout the novel in sexual terms, serves as an enormous womb in which the foetus develops. In Zola's terms, the offspring which will result from from the symbolic sexual union of the mine and the earth is social rebellion; indeed the novel closes on this note, thus insisting on Zola's viewpoint:

Maintenant, en plein ciel, le soleil d'avril rayonnait dans sa gloire, échauffant la terre qui enfantait. Du flanc nourricier jaillissait la vie, les bourgeons crevaient en feuilles vertes, les champs tressaillaient de la poussée des herbes. De toutes parts, des graines se gonflaient, s'allongeaient, gerçaient la plaine, travaillées d'un besoin de chaleur et de lumière. Un débordement de sève coulait avec des voix chuchotantes, le bruit des germes s'épançait en un grand baiser. ... Aux rayons enflammés de l'astre, par cette matinée de jeunesse, c'était de cette rumeur que la campagne était grosse. Des hommes poussaient, une armée noire, vengeresse, qui germait lentement dans les sillons, grandissant pour les récoltes du siècle futur, et dont la germination allait faire bientôt éclater la terre. (p. 525)

As a symbol of bourgeois oppression and capitalism, le
Voreux stands alone with its tall chimney marking the landscape which it bathes in soot and smoke. Ultimately the mine is destroyed following Souvarine's act of sabotage and crumbles to dust. Significantly the event functions symbolically as a castration scene which parallels the final destruction through emasculation of the other "bête méchante," Maigrat. Clearly at this point in the novel the major phallic symbol, the chimney, collapses as it falls into dust on the ground. And after a series of violent earthquake-like movements, the mine is totally destroyed or symbolically castrated:

In addition to the destruction of the chimney, the verb "expirer" also has sexual undertones which again suggest sexual death. The volcano imagery which describes the symbolic castration of the mine suggests a masculine sexual force; for example, as the shaft crumbles, "... la terre ne cessa de trembler, les secousses se succédaient... des grondements de
"volcan en éruption" (p. 471). Once the walls collapse, "... le cratère s'emplit, un lac d'eau boueuse occupa la place où était naguère le Voreux, ... " (p. 474), and finally, "Ce torrent de flamme ... jaillit au grand jour en une éruption, qui crachait des roches et des débris de charpente" (p. 482).

Whereas the literal castration of Maigrat represents an individual or small victory over the steadily encroaching power of capitalism, the symbolic castration of the mine signifies a much greater and more vast conquest for the symbol of the mine embodies a whole series of injustices, truths which Zola is at pains to declaim. By reducing the pit to a mere mound of dust and debris, there is thus strong grounds for the optimistic belief in a new just society which will be born in the future. And although the mine is emasculated at the end of the novel, its loss of sexual force comes after its copulation with the earth. As a result, the foetus of social rebellion has indeed been conceived within the giant womb of the earth and will be born in the future.

Central to all Gothic novels is the theme of the virgin which in Germinal is the third and final sub-theme under the general theme of demonic sexual relations. The theme of the virgin embodies both poles of the vertical perspective in that the virgin is indeed, as Emily Brontë aptly states in a poem, the earth which by arousing a human heart to either positive or negative feeling centers the worlds of Heaven and Hell. In the traditional Gothic novel, such as prevailed in England around
the turn of the nineteenth century, a very young, virginal girl is imprisoned in a dark, labyrinthine, decaying castle where a demonic and powerful male figure who is totally given over to violence, sadism and lust constantly threatens to rape her and thus lead her into an existence similar to life in the underworld. At the same time, the girl is attracted to another man who, by comparison, is a "divine" male figure in that he offers her love rather than lust and as a result, offers her a heavenly existence.

From the beginning of the novel, le Voreux is presented as the typical gothic castle: a dark labyrinthine and decaying prison-like structure which also resembles the classical description of the underworld in Dante's Inferno or of Hell in the Bible. Moreover, in this malevolent, demonic environment, three young virgins are constantly being torn between the vertical poles of Heaven and Hell which their lovers represent: Jeanlin and Bébert both desire to possess Lydie, Bonnemort and Négrel vie for Cécile, and lastly, Chaval and Etienne constantly struggle to possess Catherine. Moreover the motivating force behind the demonic male figure in each of these relationships is sadism.

From the beginning scenes, Zola stresses the labyrinthine structure of le Voreux, and during Etienne's initial descent into the pit, these metaphors become most explicit, "... il voyageait dans un dédale d'escaliers et de couloirs obscurs" (p. 29). Indeed his entrance into the pit is clearly described
in similar terms to the classical descent into the dark abyss of the underworld, "Enfin, une secousse l'ébranla, et tout sombra, les objets autour de lui s'envolèrent; tandis qu'il éprouvait un vertige anxieux de chute, qui lui tirait les entrailles. Cela dura tant qu'il fut au jour, franchissant les deux étages des recettes, au milieu de la fuite tournoyante des charpentes. Puis, tombé dans le noir de la fosse, il resta étourdi, n'ayant plus la perception nette de ses sensations" (p. 31). His fall into the underworld parallels Satan's fall into the descending spiral in *Paradise Lost*. Zola gives the impression in *Germinal* that the mine is a complicated maze-like structure similar to the typical gothic castle and is composed of layer upon layer of narrow passages. For example, during Etienne's first day in the pit, he and the other miners move along towards their own seam, "Les ouvriers se séparaient, se perdaient par groupes, au fond de ces trous noirs. Une quinzaine venaient de s'engager dans celui de gauche; ... Plus loin, un carrefour se présenta, deux nouvelles galeries s'ouvraient, et la bande s'y divisa encore, les ouvriers se repartissaient peu à peu dans tous les chantiers de la mine" (pp. 33-34). Thus the Maheu group climbs from seam to seam in search of their site, "... la taille de Maheu et consorts était à la sixième voie, dans l'enfer, ainsi qu'ils disaient; et, de quinze mètres en quinze mètres, les voies se superposaient, la montée n'en finissait plus" (p. 35), and later, "Ce convoi sous le terre, au milieu des épaisses ténèbres, n'en
finissait plus, le long des galeries qui bifurquaient, tour-
naient, se déroulaient" (p. 193). At the end of the novel, as
the pit collapses around them and closes off the paths leading
out, Catherine, Etienne, Mouque and Bataille in spite of their
familiarity with the intricate passages all lose their sense of
direction as they run madly from dead end to dead end in search
of a way out, "Les autres continuaient à galoper derrière le
père Mouque, qui avait grandi au fond de Réquillart. Pourtant,
il hésitait lui-même, ne savait par où tourner. Les têtes s'é-
garaient, les anciens ne reconnaissaient plus les voies, dont
l'écheveau s'était comme embrouillé devant eux. A chaque bifur-
cation, une incertitude les arrêtaient court, . . ."(p. 492).

Also like the gothic castle, le Voreux is presented as a
noisy, stormy prison, protected during the strike by posted
sentinels. As Etienne makes his initial descent by cage into
the pit, he passes through the complex iron scaffolding which
supports the excavation, "les rampes de fer, les leviers des
signaux et des verrous, les madriers des guides, où glissaient
les deux cages" (p. 23). Significantly, the miners descend into
and arise from the pit in iron cages which are like individual
prison cells, "La cage, . . . garnie de bandes de tôle et d'un
grillage à petites mailles, les attendait, d'aplomb sur les ver-
rous" (p. 31). Indeed while working, the miners are imprisoned
between the close walls of the seam, " . . . cette veine était
si mince, épaisse à peine en cet endroit de cinquante centimètres,
qu'ils se trouvaient là comme aplatis entre le toit et le mur,
se traînant des genoux et des coudes, ne pouvant se retourner
sans se meurtrir les épaules" (p. 37). Their prison is, however, not an institution of correction and punishment but rather a trap into which poverty condemns them; for as la Maheude states, "'Quand on est jeune, on s'imagine que le bonheur viendra, ... et puis, la misère recommence toujours, on reste enfermé là-dedans..." (p. 168). And clearly as the novel closes, "... tout l'obscur travail du bagne souterrain" (p. 524) begins once more. Again and again the reader becomes aware of the harsh noises which come from the pit; as Etienne descends into the mine, "... une émotion désagréable le serrait à la gorge, dans le tonnerre des berlines, les coups sourds des signaux, le beuglement étouffée du porte-voix" (p. 30). Moreover, the morning of his arrival in Montsou, he is puzzled by "... l'échappement de la pompe, cette respiration grosse et longue, soufflant sans relâche, qui était comme l'haleine engorgée du monstre" (p. 4). Le Voreux is also the prison in a state of ruins for only three weeks after the strike begins, "C'était l'usine morte, ce vide et cet abandon des grands chantiers, où dort le travail. ... En bas, à cet endroit le stock de charbon s'épuisait, laissant la terre nue et noire; tandis que la provision des bois pourrissait sous les averse... sur le territoire désert, ... les sulfures décomposés fumaient malgré la pluie. ... Et, au-dessus de cette mort des bâtiments, ensevelis dans leur drap de poussière noire, il n'y avait toujours que l'échappement de la pompe soufflant son haleine grosse et longue, ..." (pp. 225-26).
In the typical gothic novel, great emphasis is placed on the movement and light of the moon and on the ghostly atmosphere it evokes. Significantly, the novel opens in an atmosphere of darkness broken only by the moonlight which illuminates "les ombres vivantes" of the miners, and the silhouette of the gothic castle, le Voreux:

Un chemin creux s'enfonçait. Tout disparut.
... Brusquement, à un coude du chemin, les feux reparurent près de lui, sans qu'il comprit davantage comment ils brûlaient si haut dans le ciel mort, pareils à des lunes fumeuses. Mais, au ras du sol, un autre spectacle venait de l'arrêter. C'était une masse lourde, un tas écrasé de constructions, d'où se dressait la silhouette d'une cheminée d'usine; de rares lueurs sortaient des fenêtres encrassées, cinq ou six lanternes tristes étaient pendues dehors, à des charpentes dont les bois noircis alignaient vaguement des profils de treteaux gigantesques; et, de cette apparition fantastique, noyée de nuit et de fumée, une seule voix montait la respiration grosse et longue d'un échappement de vapeur, qu'on ne voyait point. (p. 2)

Indeed when Etienne first descends into the pit, he sees only "Des formes spectrales . . . les lueurs perdues[qui]laissaient entrevoir une rondeur de hanche, un bras noueux, une tête violente, barbouillée comme pour un crime" (p. 38). During the crucial meeting in the forest, the moon plays an important role. At the start of the meeting, "Il faisait nuit noire à terre, les branches hautes se découpaient sur le ciel pâle où la lune pleine, montant à l'horizon, allait éteindre les étoiles" (p. 283), and at this point Etienne is not yet illuminated, "La lune, trop basse encore à l'horizon, n'éclairait toujours que les branches hautes; et la foule restait noyée de ténèbres,.... Lui, noir également, faisait au-dessus d'elle, en haut de la pente,
une barre d'ombre" (p. 285). Inasmuch as Étienne arouses his audience by his vehement but convincing speeches, "... la lune, qui montait de l'horizon, glissant des hautes branches, l'éclaire" (p. 287).

Thus the moon acts as a spotlight which focusses in on Étienne as he moves up the ladder of popularity. When he wins over the crowd with his Utopian vision, "La lune, ... blanchissait toute la clairière, découpaît en arêtes vives la houle des têtes, jusqu'aux lointains confus des taillis, entre les grands troncs grisâtres" (pp. 288-89). Finally, Part Four of the novel closes with a "vision rouge" in which the moon casts a spectral, malignant light over the forest, a light which embodies the negative implications of his quest for social justice and which foreshadows the bloody events to come:

Les têtes, vidées par la famine, voyaient rouge, rêvaient d'incendie et de sang, au milieu d'une gloire d'apothéose, où montait le bonheur universel. Et la lune tranquille baignait cette houle, la forêt profonde ceignait de son grand silence ce cri de massacre. (p. 295)

The moon is also present when the miners make their attack on the Jean-Bart pit, when Alzire dies from starvation and cold, when Étienne and Chaval fight against one another and when Jeanlin murders the young sentinel. Significantly each of these events is destructive and results from Étienne's "rêve social," the seeds of which have matured since their conception in the meeting in the forest. Thus the spectral atmosphere created by the moonlight and the interplay between light and dark throughout the novel symbolically reveals the serious
negative implications of Etienne's dream of a new just society.

As in the traditional gothic novel, the emotions which accompany the ghostly atmosphere are fear, terror and horror. Significantly then, Zola stresses these emotions from the opening scene of the novel. Indeed Etienne's initial reaction to the red flames issuing from the pit fires is fear, "D'abord, il hésita, pris de crainte; . . ." (p. 2). And as he attempts to see the countryside around him through the engulfing night, "... il s'efforçait de percer les ombres, tourmenté du désir et de la peur de voir" (p. 6). However in spite of "[la] peur du Voreux" (p. 11) which restrains him, he does persist in seeking work in the pit. Terror is the emotion which paralyzes Trompette the day of his descent into the nightmarish hell of le Voreux, "Enfin, il parut, avec son immobilité de pierre, son oeil fixé, dilaté de terreur" (p. 59). In addition, like the monster crouched deep in one of the labyrinthine passages of the gothic castle, le Voreux exhales "son haleine d'un monstre" (p. 71). Throughout the women's march through the streets of Montsou, the common emotion aroused within the breasts of the spectators is fear and terror. Thus, the band of men march with equal fury "dans une uniformité terreuse" (p. 350) behind angry women. Also the women's attack on the corpse of Maigrat takes place amid a spirit of "gaieté terrible. ... Cette mutilation affreuse s'était accomplie dans une horreur glacée" (p. 352). Moreover during the final collapse of le Voreux, Etienne, Catherine and Bataille are all overcome by fear as the pit crumbles
around them, and death threatens to extinguish life in the final "horreur du désastre" (p. 466). As hope for escape diminishes and after the tragic drowning of Bataille, Catherine who once wished to die now fears death, "'Ah! mon Dieu! emmène-moi, . . . . j'ai peur, je ne veux par mourir ...'"(p. 494) in "le terrifiant vacarme des cataclysmes intérieurs ..." (p. 495).

Significant, too, in terms of the gothic patterns in the novel is Zola's use of color imagery. More than just utilizing the traditional colors of Heaven and Hell (white, red and black), Zola uses two colors which are prevalent in gothic literature, blue and white and which evoke a quasi-gothic atmosphere. As we have already remarked, the white glow of the moonlight casts a ghostly, malignant glow over the fictional world; thus it is a different kind of white than the white used to describe the angelic Cécile Grégoire. Blue is frequently used to qualify fires or lights which burn throughout the novel and it implies a very unnatural, cold, horrifying or ghostly quality present in the miners' world. Indeed when Etienne first approaches Montsou, "Tout s'anéantissait au fond de l'inconnu des nuits obscures, il n'apercevait, très loin, que les hauts fourneaux et les fours à coke. Ceux-ci, des batteries de cent cheminées, plantées obliquement, alignaient des rampes de flammes rouges; tandis que les deux tours, plus à gauche, brûlaient toutes bleues en plein ciel, comme des torches géantes. C'était d'une tristesse d'incendie, il n'y avait d'autres levers d'astres, à l'horizon menaçant, que ces feux nocturnes des pays de la houille et du fer" (p. 6).
Later, after watching Chaval kiss Catherine, Etienne, who is overcome by his feelings of sexual rivalry, "... examine[es] sa lampe qui brûlait bleue avec une large colerette pâle ..." (p. 40). In addition, Etienne's rivalry with Chaval for Catherine occurs when he watches Chaval and Catherine returning from Réquillart at which time the red fires burn blue:

De devant lui, le Voreux s'accroupissait de son air de bête mauvaise, vague, piqué de quelques lueurs de lanterne. Les trois brasiers du terri brûlaient en l'air, pareils à des lunes sanglantes, détachant par instants les silhouettes démesurées du père Bonnemort et de son cheval jaune. Et, au-delà, dans la plaine rase, l'ombre avait tout submergé, Montsou, Marchiennes, la forêt de Wandame, la vaste mer de betteraves et de blé, où ne luisaient plus, comme des phares lointains, que les feux bleus des hauts fourneaux et les feux rouges des fours à coke. Peu à peu, la nuit se noyait, la pluie tombait mainten-ant, lente, continue, abimant ce néant .... (p. 134)

Clearly the use of the typical gothic colors of blue and ghostly white is significant in that these colors act as symbols and occur at moments of sexual rivalry; for example the rivalry between Etienne and Chaval for possession of Catherine and the symbolic mine-earth sexual relationship which are two of the major sexual relationships in the novel. Indeed the unnatural, horrifying quality of these colors reinforces the same quality in the sexual relationships they describe.

In terms of the gothic tradition, the theme of sexual relationships focusses on the virginal, young girl caught between a demonic male figure who desires a sadistic, perverse relationship based on lust and a divine male figure who desires a relationship based on love. The Jeanlin-Lydie-Bébert relationship
serves as a microcosm for the perverse adult sexual relationships in that although they are only children, they, too, are involved in pseudo-sexual relations and feelings which are in themselves morally perverse. As we have already seen, Jeanlin is clearly described in terms of demonic metaphors; for example animal images, and more specifically, serpent images which immediately call up associations with Satan, the archetypal demonic figure. Indeed, under Jeanlin's influence and instruction, the threesome become, "[des] satanés: enfants" (p. 156), thus morally corrupt beings who run wildly through the town stealing and pillaging like "une horde sauvage . . . dont Jeanlin restait le capitaine . . . jéstant la troupe sur toutes les proies, ravageant les champs d'oignons, pillant les vergers, attaquant les étalages" (pp. 270-71). For as a result of Jeanlin's tutelage, "Il les avait débauchés, jamais on ne sut à quelles rapines, à quels jeux d'enfants précoces ils s'étaient livrés tous les trois" (p. 187). Moreover both Lydie and Bebert are puppets or obedient slaves whom he has corrupted to serve as his partners in crime.

Clearly Jeanlin is the typical gothic villain or lover in that besides being morally perverse, he is motivated by sadism. For example, out of his love for cruelty, he beats Lydie for disobedience, he teaches Lydie and Bebert to throw stones in a slingshot to see who can do the most damage, and he encourages them to join him in torturing Rasseneur's pregnant rabbit by chasing it mercilessly, by shouting and throwing things at it
in order to frighten it, and by dragging its exhausted, wailing body along the ground. From the beginning of the novel, Jeanlin and Lydie attempt to have an adult sexual relationship, and it is a relationship in which the virginal woman is beaten by the demonic male, "Lydie... éprouvait, devant Jeanlin, une peur et une tendresse de petite femme battue. ... il se roulait avec elle sur le terri. C'était sa petite femme, ils essayaient ensemble, dans les coins noirs, l'amour qu'ils entendaient et qu'ils voyaient chez eux, derrière les cloisons, par les fentes des portes. Ils savaient tout, mais ils ne pouvaient guère, trop jeunes, tâtonnant, jouant, pendant des heures, à des jeux de petits chiens vicieux. Lui appelait ça 'faire papa et maman'; ... " (pp. 124-25).

On the other hand and in direct contrast to the demonic Jeanlin - Lydie relationship, Bébert's relationship with Lydie represents the divine pole of the vertical perspective. Indeed Lydie and Bébert, who both suffer under Jeanlin's cruel blows, both overtly love one another:

Lydie et Bébert, ... avaient passé la nuit aux aguets, sans se permettre de rentrer chez eux, du moment où l'ordre de Jeanlin était de l'attendre; ... les deux enfants s'étaient pris aux bras l'un de l'autre, pour avoir chaud. Le vent sifflait entre les perches de chêtaignier et de chêne, ils se pelotonnaient, comme dans une hutte de bucheron abandonnée. Lydie n'osait dire à voix haute ses souffrances de petite femme battue, pas plus que Bébert ne trouvait le courage de se plaindre des claques dont le capitaine lui enflait les joues; mais, à la fin, celui-ci abusait trop, risquant leurs os dans des maraudes folles, refusent ensuite tout partage; et leur cœur se soulèvait de révolte, ils avaient fini par s'embrasser, malgré sa défense, quittes à recevoir une gifle de l'invi-
sible, ainsi qu'il les en menaçait. La gifle ne venant pas, ils continuaient de se baiser douce-ment, sans avoir l'idée d'autre chose, mettant dans cette caresse leur longue passion combattue, tout ce qu'il y avait en eux de martyrisé et d'at-tendri. La nuit entière, ils s'étaient ainsi ré-chauffés, si heureux au fond de ce trou perdu, . . . . (pp. 417-18)

Of the two adult gothic sexual relationships, the least developed is the Négrel-Cécile-Bonnemort polarization. Indeed their relationship hovers over the atmosphere of the novel and clearly embodies many of the same qualities which are developed in the other adult gothic sexual relationship between Etienne, Catherine and Chaval. However the Cécile, Bonnemort and Négrel sexual relationship remains in an embryonic stage and thus is not worked out in a complete way. Throughout the novel, Cécile is clearly presented as the perfect virgin or angelic child in that she is described in terms of white imagery which suggests saintliness, purity and virginity. Clearly in terms of the vertical perspective, Négrel represents the divine male figure in this relationship for what little feelings he has for Cé-cile are definitely not lustful, if even they may be termed sexual, "Cécile ne lui déplaisait pas, et il voulait bien l'é-pouser, pour être agréable à sa tante; mais il n'y apportait aucune fièvre amoureuse, en garçon d'expérience qui ne s'embal-ait plus, . . . (p. 211). On the other hand, Bonnemort is presented explicitly throughout the novel as the traditional gothic villain in that he is constantly described in satanic terms; thus he represents the demonic pole of the vertical per-spective.
Again and again, Bonnemort spits up black coal dust which suggests that the Hell of the mine is buried deep within him. Indeed during Etienne's initial encounter with the old man, the traditional colors of Hell are used to describe him "Un violent accès de toux l'étroglait. Enfin, il cracha, et son crachat, sur le sol empourpré, laissa une tache noire" (p. 3). Moreover, Bonnemort also describes himself in terms of animal images when he tells Etienne about his many accidents in the pit, "'On m'a retiré trois fois de là-dedans en morceaux, une fois avec tout le poil roussi, une autre avec de la terre jus- que dans le gésier, la troisième avec le ventre gonflé d'eau comme une grenouille . . ." (p. 7). The two gothic colors of blue and ghostly white are also used twice in the novel to describe him. During Bonnemort's first interview with Etienne under the moonlight, and fire light, his face appears "d'une pâleur livide, maculée de taches bleuâtres" (p. 7). Later as he addresses the crowd at the meeting on the forest, "... la campagne [était] muette et blanche. ... Un grand silence s'était fait, on écoutait ce vieillard, d'une pâleur de spectre sous la lune; ..." (p. 291). In the manner of the typical gothic villain, Bonnemort sadistically attacks the innocent and virginal Cécile who, as an individual, has done nothing to merit this fate. Overcome by the ferocious spirit of the miners' march for bread, Bonnemort reveals his own cruelty when he attempts to strangle Cécile, "... Elle eut un cri rauque: des mains froides venaient de la prendre au cou. C'était le vieux Bonnemort, près duquel le flot l'avait poussé, et qui l'empoig-
nait. Il semblait ivre de faim, hâbéété par sa longue misère, sorti brusquement de sa résignation d’un demi-siècle, sans qu’il fût possible de savoir sous quelle poussée de rancune. ... il cédait à des choses qu’il n’aurait pu dire, à un besoin de faire ça, à la fascination de ce cou blanc de jeune fille. Et, ... il serrait les doigts, de son air de vieille bête infirme, en train de ruminer des souvenirs" (pp. 363-64).

Finally, he makes his second attack on her:

C’était lui, elle retrouvait l’homme, elle regardait les mains posées sur les genoux, des mains d’ouvrier accroupi dont toute la force est dans les poignets, solides encore malgré l’âge. Peu à peu, Bonnemort avait paru s’éveiller, ... et il l’examinait ... Une flamme montait à ses joues, une secousse nerveuse tirait sa bouche, d’où coulait un mince filet de salive noire. Attirés, tous deux restaient l’un devant l’autre, elle florissante, grasse et fraîche des longues paresse et du bien-être repu de sa race, lui gonflé d’eau, d’une laideur lamentable de bête fourbue, détruit de père en fils par cent années de travail et de faim. ... Par terre, [Cécile] gisait, la face bleue, étranglée. (p.489)

Clearly this passage presents the vertical perspective inherent in the contrast between the opposite social levels, and the vertical perspective inherent in their sexual relationship. Indeed Bonnemort is once again described in terms of red and black images thus making him the hellish, satanic figure.

The Etienne-Catherine-Chaval relationship is the second and the more-developed of the two adult gothic sexual relationships. Catherine functions as the Brontë earth which arouses other human hearts to feeling and thus centers the worlds of Heaven and Hell in that throughout the novel she is described as being constantly between Etienne and Chaval who represent the divine
and the demonic poles of the vertical perspective respectively. To mention only a few of the occasions in which Catherine is trapped between Etienne and Chaval one can examine the scenes in which the three work side by side in the pit, the scenes where Etienne observes Catherine and Chaval making love on the Régullart fields and most significantly, in the final scenes of the novel where all three are trapped in the collapsing, flooding mine while they wait to be rescued. Clearly the feelings which Catherine arouses within the two men reveal the two poles of the vertical perspective in that she awakens Chaval's lustful desires as opposed to Etienne's feelings of love, sympathy and compassion. Moreover, the general rivalry between Etienne and Chaval begins from their initial encounter, the day of Etienne's descent into the pit when, "Les deux hommes échangèrent un regard, allumé d'une de ces haines d'instinct qui flambent subitement" (p. 36). As the novel progresses, the object of their quarrels is clearly Catherine; for Chaval, "... il y avait une jalousie inavouée ... la peur qu'on ne lui volât Catherine" (p. 173), just as "... une vieille haine, une jalousie longtemps inavouée ... éclatait en Etienne. Maintenant, il fallait que l'un des deux mangeât l'autre" (p. 233). The quarrel which begins at Rasseneur's bar and in which Etienne is the winner, ends in the flooding pit when Etienne, overcome by his inherited spirit of violence, "... empoigné, dans le mur, une feuille de schiste, ... l'ébranlé, et ... l'arraché, très large, très
lourde. Puis, à deux mains, avec une force décuplée, il l'aba[t] sur le crâne de Chaval" (p. 502) and kills his enemy and rival for Catherine. As we have already indicated, Catherine is clearly the young virgin on whom the demonic villain preys in that only late in the novel does she reach puberty.

As the demonic Gothic villain, Chaval is presented simultaneously as a satanic being and as a very potent male sexual force. For example, Cheval brutally kisses Catherine early in the novel while Etienne looks on, at which time, "Ses moustaches et sa barbiche rouges flambaient dans son visage noir, au grand nez en bec d'aigle" (p. 48). Clearly the images of red and black suggest his hellish qualities and satanic nature, and the references to his hair and nose have decided sexual overtones which imply his sexual potency. Even in death Chaval remains the same potent demonic sexual force for, as his corpse floats back up to the surface of the flooded pit where it haunts Etienne and Catherine, "Continuellement, il le voyait, gonflé, verdâ, avec ses moustaches rouges, dans sa face broyée" (p. 508). Throughout the novel we see Chaval's sexuality as negative or demonic because he seeks only lust or mere physical, selfish gratification. As a result, Catherine becomes just an object which provides him with sexual, sensual pleasure for clearly he has no consideration for her wishes or needs. Like the traditional gothic villain, Chaval's main design throughout the novel is the seduction of the virgin, "Son idée, depuis longtemps, était de la décider à monter dans la chambre qu'il occupait au premier étage de
l'estaminet Piquette, une belle chambre qui avait un grand lit, pour un ménage" (pp. 129-30). Although Chaval is repugnant to Catherine, he succeeds in seducing her, "... elle cessa de se défendre, subissant le mâle avant l'âge, avec cette soumission héréditaire, qui, dès l'enfance, culbutait en plein vent les filles de sa race" (pp. 131-32). Late in the novel, while they are trapped deep down in the flooding pit, Chaval's lustful desire to possess Catherine is aroused and again demonic and sexual metaphors are used to describe him, "... il lui avait soufflé sur le cou; il était repris d'une de ses anciennes fureurs de désir, en la voyant près de l'autre. Les regards dont il l'appelait avaient une flamme qu'elle connaissait bien, la flamme de ses crises jalouses, ... " (p. 500), and moments later, "... il la serra, par bravade, lui écrasant sur la bouche ses moustaches rouges, ... " (p. 501).

Moreover Chaval is clearly motivated by sadism throughout his relationship with Catherine. Jealous of Etienne's proximity to Catherine as the Maheus' boarder, Chaval does not allow Catherine to go home; he keeps her out all night and threatens to beat her if she attempts to run away. Later, after la Manéude accuses Catherine of being a whore, "Chaval entr[e] d'un bond par la porte ouverte, [et] lui allong[e] une ruade de bête mauvaise" (p. 233). That Catherine is merely an object is evident in the scene where Chaval kisses Catherine violently:

Il s'avance, s'assura que Maheu ne pouvait le voir; et, comme Catherine était restée à terre, sur son séant, il l'empoigna par les épaules, lui renversa la tête, lui écrasa la bouche sous un baiser brutal, tranquillement, en affectant de ne pas se préoccuper
And after returning home from his fight with Etienne at Rasse-neurs and finding Catherine asleep, "Chaval... l'avait mise debout d'un soufflet. Il lui criait de passer tout de suite par la porte, si elle ne voulait pas sortir par la fenêtre; et pleurante, vêtue à peine, meurtrie de coups de pied dans les jambes, elle avait dû descendre, poussée dehors d'une dernière claque. Cette séparation brutale l'étourdissait" (p. 416), and forever after, Catherine lives in constant fear of further beatings.

Chaval's one moment of tenderness and concern is fleeting. After Catherine collapses while working in the very hot pit at Jean-Bart, he gently dresses her and jokes with her when she regains consciousness, "Jamais elle ne l'avait vu si gentil. D'ordinaire, pour une bonne parole qu'il lui disait, elle empoignait tout de suite deux sottises. Cela aurait été si bon de vivre d'accord!" (p. 314). Indeed moments later when the Montsou miners cut the cables, he soon forgets his tenderness for Catherine and concerns himself only with self-preservation and escape, "... déjà il oubliait son serment, jamais elle ne serait heureuse. ... tout le temps il la brutalisérât" (p. 317).

In direct contrast to the demonic Chaval-Catherine relationship is the Etienne-Catherine relationship which represents the divine pole of the vertical perspective in that it is founded on love, respect, compassion and pity. During Etienne's first day in the pit, he and Catherine share her lunch at which time
Etienne discovers that she is a woman and more specifically one who is sexually attractive; thus, "... brusquement, s'était demandé s'il ne devait pas la saisir dans ses bras, pour la baiser sur les lèvres. Elle avait de grosses lèvres d'un rose pâle, avivées par le charbon, qui le tourmentaient d'une envie croissante" (p. 46). However, "... il la sentait vierge de corps, vierge enfant, retardée dans la maturité de son sexe ..." (p. 47). Indeed because he finds her "décidement très gentille" (p. 47), he makes the timid decision to take her in his arms and kiss her but is prevented by the arrival of Chaval. Like Chaval, Etienne has in the past sought mere physical, sexual gratification, but unlike Chaval, he perceives Catherine to be different from other women and chooses to treat her in a different manner. After he moves into the Mahauc home, a new intimacy is established between them, but it also sets up new barriers in their relationship. The fact that she is so white, so virginal distinguishes her from other women, "... il gardait ... pour elle un sentiment fait d'amitié et de rancune, qui l'empêchait de la traiter en fille qu'on désire, ..." (p. 164). Soon after as they lie in bed unable to sleep, Etienne feels each one is thinking about the other but neither can express himself:

Des minutes s'écoulèrent, ni lui ni elle ne reniait, leur souffle s'embarrassait seulement, malgré leur effort pour le retenir. À deux reprises, il fut sur le point de se lever et de la prendre. C'était imbécile, d'avoir un si gros désir l'un de l'autre, sans jamais se contenter. Pourquoi donc boudier ainsi contre leur envie. ... elle voulait bien tout de suite, il était certain qu'elle l'attendait en étouffant, qu'elle refermerait les bras sur lui, muette,
les dents serrées. Près d’une heure se passa. Il n’alla pas la prendre, elle ne se retourna pas, de peur de l’appeler. Plus ils vivaient côte à côte, et plus une barrière s’élevait, des hontes, des repugnances, des délicatesses d’amitié, qu’ils n’auraient pu expliquer eux-mêmes. (p. 174)

After his fight with Chaval, when he is once again alone with Catherine, he recalls their secret feelings for one another in the past and their inability to come together and the desire to take her to Réquillart overwhelms him again but instead takes her home. Later when Catherine demeans her own sexual attractiveness compared to la Kouquette’s, Etienne takes pity on her and kisses her in the dark, "... ils ne distinguaient même plus leurs visages, et leurs souffles se mêlaient, leurs lèvres se cherchaient, pour ce baiser dont le désir les avait tourmentés pendant des mois" (p. 407). When Catherine and Etienne meet again the day when work resumes at the pit, "... il l’avait prise à la taille, dans une caresse de chagrin et de pitié" (p. 455). Finally, throughout the cataclysmic collapse of the pit, Etienne tries to calm and comfort the terrified Catherine, carries her in his arms when she is too weak to walk and watches over her as she sleeps in a state of delirium.

Significantly in terms of the vertical perspective, Catherine associates her relationship with Chaval with the fiery mythological Hell of Tartarus, "la cité maudite au milieu des flammes que les passants de la plaine voyaient par les fissures, crachant du soufre et des vapeurs abominables" (p. 308) in which the naughty haulage girls were punished. As she climbs the ladders from the abyss of the Jean-Bart pit, Catherine collapses from exhaustion and finally falls backwards into the black gulf
and, "Dans son évánouissement, elle rêvait: il lui semblait qu'elle était une des petites herscheuses de jadis, . . . " (p. 321).

Moreover, her relationship with Chaaval ends in the hellish underworld of the Torrent, "cette mer souterraine, la terreur des houillères du Nord, une mer avec ses tempêtes et ses naufrages, une mer ignorée, insondable, roulant ses flots noirs, à plus de trois cent mètres du soleil" (p. 452). On the other hand however, her relationship with Etienne leads her closer to the Edenic garden or ideal, heavenly world of her dreams. While Etienne caresses and soothes her in her delirium, "Les bourdonnements de ses oreilles étaient devenus des murmures d'eau courante, des chants d'oiseau; et elle sentait un violent parfum d'herbes écrasées, et elle voyait clair, de grandes taches jaunes volaient devant ses yeux, si larges, qu'elle se croyait dehors, près du canal dans les blés, par une journée de beau soleil" (p. 509).

Finally, when Etienne and Catherine unite sexually and consummate their relationship only moments before her death, Catherine imagines she has attained the Edenic world of her dreams which contrast directly with her dreams of entering the Hell of Tartarus with Chaavel:

D'un élan, elle s'était pendue à lui, elle chercha sa bouche et y colla passionnément la sienne. Les ténèbres s'éclairèrent, elle revit le soleil, elle retrouva un rire calme d'amoureuse. Lui frémissant de la sentir ainsi contre sa chair, demi-nue sous la veste et la culotte en lambeaux, l'époigna, dans un réveil de sa virilité. Et ce fut leur nuit de noces, au fond de cette tombe, sur ce lit de boue, le besoin de ne pas mourir avant d'avoir eu le bonheur, l'obstiné besoin de vivre, de faire la vie une dernière fois. Ils s'aimèrent dans le désespoir de tout, dans la mort. (p. 511)
Clearly then, Catherine achieves with Etienne the happiness she realized she could never share with Chaval.

Thus is *Germinal*, the complex network of thematic patterns which center on the general theme of sexual relations reveal in terms of the love-lust opposition the vertical perspective which Zola develops in other ways throughout the novel. Moreover, the theme of sexual relations transcends the barrier of social class in that divine and demonic relationships exist on both levels of society as this analysis has shown. Indeed the only two single sexual relationships, that is ones which involve only two people, which can be considered as positive or divine are the Maheu and Gregoire marriages. Totally negative or demonic sexual relationships can be classified according to the two sub-themes of adultery and castration into which categories fit the affairs of la Levaque and Bouteloup, la Pierronne and Dansaert and Madame Hennebeau and Négrel as well as Maigrat and the mine's acts of copulation and the eventual destruction which both the man and the human beast must undergo. In addition, the relationships which embody both the demonic and divine poles of the vertical perspective center on the theme of the virgin which is crucial to the traditional Gothic novel and in which the virgin is constantly pulled between the poles of Heaven and Hell which her lovers represent.
Notes

1. Emile Zola, *Germinal*, ed. Elliott M. Grant (New York: Charles Scribner's Sons, 1951). All subsequent references to *Germinal* within this thesis unless otherwise noted are from this edition and will be made within the text.


3. Ibid.

4. Ibid.

5. Ibid.

6. Ibid.

7. Ibid.

8. Ibid.

9. Ibid.


CHAPTER III

NARRATIVE PATTERNS

Another focal point for the vertical perspective in *Germinal* centers on the development of Etienne Lantier's character in terms of the seasonal cycle and the narrative forms of archetypal comedy, tragedy, romance and irony which form the structure of the novel. In *Anatomy of Criticism*, Northrop Frye establishes the link between the seasons and the four narrative patterns by associating spring with comedy, autumn with tragedy, summer with romance, and winter with irony and satire. From these associations come the vertical "equation:"

Spring :: Autumn :: Comedy :: Tragedy
Summer :: Winter :: Romance :: Irony and Satire

The implications of Frye's statements are twofold in that the patterns are simultaneously both cyclical and vertical. Indeed when applied to an analysis of *Germinal*, they reveal the very complex nature of the artistic structure Zola has created; although no one narrative form dominates, all are intricately interrelated through the crucial link of Etienne's character development.

Two central themes of comedy according to Frye are marriage and society. The hero of comedy inevitably suffers from some kind of thwarted love, usually love for a beautiful girl whom he cannot immediately have, and the comic resolution results only from his final triumph over the obstructing force which has prevented his union with the girl. Moreover, the hero's chief motivation in marriage is to establish a new social world, one which will be superior to that of the present older generation.
Traditionally, comedy begins with a group of obstructing characters, usually the parents of the younger generation, who are in charge of a given society but whom the audience recognizes as the unjust usurpers of social power. As a result of the hero's actions, comedy moves towards the creation of a new society which will ultimately crystallize around the triumphant hero and his bride in a kind of festive ritual. Moreover, the final new society created by the hero includes the maximum number of people, frequently many of the former obstacle-characters. Clearly then, integration into the newly created society is another major theme of comedy. According to this definition, *Germinal* can be read as a comic novel in that it presents in the traditional manner the hero's attempt to create a new society, and it also offers the theme of thwarted love on two very separate levels, the literal one which fails and the symbolic one which succeeds.

The central subject of *Germinal* is without question one of social rebellion, a revolt in which the ideas of the younger generation will triumph over those of the present society. From the beginning, *Germinal* contains the traditional and archetypal theme of all comic plots where the younger generation seeks to recapture the usurped power, thus to control their world and bring about the return to the lost golden era of the past by defeating the present rulers of their society. The detailed account of the history of the Grégoire fortune reveals the power-monopoly held by the bourgeoisie as a result of their accumulated wealth. For the workers, the power of money has created a hellish
world of pain and hunger, slave labor and of near bestial existence. By its very nature, the power-monopoly of the bourgeois industrialists condemns the miners to an eternal life of poverty, submission and toil and thus prevents them from entering the apparently paradisic world of the bourgeoisie. Clearly the miners are described throughout the novel as having been reduced to "une fonction de machine" (p. 137), and to the level of mere "bétail humain" (p. 12), as the result of their inferior social status.

Etienne, the young socialist who penetrates into the close Montsou society from the outside world, soon becomes aware of social injustice and consequently leads an anti-bourgeois campaign which threatens to destroy the capitalists' power. After his first day's work in the pits, Etienne's pride as a member of the human race makes him revolt at the thought of returning to work. This vague sense of revolt later develops into his "réve social" which promises to open the closed horizon, the hellish prison of poverty, and to admit the bright light of justice, equality and fraternity. Indeed, "Il voulait leur élargir le ciel, les élever au bien-être et aux bonnes manières de la bourgeoisie, en faisant d'eux les maîtres . . . " (p. 376), and thus to cause the very foundation of the present society to crack.

The other central theme of comedy which is linked to the idea of the creation of a new society is marriage and its fore-runner, thwarted love. The traditional "boy wants girl" aspect of this comic theme is inherent in the Etienne, Catherine and Chaval relationship. In order to possess Catherine, Etienne must triumph over the obstacle or enemy, the lustful Chaval, and in
so doing he must kill his opponent. Significantly however, the apocalyptic wedding which occurs when Etienne and Catherine ultimately come together in the flooding mine at the end of the novel does not result in the creation of a new society around the bride and groom because here, the bride dies on her bridal bed. Clearly the union of Catherine and Etienne does not restore the world to the state of a previous golden era; thus the thwarted love theme remains unresolved in that no new social order is immediately formed to replace the old, decaying society.

On the other hand, as Frye believes, "The appearance of this new society is frequently signalized by some kind of party or festive ritual which either appears at the end of the play or is assumed to take place immediately afterwards." The festive ritual in Germinal is symbolic and inherent in the recurring images of fertility, growth and harvesting. These images together imply an act of consummation, a symbolic marriage which embodies the promises of a new life to come. Thus in this sense, the future apocalypse, the ultimate fruit of Etienne's dream, is implied in the closing words of the novel which suggest the creation of a new society based on justice, equality and fraternity in the future.

Before Etienne's vision of a new society takes hold of the miners' imaginations, the world of Montsou is metaphorically presented as a wasteland in which only the most hardy crops will grow. Surrounding le Voreux is the plain smothered in coal dust, "pareille à la moisson d'une forêt fauchée" (p. 70). Moreover, "... les champs se déroulaient, des champs sans fin de blé et
In his social dream, Etienne envisions "une société qui [pousserait] en un jour" (p. 170), and under his leadership, "... le mineur s'éveillait au fond, germa dans la terre, ainsi qu'une vraie graine; et... un matin... il pousserait des hommes, une vraie armée d'hommes qui rétablirait la justice... ça poussait petit à petit, une rude moisson d'hommes, qui mûrissait au soleil" (pp. 168-69). Clearly the central image in these lines is one of growth and fertility of which the fruits will be social revolution and the subsequent creation of a new society. Although Etienne's dream does not result in any immediate social changes, the hope of a new society glimmers in the future and is inherent in the final vision of the novel. Significantly, the central image in this vision once again suggests fertility and growth, symbolic of the consummation of marriage which in comedy becomes the center of the new young society:

Maintenant, en plein ciel, le soleil d'avril rayonnait dans sa gloire, échauffant la terre qui enfantait. Du flanc nourricier jaillissait la vie, les bourgeois crevaient en feuilles vertes, les champs tressaillaient de la poussée des herbes. De toutes parts, des graines se gonflaient, s'allongeaient, gerçaient la plaine, travaillées d'un besoin de cha­leur et de lumière. Un débordement de sève coulait avec des voix chuchotantes, le bruit des germes s'épançait en un grand baiser... Aux rayons enflammés de l'astre, par cette matinée de jeunesse, c'était de cette rumeur que la campagne était grosse. Des hommes poussaient, une armée noire, vengeresse, qui germait lentement dans les sillons, grandissant pour les récoltes du siècle futur, et dont la germi­nation allait faire bientôt éclater la terre. (p. 525)
Whereas comedy is concerned with the hero's integration into society, generally through some kind of marriage, and his movement away from catastrophe towards happiness and salvation, tragedy is characterized by the hero's alienation from society, his fall from the world of success into the world of failure, defeat and catastrophe. In stature, the classical tragic hero is halfway between human society and divinity for although he appears greater than any other human being, he is inferior to something outside the human creation: God, gods, fate, accident or fortune. As the play or novel progresses, the tragic hero occupies a position atop the wheel of fortune where he reaps only success and power. Nevertheless as the result of a personal tragic flaw, he asserts his humanity and thus falls from the pinnacle of divine-like stature, thus bringing about the archetypal catastrophe. Nemesis is inevitable and is provoked by a number of possible agents: human, ghostly or divine vengeance, divine justice, accident, fate or the logic of events.

As the tragic hero, Etienne clearly appears superior to the other Montsou inhabitants, a fact which becomes evident in the many different points of view. We see him as he sees himself, as the other characters see him and as the narrator sees him. Again and again the narrator impresses upon us Etienne's sense of his own superiority, both intellectual and social. Unlike the resigned miners, Etienne cannot accept a life of hard labor in which he is reduced to the level of a beast of burden; moreover, this acute feeling of his own humanity compared to the miners' animality provokes his initial desire for revolt only one day.
after being hired. Thus rather than return to the degrading job in the mine, Etienne chooses to leave Montsou and seek work elsewhere, "... car, avec son instruction plus large, il ne se sentait pas la résignation de ce troupeau, il finirait par étrangler quelque chef" (p. 61). Indeed, "... il lui répugnait de recommencer, c'était injuste et trop dur, son orgueil d'homme se révoltait à l'idée d'être une bête qu'on aveugle et qu'on écrase" (p. 70). Clearly, at this point in the novel, Etienne's sense of his own superiority is dangerous neither to himself nor to other people for his pride does not stem fromaa spirit of selfishness.

However, once the miners grasp his vision of a future just society soon to be created, and once they put their complete trust in his leadership, Etienne's pride begins to develop into a negative force inasmuch as his main motivation shifts from the selfless desire to improve the miners' social world to the self-gratifying desire to become a successful political leader of socialistic doctrines. As his political knowledge expands, Etienne's sense of inferiority in this area gradually disappears giving rise to feelings of pride, "La honte de son ignorance s'en allait, il lui venait un orgueil depuis qu'il se sentait penser" (p. 166). Moreover, after he gains the miners' support for his "réve social", and his political knowledge increases, his pride develops into a sense of vanity:

L'influence d'Etienne s'élargissait, il révolutionnait peu à peu le coron... il grandissait dans l'estime de tous... dès le mois de septembre, [il avait] créé enfin sa fameuse caisse de prévoyance... On venait enfin de lui donner la secrétariat de l'association, et il touchait même des petits appointements, pour ses écritures. Cela le rendait plus riche... Dès lors, il s'opérait chez Etienne une tranfor-
mation lente. Des instincts de coquetterie et de bien-être ... se révélèrent, lui firent acheter des vêtements de drap. Il se paya une paire de bottes fines, et du coup il passa chef, tout le coron se groupa autour de lui. Ce furent des satisfactions d'amour-propre délicieuses, il se grisa des premières jouissances de la popularité: être à la tête des autres, commander, lui si jeune et qui la veille encore était une manoeuvre, l'emplissait d'orgueil, agrandissant son rêve d'une révolution prochaine, où il jouerait un rôle. - (p. 173)

In the scenes preceding the scheduled meeting at the Bon Joyeux, Etienne's popularity continues to rise as he reinforces the miners' belief in a new society, a return to a golden age of the past, "Désormais, Etienne était le chef incontesté ... Sa popularité croissante le surexcitait chaque jour davantage. Tenir une correspondance étendue, discuter du sort des travailleurs aux quatre coins de la province, donner des consultations aux mineurs du Woreux, surtout devenir un centre, sentir le monde rouler autour de soi, c'était un continu gonflement de vanité pour lui ... Il montait d'un échelon, il entrait dans cette bourgeoisie exécrée, avec des satisfactions d'intelligence et de bien-être qu'il ne s'avouait pas" (p. 228). Moreover, he imagines himself in the future climbing still higher, " ... Montsou à ses pieds, Paris dans un lointain brouillard, qui sait? la députation un jour, la tribune d'une salle riche, où il se voyait foudroyant les bourgeois, du premier secours prono...
d'en finir avec la misère" (p. 236). Indeed the "gaieté rouge" of his vision awakens within him, "... des bouffées d’orgueil qui reprenaient et qu’il emportaient plus haut, la joie d’être le chef, de se voir obéi jusqu’au sacrifice, le rêve élargi de sa puissance, le soir du triomphe. Déjà, il s’imaginait une scène d’une grandeur simple, son refus du pouvoir, l’autorité remise entre les mains du peuple, quand il serait le maître" (p. 236).

Etienne reaches the peak of his popularity and vanity at the meeting in the forest of Vandame for at this point, Rasseneur fails to command the crowd that once cheered him whereas Etienne is hailed as their new leader, "La clameur recommença. Etienne goûtait l’ivresse de sa popularité. C’était son pouvoir qu’il tenait, comme matérialisé, dans ces trois mille poitrines dont il faisait d’un mot battre les cœurs" (p. 289). In addition, he reveals his vanity through his desire to impress Catherine whom he hopes is watching his performance. Whereas at the Bon Joyeux meeting, Etienne felt "empêché encore par les scrupules de sa sensibilité et de sa raison" (p. 242), now at the first Vandame meeting, passion rather than reason directs him during his scathing attack on society:

Cela entraînait une refonte totale de la vieille société pourrie; il attaquait le mariage, le droit de tester, il réglementait la fortune de chacun, il jetait bas le monument inique des siècles morts, d’un grand geste de son bras, toujours le même, le geste du faucheur qui rase la moisson mûre; et il reconstruisait ensuite de l’autre main, il bâtit sa future humanité, l’édifice de vérité et de justice grandissant dans l’aurore du vingtième siècle. À cette tension cérébrale, la raison chancelait, il ne restait que l’idée fixe du sectaire. Les scrupules de la sensibilité et de bon sens étaient emportés, rien ne devenait plus facile que...
When the second meeting in the forest fails to come to order as the miners prefer to attack the Jean-Bart pit, Etienne witnesses his gradual loss of control over the miners, "Il souffrait aussi dans son orgueil de chef, en voyant la bande échapper à son autorité... Vainement, il clamait du sang-froid, il criait qu'on ne devait pas donner raison à leurs ennemis par des actes de destruction inutile" (p. 326). Indeed the miners' march through the streets in search of bread goes unchecked as Etienne can no longer control the mob. Because Etienne himself becomes more and more vain and hence bourgeois in his outwards appearance, and because his vision of a new, just society turns into a selfish vision of personal power, the miners, with their limited intelligence and resources, are thus forced into the position of waging their own battle for a Utopian society. Violence after violence indicates that bestial behavior is the only means they knowingly possess as weapons against the encroaching forces of capitalism. "Seul... [et] au milieu de la route" (p. 357), Etienne stands in shock as the marchers stop at the Hennebeau home, "Il n'avait rien voulu de ces choses, comment pouvait-il se faire que, parti pour Jean-Bart dans le but d'agir froidement et d'empêcher un désastre, il achevât la journée, de violence en violence, par assiéger l'hôtel du directeur... Désespéré, Etienne rentra dans la foule, prêt à mourir... Personne, du reste,
n'obéissait plus à Etienne. ... Tout le vieux sang flamand était là, lourd et placide, mettant des mois à s'échauffer, se jetant aux sauvageries abominables, sans rien entendre jusqu'à ce que la bête fut soule d'atrocités" (pp. 356-57-58). Thus Etienne's pride, which begins as an asset in that it arouses his desire to help his fellow-man, turns into a negative force, his tragic flaw. Indeed out of pride, Etienne chooses self-gratification over the selfless offer of help, a choice which results in his loss of power and authority, and which ultimately leads to his total defeat.

Ashamed and unable to face his fellow-miners after the failure of his "réve social" and conscious of his responsibility for the miners' acts of violence, Etienne feels he must isolate himself from the entire community by hiding deep in the ruins of Réquillart in Jeanlin's secret den. Indeed, "... toute la sévérité retombait sur Etienne ... " (p. 373). During his period of isolation, Etienne undergoes a process of spiritual renewal in which he repents his decisions which caused the present economic disaster. The very language used to describe Etienne's thoughts at this point clearly indicates the spiritual change brought about by his mental sufferings in a symbolic purgatory, "Cette nuit interminable, complète, toujours du même noir, était sa grande souffrance. Il avait beau dormir en sûreté, être pourvu de pain, avoir chaud, jamais la nuit n'avait pesé si lourdement à son crâne. Elle semblait comme l'écrasement même de ses pensées.

... Une autre honte l'accablait, le remords de cette ivresse
sauvage, du genièvre bu dans le grand froid, l'estomac vide, et qui l'avait jeté sur Chaval, armé d'un couteau" (p. 375). Although he continues to feel socially superior to the miners, Etienne admits he acted out of a pride which was inimical to the miners he wished to help:

Des idées vagues le travaillaient, qu'il ne croyait pas avoir. C'était une sensation de supériorité qui le mettait à part des camarades, une exaltation de sa personne, à mesure qu'il s'instruisait. Jamais il n'avait tant réfléchi, il se demandait pourquoi son dégoût, le lendemain de la furieuse course à travers les fosses; et il n'osait pas se répondre, des souvenirs le repuiaient, la bassesse des convoitises, la grossièreté des instincts, l'odeur de toute cette misère secouée au vent. Malgré le tourment des ténèbres, il en arrivait à redouter l'heure où il rentrerait au coron. (p. 376)

Moreover a sense of guilt pervades his conscience at the same time as he admits personal defeat, "... une angoisse le torturait, lorsqu'il songeait aux misères de la défaite, à toute cette lourde responsabilité de souffrance qui peserait sur lui. La fin de la grève, n'était-ce pas la fin de son rôle, son ambition par terre, son existence retombant à l'abrutissement de la mine et au dégoût du coron?" (p. 377).

As punishment for his sin of pride, Etienne's tragic flaw, he is forced to repent in isolation amid the nightmarish darkness of Réquillart. His ultimate punishment which leads to his spiritual rebirth and salvation is his imprisonment in le Voreux, a symbolic descent into the Valley of the Shadow of Death; from which he emerges cleansed of his pride as if reborn into a new world of growth and fruition. Once purged of his pride, Etienne realizes his original dream for as he leaves Montsou, he goes to
rejoin Pluchart and to become a socialist political leader whose aim it will be to improve the lot of the working class people in their society. As he walks away, "... Etienne ralentit sa marche, les yeux perdus à droite et à gauche, dans cette gaieté de la nouvelle saison. Il songeait à lui, il se sentait fort, mûri par sa dure expérience au fond de la mine. Son éducation était finie, il s'en allait armé, en soldat raisonneur de la révolution, ayant déclaré la guerre à la société, telle qu'il la voyait et telle qu'il la condamnait" (pp. 521-22).

At this point in the novel the circular patterns of comedy and tragedy are complete in that the downward movement of tragedy towards isolation swings upward again towards integration, the major theme of comedy. Indeed, as the novel closes, Etienne's reintegration into society is symbolized by the handshakes he receives from his fellow-workers the day of his departure. Moreover, the other comic theme, that of marriage, is suggested by the images of growth, fruition and fertility which describe the natural world into which is reborn at the end of the novel. Thus Etienne is symbolically reunited to his world and is at oneness with it.

Romance, as a narrative form, represents wish-fulfilment, the world of dreams in which the quest of the hero is a nostalgic search for a lost golden age. Moreover, romance is the heavenly pole of the vertical perspective whereas its counterpart, irony, is the demonic pole formed by the juxtaposition of these two narrative forms. The two most common forms of romance liter-
ture are the medieval chivalric romances and the fairy-tale.
In medieval romance, the "daring young knight in shining armor" undertakes the quest for the Holy Grail, and in the fairy-tale, the bold young questing hero is traditionally the third son who sets out to find adventure. In *Germinal* the archetypal patterns of romance center on Etienne who is indeed the "knight in shining armor" in that he appears to promise to bring light to the miners presently existing in literal and symbolic darkness. Moreover, as in the traditional fairy-tale, Etienne is also the third son of Gervaise Lantier, the son who goes off to make his fortune in the world.

In terms of the fairy-tale archetype, *Germinal* presents a vision of an imaginary world, a "never-never" land of dreams which quickly lodges itself within the miners' imaginations. As the novel progresses, Etienne's dream of a new society which will replace the present corrupt one gradually overtakes his imagination to the point where, "... il marchait dans un rêve" (p. 166). Etienne's quest is indeed the quixotic impossible dream, a fact which becomes apparent if only implicitly in the first extended description of him through the use of fairy-tale images and which finally becomes explicit when Etienne must admit defeat to la Maheude:

... l'horizon ferme ... éclatait, une trouée de lumière s'ouvrait dans la vie sombre de ces pauvres gens ... tout le malheur disparaissait, comme balayé par un grand coup de soleil; et, sous un éblouissement de fée, la justice descendait du ciel. ... Une société nouvelle poussait en un jour, ainsi que dans les songes, une ville immense, d'une splendeur de mirage, où chaque citoyen vivait de sa tâche et prenait sa part des joies communes. ... Et, continuellement, ce
When la Maheude responds to his dream, she is significantly described as having fallen under a magic spell cast over her by her symbolic fairy god-mother, "... peu à peu, le charme s'agissait aussi sur elle. Elle finissait par sourire, l'imagination éveillée, entrant dans ce monde merveilleux de l'espoir. Il était si doux d'oublier pendant une heure la réalité triste! Lorsqu'on vit comme des bêtes, le nez à terre, il faut bien un coin de mensonge, où l'on s'amuse à se régaler des choses qu'on ne possèdera jamais" (p. 171). Like all fairy-tales, Etienne's dream offers only the illusion of escape, a momentary release from reality.

However, he must ultimately admit defeat to la Maheude for inevitably reality impinges upon the world of his illusions and thus crushes his dreams. For la Maheude, "L'horizon fermé n'avait pas voulu s'ouvrir, l'idéal impossible tournait en poison au fond de ce crâne fêlé par la douleur" (pp. 392-93). The harsh reality of death, pain and starvation convinces la Maheude that Etienne's vision was indeed the impossible dream. Looking back on her initial reaction to Etienne's dream, she says:

"Puis les malins sont toujours là, pour vous promettre que ça [une meilleure société] peut s'arranger, si l'on s'en donne seulement la peine... On se monte la tête, on souffre tellement de ce qui existe, qu'on demande ce qui n'existe pas. Moi je rêvais déjà comme une bête, je voyais une vie de bonne amitié avec tout le monde, j'étais partie dans l'air, ma parole! dans les nuages. Et l'on se cassa les reins, en retombant dans la crotte... Ce n'était..."
pas vrai, il n'y avait rien là-bas des choses qu'on s'imaginait voir. Ce qu'il y avait, c'était encore de la misère, ah! de la misère tant qu'on en veut et des coups de fusil par-dessus le marché! (p. 439)

Thus *Germinal* contains both poles of the vertical perspective in terms of the opposite narrative forms of romance and irony for irony depicts the failure of romance to withstand the hard blows thrust upon it by the constantly impinging force of reality which causes the dreams to crumble.

In terms of the medieval chivalric romance tradition, *Germinal* contains several themes which are central to the Celtic King Arthur legend. Indeed the theme of social change is clearly one which appears both in *Germinal* and in the Round Table myth. In "The Coming of Arthur" and "The Passing of Arthur" sections of *Idylls of the King*, the recurring line is "The old order changeth yielding place to new." Like Arthur, Etienne is presented as the ideal man who as the ruler will bring new order to a society now existing in chaos. From the moment that he first establishes his dream of a new society, the narrator claims that, "La vieille société craquait . . . " (p. 171). However when his dream fails to produce a new society and thus when his quest is finally thwarted, romance turns to irony and the union which was intended to improve the miners' working conditions crumbles before the defeated hero's eyes. Indeed after Etienne tells la Maheude they would be best to surrender and end their strike, Rasseneur begins to climb back into public favor as he announces the dissolution of the union:
L'Association, . . . était maintenant dévorée, détruite un peu chaque jour par la bataille intérieure des vanités et des ambitions. Depuis que les anarchistes y triomphaient, chassant les évolutionnistes de la première heure, tout craquait, le but primitif, la réforme du salariat, se noyait au milieu du tiraillement des sectes, les cadres savants se désorganisaient dans la haine de la discipline. Et déjà l'on pouvait voir l'avortement final de cette levée en masse, qui avait menacé un instant d'emporter d'une haleine la vieille société pourrie. (p.396)

Another Arthurian theme present in Germinal is the archetypal mysterious birth of the hero. When Etienne arrives in Montsou, nothing is immediately known about his past, and he is indistinguishable from any other human beings in that he bears no mark of a hero to set him apart from other people. Gradually in as much as he convinces the miners of the possibility of creating a new society and thus arouses their hopes for a Utopian world, he emerges from the background and assumes a position of leadership. Moreover, Etienne and Arthur both appear initially amid a great burst of light which foreshadows the important role they will have later in the novel.

The traditional dragon-killing theme of many quest-romances finds symbolic expression in Germinal in terms of Etienne's dream of changing the present social structure. For the miners, the dragon is le Voreux, the monster created by the bourgeois capitalists to perpetuate their already large fortune. Like the mythical dragon of romance literature, le Voreux first emerges into Etienne's sight as if out of a dream, "Le Voreux, à présent, sortait du rêve. . . . Cette fosse, tassée au fond d'un creux . . . lui semblait avoir un air mauvais de bête goulue, accroupie
la pour manger le monde" (pp. 3-4). And as Etienne quietly observes its operation, he hears "... l'échappement de la pompe, cette respiration grosse et longue, soufflant sans relâche, qui était comme l'haleine égorgée du monstre" (p. 4). Throughout the novel, the mine is constantly presented as a beast crouching in its den, ready to devour human flesh at any moment, "... le puits avalait des hommes par bouffées de vingt ou de trente, et d'un coup de gosier si facile, qu'il semblait ne pas les sentir passer" (p. 24). Moreover, "[il a] l'air gêné par sa digestion pénible de chair humaine" (p. 12). The cataclysmic destruction of the mine at the end of the novel represents the archetypal killing of the dragon or monster which, in terms of the novel, is intended to symbolize the defeat of the bourgeois capitalists. However, the death is not complete for work resumes once again, thus the power of the bourgeoisie continues although somewhat diminished by the strike. All that remains is the hope that in the future the dragon will ultimately be totally destroyed, that the working class will finally rise to power and thus control their world.

The cyclical pattern of the seasons and the cycle of human life from birth through growth to maturity, death and rebirth often associated with the seasonal cycle is present in Germinal in terms of Etienne's moral development. Throughout the course of his progression towards a state of moral maturity, Etienne fluctuates metaphorically between the two vertical poles of Heaven and Hell which we have just analyzed in terms of the vertical pairs of narrative patterns present in the novel. Traditionally,
spring is associated with birth, summer with growth, autumn with maturity and harvesting and finally, winter with death. The concept of rebirth is suggested by the cyclical pattern of the return to spring after winter.

Frye's link between the four seasons and the four narrative patterns mentioned earlier in this study has interesting ramifications in terms of Etienne's moral development. Moreover, Frye sees the four narrative patterns as components of a much larger pattern which he labels the quest myth. The four aspects of the quest myth are conflict, which is the central issue of romance literature, death either of the hero or the enemy, which is the basic element of tragedy, the disappearance of the hero which is implied in irony where heroism seems totally absent and where confusion or anarchy either threaten or prevail, and finally, the reappearance or the recognition of the hero, which is the central element of comedy where a new society rises triumphantly around the hero in the closing scenes. If one of the basic threads of the plot in *Germinal* concerns Etienne's character development, as indeed it does, the novel can then be read as quest literature in which the search is for moral maturity. Thus the four aspects of the quest myth and the narrative forms which are their equivalents embody the four stages of Etienne's moral education.

To go one step further, the seasonal patterns which Frye has linked with the four narrative forms also chronicle Etienne's progression towards moral maturity in terms of the literal time scheme in the novel. Indeed the birth of Etienne's impulse to
revolt against the given social order occurs during his first day's work in the mine in March, the first month of spring. Throughout the summer months, which are traditionally associated with growth, Etienne's revolutionary ideas continue to develop. In August, when he moves into the Maheu home, he begins to pose moral questions concerning the present social order, "... pourquoi la misère des uns? pourquoi la richesse des autres? pourquoi ceux-ci sous le talon de ceux-là, sans l'espoir de jamais prendre leur place? Et sa première étape fut de comprendre son ignorance" (pp. 165-66). Shortly following this moment of introspection, Etienne formulates his "rêve social" which believes will resolve the social problems of injustice and inequality. As autumn approaches, his popularity continues to increase; at this stage he reaps only success as the miners' belief in his ideal becomes more intense. On December 1, however, the strike which will ultimately cause his downfall begins. Winter, which is symbolic of death, begins in a positive way for Etienne in that he continues to retain his popularity as leader of the people until the day of the second scheduled meeting in the forest when he first loses control of his followers. In February, the last month of winter and hence the darkest moment of the season, Etienne appears powerless before his followers as the crowds of angered, starving miners scour the streets in a violent march in search of bread.

As a result of his downfall, his defeat as the leader, Etienne descends into the abyss of Requillart and following his return to Montsou, he joins Catherine to resume work in the pits. Trapped
in the crumbling mine shaft, Etienne narrowly escapes physical death but does undergo a kind of spiritual death in which he repents his pride, expiates it and subsequently achieves a spiritual rebirth whereby he emerges from the world of death and winter into the world of life and spring, "mûri par sa dure expérience au fond de la mine. Son éducation était finie . . . " (p. 521), for indeed, "Sa raison murissait, il avait jeté la gourme de ses rancunes" (p. 524). Clearly when Etienne emerges at the end of the novel, he has achieved a new level of moral maturity which we assume will prepare him to be a successful politician in his new career with Pluchart. Significantly then, the patterns implicit in the four narrative forms which chronicle stages in Etienne's moral development and each of which Frye associates with a season also work into the one year seasonal cycle on which Zola has constructed the novel and through which Etienne must pass on his quest for moral maturity.

Thus to conclude, the vertical perspective in Germinal is again revealed in terms of the complex interrelationship between the four narrative forms and the cycle of the seasons which together chronicle Etienne's progression towards a state of moral maturity, the goal of his quest. In order to attain his goal, Etienne must pass through conflict, a symbolic death before he reappears and achieves recognition. Moreover, each of these stages represents a narrative form which in turn represents a season. For Etienne, the quest terminates when he achieves a new kind of moral stature and at this point, his education is complete.
As Frye has indicated, the rise and fall of the hero's fortunes frequently follow the seasonal cycle which in *Germinal* is made explicit in terms of the precise time scheme and its parallel cycle—that of Etienne's social dream from its conception through its growth to its maturity, harvesting and subsequent failure. At the time of his symbolic rebirth, Etienne's ideas have become more practical and he has refocussed his desire for personal glory so that he no longer seeks mere self-gratification.
Notes


2. Ibid., p. 163.


When applied to an analysis of *Germinal*, Frye's concept of the anagogic phase of literary symbolism develops yet another dimension of the vertical perspective in the novel by revealing significant archetypal religious patterns. In the *Anatomy of Criticism*, Frye defines the anagogic level of meaning in literature as being concerned "... with the mythopoetic aspect of literature, but with myth in its narrower and more technical sense of fictions and themes relating to divine or quasi-divine beings and powers" (p. 116). In anagogy, symbols acquire a universal significance for on this level, literature no longer comments on reality but rather it contains reality within the framework of universal symbols with which the artist has chosen to represent existence:

> When we pass into anagogy, nature becomes, not the container, but the thing contained, and the archetypal universal symbols, the city the garden, the quest, the marriage, are no longer the desirable forms that man constructs inside nature, but are themselves the forms of nature. Nature is now inside the mind of an infinite being who builds his cities out of the Milky Way. (p. 119)

For Frye then, literature represents "the total dream of man" because in literature, reality is contained within the more encompassing framework of its universal significance.

The anagogic phase of literary symbolism is most evident in scripture or apocalyptic revelation which in our Western culture occurs in the Bible. Frye claims that "... the transcendental and apocalyptic perspective of religion... comes as a tremendous
emancipation of the imaginative mind" (p. 125), for indeed reli-
gion provides the basic metaphors for poetry. The Bible, which
is a highly organized mythic structure, belongs to the genre Frye
calls the encyclopaedic form which is generally comprised of
sacred books presenting an anagogic form of symbolism. Moreover,
the Bible is a source of "undisplaced myth;" that is, myth which
is primarily concerned with gods or demons, and which takes the
form of two contrasting worlds of total metaphorical identification,
one desirable and the other undesirable. These worlds are often
identified with the existential heavens and hells of the religions
contemporary with such literatures. These two forms of metaphor-
cical organization we call the apocalyptic and the demonic respec-
tively" (p. 139). Germinal, although it is by no means a sacred
book, is, however, constructed around traditional biblical arche-
types which reinforce the vertical heaven-hell perspective in the
novel and thus also reveal the anagogic level of symbolism.

As a definitive myth, the Bible presents a single yet all
encompassing archetypal and cyclical structure extending from
Creation or Genesis to Apocalypse or Revelation. By incorporating
a total vision of man's individual existence within a larger
vision of the created universe, the Bible is an anagogic structure
which embodies the universal symbols of the quest, the city, and
the garden. Germinal does not begin immediately with the moment
of creation of the world or of a society, but instead it begins
in the traditional epic manner in medias res with flashbacks to
inform the reader of preceding events. Hence Zola provides the
very detailed account of the formation of the Montsou Company which,
both for the bourgeois shareholders as well as for the workers, is clearly the creation of the world in which they and their future generations will live either in luxury or in poverty. Indeed money alone creates and perpetuates this particular social world. However, this is merely an example of Zola's use of the creation myth in its most simple and literal form.

On a more complex and metaphoric level, the myth of creation centers on the archetypal burst of light which illuminates the darkness and issues forth from an omnipotent and omniscient being who is capable of imposing order on chaos, form on formlessness, and who creates verdure out of wasteland. In *Germinal*, the biblical Messiah figure represents one aspect of the character of Etienne Lantier, the protagonist. As Etienne approaches Montsou along the straight roadway, the world which unfolds before him suggests the cold, desolate, endless and formless wasteland world of the universe before creation, a world buried deep in darkness with no trace of light:

Dans la plaine rase, sous la nuit sans étoiles, d'une obscurité, et d'une épaisseur d'encre, un homme suivait seul la grande route de Marchiennes à Montsou, ... Devant lui, il ne voyait même pas le sol noir, et il n'avait la sensation de l'immense horizon plat que par les souffles du vent de mars, des rafales larges comme sur une mer, glacées d'avoir balayé des lieues de marais et de terres nues. Aucune ombre d'arbre ne tachait le ciel, le pavé se déroulait avec la rectitude d'une jetée, au milieu de l'embrun aveuglant les ténèbres. (p. 1)

The image of the March storm which recurs throughout the novel suggests a chaotic force of swirling gusts amid a black unfathomable abyss for indeed there is no distinguishable sky or earth.
The only light comes from the red fires burning in the three open braziers, but even so the narrator remarks, "Aucune aube ne blanchissait dans le ciel mort, les hauts fourneaux seuls flam-baient, sans en éclairer l'inconnu" (p. 11)—a vision more precisely described by Milton as "darkness visible." Even in daylight the outline of the mining village remains basically enshrouded in darkness; thus, on the dull landscape, the coal heaps appear as "un lac d'encre” (p. 70). Moreover, "... une fumée épaisse, ... au milieu du gris blafard des schistes et des grès [qui] laissait de longues traînées de rouilles sanglantes" (p. 70) is added to the blanket of coal dust which coats the entire area—the trees, the plain and the roads, "ensemencant la terre" (p. 71).

In addition, the recurring images of mud, scum and waste materials which characterize the miners' world suggest that it is always on the verge of sliding backwards into a state of primordial ooze or utter formlessness typical of the world before creation. As la Maheude pulls her two children behind her when she goes first to beg credit from Maigrat and then charity from the Grégoires, the children play in the mud which oozes from the earth, "C'était un dégel brusque, le ciel couleur de terre, les mers gluants d'une humidité verdâtre, les routes empoissées de boue, une boue spéciale au pays du charbon, noire comme la suie délayée, épaisse et collante, à y laisser les sabots... Lenore, ... s'amusait à ramasser la crotte sur ses galoches, ainsi que sur le bout d'une pelle" (p. 87). While working, the miners are generally saturated with thick mud and water. For
example, during his first day in the mine, "... Etienne traversait de véritables mares, que le gâchis boueux des pieds révélait seul" (p. 34), and later, as he and his fellow-workers leave the pit at the end of the day, "... ils passaient comme une bande de nègres culbutés dans la vase" (p. 65). As Catherine works naked in the Jean-Bart seam later in the novel, her actions suggest those of a primitive beast striving to exist, "... nue maintenant, pitoyable, ravalée au trot de femelle quêtant sa vie par la boue des chemins, elle besognait, la croupe barbouillée de sue avec la crotte jusqu'au ventre, ..." (p. 311). Afraid to return home to Chaval, Catherine wanders alone through the streets where "... le dégel roulait en fleuve de fange" (p. 417).

For Catherine, the moment of sexual intercourse with Étienne, thus the moment of possible new life, and the moment of death occur almost simultaneously on "ce lit de boue" (p. 511). Following the violent battle against the Belgian miners in which many of the miners are killed, la Maheu sits in the mud beside the corpse of her husband and notices "Les blessés [qui] hurlaient, les morts [qui] se refroidissaient dans les postures cassées, bou-eux de la boue liquide du dégel, çà et là envasés parmi les taches d'encr du charbon qui reparaissaient sous les lambeaux salis de la neige" (p. 432). Finally, after Souvarine's act of sabotage which causes the walls and cielings of the mine to collapse, a symbolic destruction which he hopes will lead to recreation, "Bien-tôt le cratère s'emplit, un lac d'eau boueuse occupa la place où était naguère le Woreux, ..." (p. 474). The mine is ultimately destroyed completely and the present world slips back towards a
previous state of being, "... ce cratère se vidait, l'eau bue par les terres baissait, découvrait l'effrayant gâchis du fond. ... c'était un cloaque, les ruines d'une ville abîmée et fondue dans la boue" (pp. 484-85).

On the symbolic level, Etienne as the Messiah figure represents the omnipotent force which will illuminate this land of darkness and will lead its people from a world in a state of primordial ooze into an Edenic or Utopian universe. Through him, the miners hope to recapture the lost Garden of Eden, to reinhabit the Promised Land—a world of justice, equality and brotherhood, and as a result of these factors, a world of happiness. Although Etienne does not appear in Montsou amid the literal halo of bright light which traditionally surrounds the Redeemer, his Utopian dreams based on Pluchart's ideal of the union cause him to assume the symbolic stature of the Redeemer in the eyes of the miners he so greatly influences. Clearly, we are to see him as the apostle of social justice for he is presented in religious terms from the moment he first attempts to convince his fellow-workers of the need for a provident fund, "Il avait la propagande obstinée des nouveaux convertis, qui se créent une mission" (p. 154). Moreover, "Durant ces premiers mois, Etienne en resta au ravissement des néophytes, le coeur débordant d'indignations généreuses contre les oppresseurs, se jetant à l'espérance du prochain triomphe des opprimés" (p. 166), and still at the feast-day celebrations, "[il] ... tachait d'endoctriner Pierron . . ." (p. 161). His mission is undeniably social in nature in that he
preaches social revolution.

At the crucial meeting in the forest, Etienne's popularity and influence are at their peak, and significantly, he stands above the crowd, "dominant la pente," appearing to his listeners as "l'apôtre apportant la vérité" (p. 286). In addition, throughout the novel, we see Etienne illuminated by the light of the moon, a light which suggests the star of Bethlehem shining down on Christ the night of his birth and designating the Messiah. Again and again, Zola makes us aware of the movement of the moon. As Etienne begins to speak, "La lune, trop basse encore à l'horizon, n'éclairait toujours que les branches hautes, la foule restait noyée de ténèbres . . . Lui, noir également, faisait au-dessus d'elle, . . . une barre d'ombre" (p. 285). However, inasmuch as Etienne gains the miners' support and thus fulfills his messianic role, the moon illuminates his as a Savior, "A ce moment, la lune, qui montait de l'horizon, glissait des hautes branches l'éclaira. Lorsque la foule, encore dans l'ombre, l'aperçut ainsi, blanc de lumière, distribuant la fortune de ses mains ouvertes, elle applaudit de nouveau, d'un battement prolongé" (p. 287). When as a result of his dream, Etienne loses touch with reality, simultaneously, "La lune, . . . blanchissait toute la clairière . . ." (p. 288), and "Une exaltation religieuse . . . soulevait les mineurs de terre, la fièvre d'espoir des premières Chrétiens de l'Eglise, attendant le règne prochain de la justice" (p. 289).

Thus Etienne is clearly presented in metaphoric terms as the Messiah figure sent to Montsou to deliver its prisoners from bondage.
Moreover, the idea that the miners see him as a Redeemer sent amongst them to lead them out of the abyss is revealed in la Mouquette's attitude towards him, "elle l'adorait comme un Jésus" (p. 272), and in the Maheu family's firm support of his theories: "... les Maheu avaient l'air de comprendre, approuvaient, acceptaient les solutions miraculeuses, avec la foi aveugle des nouveaux croyants, pareils à des chrétiens des premiers temps de l'Eglise, qui attendaient la venue d'une société parfaite, sur le fumier du monde antique" (p. 172). Later, in a moment of insecurity as the strike fund begins to diminish, Etienne realizes his important role in the strike and is proud of his involvement, yet he experiences "une inquiétude sur sa mission, la peur de n'être point l'homme attendu" (pp. 228-29). Clearly then, Etienne sees himself as the Redeemer or Messiah figure and in turn his peers also see him in this role.

Etienne first realizes his role as the Messiah figure just after he moves into the Maheu household and becomes established in his job and in his correspondence with Pluchart. In the eyes of the ill-fated, poverty-stricken Maheus, Etienne has the power and the intelligence to turn the tide of theirsofar predetermined life of bondage to "... le dieu repu et accroupi, auquel ils donnaient tous leur chair, et qu'ils n'avaient jamais vu" (p. 11). As Etienne speaks ardently to the crowd at the meeting in the forest, "... Catherine surtout, ... ne quittait pas Etienne de ses grands yeux clairs, lorsqu'il se recriait, disant sa foi, ouvrant l'avenir enchanté de son rêve social" (p. 170). Perceiving themselves as being hopelessly and eternally trapped in the
prison of poverty, a world with a closed horizon, the Maheus are ready to transfer their allegiance from the unjust, inaccessible god of money to a human, sensitive figure who understands their plight and whose cult promises a new life of happiness in a society based on justice and equality. As the miners listen to Etienne's gospel for salvation which urges them to create their own happiness on earth, Etienne appears as the God of Genesis whose light dispels darkness and whose power creates a positive world:

D'une voix ardente, il parlait sans fin. C'était brusquement l'horizon fermé qui éclatait, une trouée de lumière s'ouvrait dans la vie sombre de ces pauvres gens. L'éternel recommencement de la misère, le travail de brute, ce désir de bétail qui donne sa laine et qu'on égorgé, tout le malheur disparaissait, comme balayé par un grand coup de soleil; et, sous un éblouissement de fée, la justice descendait du ciel. Puisque le bon Dieu était mort, la justice allait assurer le bonheur des hommes, en faisant régner l'égalité, la fraternité. Une société nouvelle poussait en un jour, ainsi que dans les songes, une ville immense, d'une splendeur de mirage, où chaque citoyen vivait de sa tâche et prenait sa part des joies communes. Le vieux monde pourri était tombé en poudre, une humanité jeune purgée de ces crimes, ne formait plus qu'un seul peuple de travailleurs, qui avait pour devise: à chaque mérite suivant ses œuvres. Et, continuellement, ce rêve s'élargissait, s'embellissait, d'autant plus séducteur qu'il montait plus haut dans l'impossible. (pp. 170-71)

Indeed the very words used to describe Etienne's speech suggest a religious experience; for example, "ardente" is frequently applied to a person seriously devoted to a religious mission. Moreover, the tone of the entire passage implies an apocalyptic vision.
In addition, the language Zola uses to describe Etienne's Utopian dream and the Maheus' reaction to it reveals the vertical perspective which is at the basis of the novel. Although "... ce rêve ... montait dans l'impossible" (p. 171), the vision of a superior existence ends abruptly for the Maheus with the inevitable impingement of reality, "Neuf heures passées, est-il permis! Jamais on ne se lèvera demain. Et les Maheu quittaient la table, le coeur mal à l'aise, désespéré. Il leur semblait qu'ils venaient d'être riches, et qu'ils retombaient d'un coup dans leur crotte" (p. 172). The two underlined words clearly indicate the vertical "magnetic" poles between which the miners fluctuate, but inevitably they find themselves sinking backwards into a world in a state of primordial ooze and chaos, their inescapable domain.

According to Zola's naturalistic canon, it is a given that the miners cannot escape the world into which they have been born; they are doomed to an existence in an earthly hell. Moreover, the very presentation of escape into a better world as a dream indicates metaphorically that the miners' hope is doomed from the start for, by definition, a dream is merely an illusion which crumbles the moment reality impinges upon it. Etienne's Utopian vision crumbles for as we have already seen, it is the quixotic impossible dream, a fact which Zola's choice of language bears out. In the passage just cited the surface tone of optimism suggested by the words "justice," "égalité," "fraternité," "société nouvelle," and "joies communes," to mention only a few, gives way to a more
pessimistic view when one considers the implications of the words: "éblouissement de féerie," "songes," "splendeur de mirage," and the crucial statement "ce rêve montait . . . dans l'impossible." All of these words imply an illusory state which cannot be realized, a "never-never land" which can exist only within the imagination. Significantly, when la Maheude first succumbs to Etienne's social dream, she is described as falling under a magic spell: "... peu à peu, le charme s'agissait aussi sur elle. Elle finissait par sourire, l'imagination éveillée, entrant dans ce monde merveilleux de l'espoir. Il était si doux d'oublier, pendant une heure la réalité triste. Lorsqu'on vit comme des bêtes, le nez à terre, il faut bien un coin de mensonge, où l'on s'amuse à se régaler des choses qu'on ne possédera jamais" (p. 171). Once again, the vocabulary suggests the illusive world of dreams: "charme," "monde merveilleux," "imagination," "coin de mensonge," "oublier," and "jamais."

Ultimately, la Maheude recognizes the failure of Etienne's messianic quest, as Alzire slowly dies of starvation and cold, the result of their strike to achieve a better life. At this point she admits the agony and destruction arising from the seeds of Etienne's now poisonous dream, "L'horizon fermé n'avait pas voulu s'ouvrir, l'idéal impossible tournait en poison, au fond de ce crâne fêlé par la douleur" (pp. 392-93). The collapse of Etienne's dream, his failure to create successfully a new society, also reveals the negative implications inherent in the sowing, reaping and harvesting metaphors which recur throughout the novel.
in connection with the idea of social revolution. The seeds of rebellion which germinate as a result of Etienne's political agitation produce as their fruit only pain, anguish and even death, as the plight of the Maheu family indicates. Indeed the images of growth embody both the upward swing of the vertical perspective towards hope, life and the return to the Edenic garden and the downward swing towards disillusionment, thwarted growth and death.

Although Etienne ultimately fails in his role as the Messiah figure, the very presence of this Christian archetype gives deeper significance, a religious dimension, to the vertical perspective in the novel for in the character of the Messiah, he offers to create a Utopian, heavenly world for the miners. In doing so, Etienne gives them the illusion of climbing out of their dark, muddy abyss, a world metaphorically similar to the universe before creation, towards a new Edenic garden which he presents as an improved social world. "... à présent, le mineur s'éveillait au fond, germait dans la terre ainsi qu'une vraie graine; et... l'on verrait un matin ce qu'il pousserait au beau milieu des champs: oui, il pousserait des hommes, une armée d'hommes qui rétablirait la justice... Ah! ça poussait, ça poussait petit à petit, une rude moisson d'hommes, qui mûrissait au soleil" (pp. 168-69). However, the final sliding backwards into a state of primordial ooze is suggested at the very beginning of Etienne's dream when the striking clock reminds the Maheus that it will be soon time to get up for work and is finally made explicit when, after the prolonged strike which brought about the death of her
husband and many of her children, la Maheude returns to work in the muddy abyss of the mine, forced once again out of sheer necessity to pay hommage to the powerful and destructive deity, Money.

As social, political agitators, and thinkers, Souvarine and Etienne embrace philosophies which seek the destruction of the present social order in the attempt to give rise to a new and better society. In this sense _Germinal_ embodies a symbolic vision of the biblical Battle of Armageddon which precedes the Apocalypse, the final and conclusive battle between the forces of good and evil which will result in the total decimation and purgation of the created universe by fire and by earthquake leading ultimately towards a vision of a new heaven and a new earth, the celestial city of the New Jerusalem.

Souvarine is clearly Etienne's alter-ego in that both men are described as being social outcasts, wanderers with no home, dreamers and mystics who finally find refuge in socialistic political beliefs. Indeed at the end of the novel as Souvarine and Etienne walk together, they are described as "deux promeneurs solitaires" (p. 446). The difference between their theories is merely one of degree. From the moment Souvarine first appears, his political bias tends towards a doctrine of total annihilation and anarchy, whereas the reader witnesses the gradual transformation of Etienne's political stand from a simple desire to modify the existing social system to the nihilistic desire to destroy society and thus purge the universe in order that a new city may be born. The similarity in their characters suggests that Souva-
rine represents one dimension of Etienne's personality which Etienne initially spurns, then embraces and finally rejects. Indeed both men are described as dreamers and as leaders of specific quasi-religious cults. As Souvarine talks quietly with Etienne, "Ses yeux vagues de mystique suivaient la fumée au travers d'un rêve" (p. 141), and later, "Une extase le soulevait sur sa chaise, une flamme mystique sortait de ses yeux pâles, ... " (p. 245). In spite of Etienne's realization that his dream of a just society has failed to materialize, Souvarine has retained his total faith in destruction as the means of changing the present society, "Sa face blonde de fille, ... s'ensauvageaient dans une rêverie mystique, où passaient des visions sanguinantes" (p. 397). Etienne's fervid reading of anarchist brochures, his correspondence with Pluchart and frequent discussions with Souvarine awaken within him "[un] rêve social" (p. 170), "[des] illusions de néophyte, ... un rêve religieux" (p. 241).

Like Etienne, Souvarine is also presented as a Messianic figure whose mission is one of destruction. The anarchist and nihilist, Souvarine, searches for an archetypal Battle of Armageddon which will ultimately lead to the creation of an apocalyptic universe, a new heaven and a new earth which will issue from the ashes of destruction. Moreover, Souvarine is initially described in terms of light images which in themselves bear a distinct negative implication, "Ses dents blanches et pointues, sa bouche et son nez mince, le rose de son teint, lui donnaient un air de fille, un air de douceur entêtée, que le reflet gris de ses yeux d'acier ensauvageait par éclairs" (p. 140). In this description the adjec-
tive "gris" immediately casts darkness over the light emanating from him, and in addition, the verb "ensauvageait" which implies a mad passion together with the word "éclairs" implies a storm and, by extension, violence. Clearly, as the novel progresses, the violence implicit in Souvarine's character from the beginning becomes the motivating force behind his ideas of revolution as he preaches a doctrine of total annihilation.

Souvarine states his nihilistic beliefs early in the novel, "Allumez le feu aux quatre coins des villes, fauchez les peuples, rasez tout, et quand il ne restera plus rien de ce monde pourri, peut-être en repoussera-t-il un meilleur" (p. 143). Before the meeting at the Bon Joyeux, Etienne and Souvarine discuss the union and other political matters at which time Souvarine mentions his master, the militant Russian anarchist, Bakunin. Souvarine stands at this meeting as the leader of a religious cult, as the Messiah of destruction:

Il avait prononcé ce mot [Bakounine] à demi-voix, d'un air de ferveur religieuse, en jetant un regard vers l'orient. C'était du maître qu'il parlait, de Bakounine, l'exterminateur.

—Lui seul peut donner le coup de mousse, ... tandis que tes savants sont des lâches, avec leur évolution... Avant trois ans l'Internationale, sous ses ordres, doit écraser le vieux monde.

Etienne tendait les oreilles, très attentif. Il brûlait de s'instruire, de comprendre ce culte de la destruction.

—Mais enfin, explique-moi... Quel est votre but?

—Tout détruire... Plus de nations, plus de gouvernements, plus de propriété, plus de Dieu ni de culte.

—Et les moyens d'exécution? ...

—Par le feu, par le poison, par le poignard. Le brigand est le vrai héros, le vengeur populaire, le révolutionnaire en action, sans phrases puisées dans les livres.
En parlant, Souvarine devient terrible. Une extase le soulevait sur sa chaise, une flamme mystique sortait de ses yeux pâles, et ses mains délicates étreignaient le bord de la table, à la briser. (pp. 244-45)

Indeed at the meeting in the forest later in the novel, when Etienne reaches the peak of his popularity inasmuch as the crowd of miners accepts his desire for revolution, Etienne is presented as a student of Souvarine's indoctrination into anarchy, "Souvarine... aurait applaudi ses idées... content des progrès anarchiques de son élève..." (p. 289).

As the Messiah figure, Souvarine is clearly the son of the God of Wrath, not the God of Love for very rarely does he reveal any tendernees or love. Moreover, the recipient of his affection is the rabbit, Pologne, rather than a human being. This fact also contributes to the very interesting and significant dichotomy between the presentation of human and animal life in the novel. Indeed man seems for the most part unable to love his fellow-man as the Bible insists he must, and as a result, the relationship between men throughout the novel in many cases has been reduced to a level of beasts in a jungle whose only motive is self-preservation. In addition, the philosophy which Souvarine expounds breeds only the seeds of contempt, destruction and selfishness, evident later in the novel when his student, Etienne, urges revolution through anarchy and destruction. Finally, at the end of the novel, when Souvarine walks away from the village soon to crumble into dust as a result of his own desire for annihilation, "... il allait, à l'inconnu. Il allait de son air tranquille à l'extermination, partout où il y aurait de la dynamite, pour
faire sauter les villes et les hommes" (p. 47). In his heartless and remorseless act of sabotage, Souvarine openly reveals himself to be the Messiah of the God of Wrath whose malevolent powers allow him to weaken the structure of the mine and thus cause the cataclysmic earthquake symbolic of the Battle of Armageddon which ultimately destroys le Woreux and many of his fellow-miners. In so doing, Souvarine re-enacts the great Deluge of Genesis and causes the destructive floods to inundate the pit just as the God of Wrath produced in order to purge the universe of all existing evil.

The miners' revolution, of which Etienne is the chief instigator, is presented both literally and metaphorically as a battle designed to purge society of a particular evil to make way for the creation of a new social order. Etienne's social dream, his golden vision of a New Jerusalem within the reach of all men, clearly embodies the biblical Armageddon-Apocalypse archetype in terms of the images of fire, battle, cracking, light and color. Unlike Etienne, the miners, so long accustomed to submission, accept the new wage system with anger and hostility but without the vehement desire for revolt, "Un sourd grognement des haveurs acceuillit ses paroles. La force de la hiérarchie les retenait seule, cette hiérarchie militaire qui, du galibot au maître-porion, les courbait les uns sous les autres... Etienne était peut-être le plus frémissant. Depuis qu'il se trouvait au fond de cet enfer, une révolte lente le soulevait" (pp. 52-53). As his political involvement with Pluchart and Souvarine deepens, his belief in the
Indeed the vague sense of discontent and the threat of growing rebellion which Etienne perceives the moment the new wage system is announced becomes increasingly imminent as a result of the influence of his convincing belief in the possibility of establishing a just society, "Du temps du vieux, le mineur vivait dans la mine comme une brute, comme une machine à extraire la houille, toujours sous la terre, les oreilles et les yeux bouchés aux événements du dehors. . . . Mais, à présent, le mineur s'éveillait au fond, germa dans la terre ainsi qu'une vraie graine; et l'on verrait un matin ce qu'il pousserait au beau milieu des champs: oui, il pousserait des hommes, une armée d'hommes qui rétablirait la justice" (p. 168). Slowly, the race of traditionally submissive miners is transformed into a raging army sweeping in vengeful fury across the nation.

The archetypal Battle of Armageddon suggested metaphorically in the preceding two quotations becomes a psychological reality at the close of the meeting in the forest. At this point in
the novel, the narrator comments on the miners' state of mind,
"Des orateurs se succédaient . . . gesticulant dans le bruit,
lancant des propositions farouches. C'était le coup de la folie
de la foi, l'impatience d'une secte religieuse, qui, lasse d'es­
perer le miracle attendu, se décident à le provoquer enfin. Les
têtes vidées par la famine, voyaient rouges, rêvaient d'incendie
et de sang, au milieu d'une gloire d'apothéose, où montait le
bonheur universel" (pp. 294-95). Here the biblical battle is
implied metaphorically through the images of fire, blood and red,
and this revolutionary spirit later dominates the minds of the
miners as they seek actual revolution. Literal battle or revolu­
tion ultimately breaks out during the march through the streets
by the poor women angered to the point of violence as a result
of suffering from starvation and want. As they march toward the
Hennebeau home:

C'était la vision rouge de la révolution qui
les emportait tous, fatalement, par une soirée
sanglante de cette fin de siècle. Oui, un soir,
le peuple lâche, débridé, galoperait ainsi sur les
chamins; et il ruissellerait du sang des bourgeois,
il promênerait des têtes, il sèmerait l'or des cof­
fres éventrés. Les femmes hurleraient, les hommes
auraient ces mâchoires de loups, ouvertes pour mor­
dre. Oui, ce seraient les mêmes guenilles, le même
tonnerre de gros sabots, la même cohue effroyable,
de peau sale, d'haleine empestée, balayant le vieux
monde, sous leur poussée débordante de barbares.
Des incendies flamberaient, on ne laisserait pas
debout une pierre des villes, on retournerait à la
vie sauvage dans les bois, après le grand rut, la
grande ripaille, où les pauvres, en une nuit, efflan­
queraient les femmes et videraient les caves des
riches. Il n'y aurait plus rien, plus un sou des
fortunes, plus un titre des situations acquises,
jusqu'au jour où une nouvelle terre repousserait
peut-être. (pp. 351-52)
Thus the miners, aroused previously into a psychological state in which they desire revolution, attempt during their march of violence to bring about an archetypal Battle of Armageddon, one that exists on the social level.

The image of the closed horizon opening suddenly into a burst of light represents a symbolic vision of the biblical Apocalypse for beyond the darkness in the light of the distance, stands the celestial, golden city of the New Jerusalem, "... brusquement l'horizon fermé... éclatait, une trouée de lumière s'ouvrait dans la vie sombre de ces pauvres gens. ... tout le malheur disparaissait, comme balayé par un grand coup de soleil; et, sous un éblouissement de féerie, la justice descendait du ciel" (p. 170). Later, the miners make the decision to strike amid "... l'impatience devant l'âge d'or promis, la hâte d'avoir sa part du bonheur, au-delà de cet horizon de misère fermé comme une tombe. ... Les femmes surtout auraient voulu entrer d'assaut, tout de suite, dans cette cité idéale du progrès, où il n'y aurait plus de misérables" (p. 186). Although the strike fund is fast diminishing, the miners retain their total confidence in a successful outcome to the strike, "Puisqu'on leur avait promis l'ère de la justice, ils étaient prêts à souffrir pour la conquête du bonheur universel. ... jamais l'horizon fermé n'avait ouvert un au-delà plus large à ces hallucinés de la misère. Ils revoyaient là-bas, ... la cité idéale de leur rêve, mais prochain à cette heure et comme réelle, avec son peuple de frères, son âge d'or de travail et de repas en commun" (pp. 227-28).
Moreover, Etienne's apocalyptic vision of a new heaven and a new earth ultimately fails for, as we have seen earlier, his vision is only a fairy-tale illusion. Finally he admits defeat to la Maheude when, as a result of poverty, tiny Alzire dies of starvation, and the family home is out of extreme necessity consumed piece by piece, "L'horizon fermé n'avait pas voulu s'ouvrir, l'idéal impossible tournait en poison au fond de ce crâne fêlé par la douleur" (pp. 392-93).

The references to the changing society also comment significantly on the failure of Etienne's millenium to materialize. When he first envisions the just society of the future, he proclaims that "La vieille société craquait, ça ne pouvait durer au-delà de quelques mois" (p. 171). Whereas after his confession to la Maheude, "... nous sommes foutus ... il faut se rendre" (p. 391), Rasseneur announces the dissolution of the Association as the result of internal strife, "... tout craquait, le but primitif, la réforme du salariat, se noyait au milieu du tiraillement des sectes, les cadres savants se désorganisaient dans la haine de la discipline. Et déjà l'on pouvait prévoir l'avortement final de cette levée en masse, qui avait menacé un instant d'emporter d'une haleine la vieille société pourrie" (p. 396). Ironically, society does not disintegrate as Etienne and Souvarine had hoped, but rather it is the apocalyptic vision, the illusion, which crumbles into nothingness before the workers' very eyes.

The vision of spring which closes the novel presents a pregnant world of light, growth and life and as such embodies the hope for a future apocalypse, the return to an Edenic garden, the move-
ment towards the golden city of the new Jerusalem. Standing amid the hellish wasteland of Montsou, is Etienne facing, "... les décombres du Voreux, le trou maudit, ... les tours élevées des hauts fourneaux et les batteries des fours à coke fumaient dans l'air transparent du matin" (p. 524). In the distance he perceives a heavenly world which metaphorically suggests an apocalyptic vision, the other half of the vertical perspective:

... en plain ciel, le soleil d'avril rayonnait dans sa gloire, échauffant la terre qui enfantait. Du flanc nourricier jaillissait la vie, les bourgeons crevaient en feuilles vertes, les champs tressaillaient de la poussée des herbes. De toutes parts, des graines se gonflaient, s'allongeaient, germant la plaine, travaillées d'un besoin de chaleur et de lumière. Un débordement de sève coulait avec des voix chuchotantes, le bruit des germes s'épanaient en un grand baiser. ...

aux rayons enflammés de l'astre, par cette matinée de jeunesse, c'était de cette rumeur que la campagne était grosse. Des hommes poussaient, une armée noire, vengeuse, qui germait lentement dans les sillons, grandissant pour les récoltes du siècle futur, et dont la germination allait faire bientôt éclater la terre. (p. 525)

The future world which will be created by the vengeing army of the working class will clearly be similar to the unfallen universe, the garden of the pre-lapsarian world—one of eternal spring, fertility and growth to replace the deadly wasteland of the plain, a peaceful environment characterized by "des voix chuchotantes" instead of the grating, clashing noises of the mine. In the mouth of la Maheude, however, Zola places the central message of the novel, a message which is in accordance with his naturalistic philosophy and which embodies the vertical pole
opposite to the apocalyptic vision, "'Quand on est jeune, on s'imagine que le bonheur viendra, on espère des choses; et puis, la misère recommence toujours, on reste enfermé là-dedans . . . '" (p. 168). In Zola's canon then, no hope of immediate escape exists, only the vague hope for a new Jerusalem in the future.

If the heavenly vertical perspective is inherent in the apocalyptic vision, then the just quoted comment of la Maheude reveals the corresponding hellish perspective implied in the cyclical pattern Frye refers to as " . . . the ironic or 'all too human' cycle, the mere cycle of human life without redemptive assistance which goes recurrently in the 'same dull round' . . . from birth to death" (p. 317). Indeed the cyclical pattern of man's existence stated in Genesis 3:19, "For dust thou art and unto dust shalt thou return," has significant ramifications in terms of the recurring dust imagery in the novel. The miners inhabit, are born into and out of a world blanketed in coal dust, " . . . il semblait que tout le noir du Voreux, toute la poussière volante de la houille se fut abattue sur la plaine, poudrant les arbres, sablant les routes, ensemencant la terre" (pp. 70-71). Here the image of sowing implies the creation of life out of dust. Moreover the darkness of the mine is increased by the layer of dust particles which coats the walls of the shaft. As the uncovered tubs of coal move swiftly along the tracks," . . . la houille . . . montait une fine poudre de charbon, qui poudrait à noir le sol, les murs, jusqu'aux solives du beffroi" (p. 62). Even the sky becomes a dark abyss, indistin-
guishable from the black void of the mine shaft, " . . . le ciel bas semblait se fondre en noire poussière, sans un souffle de vent . . . qui animait les ténèbres" (p. 120). In addition, the sun no longer functions as a light producing force, for when Mme Hennebeau’s excursion group arrives at Marchiennes, " . . . le soleil semblait les éteindre, les batteries des fours à coke et les tours des hauts fourneaux lâchaient des fumées, dont la suie éternelle pleuvait dans l’air" (p. 309). The use of the dust metaphors also points out the failure of the apocalypse for at the end of the novel, as la Maheude returns to the pit, "Par les grandes fenêtres poussiéreuses, le petit jour entrait, noyant les lanternes d’une lueur grise . . . " (p. 518). Just as in the opening scene, darkness pervades the miners’ world; nothing has changed for as in the beginning, " . . . de rares lueurs sortaient des fenêtres encrassées . . . " (p. 2).

The biblical belief that man, created out of dust, will return to dust is implied in our last glimpse of Jeanlin at the end of the novel. In his new position as "nettoyer de gros;" his task is to remove bits of shale from the large pieces of coal, and as he hammers, " . . . une fine poudre le noyait d’un tel flot de suie, que jamais le jeune homme ne l’aurait reconnu, . . . il cassa le bloc d’un dernier coup, disparu dans la poussière noire qui montait" (p. 521). Because in Zola’s canon the miners cannot escape their hellish environment, it is inevitable that their coal-covered bodies will decay into dust, and new life, conceived so often on the field behind Réquillart,
will come forth out of the earth eternally bathed in its covering of coal dust; "On [naît] dans le charbon . . ." (p. 168).

Bataille, the work-horse of the mine, is also presented in terms of a Messiah figure. Like Etienne, Bataille first appears as a sudden burst of light which dispels the darkness of the underground abyss, as a redeemer who rises out of the chaos of the fallen world bringing forth the vision of a new universe. For this reason it is significant that the metaphors describing Bataille's first and last appearances in the novel evoke light and the chaos of a tempest. The day Etienne begins his work in le Voreux, he and Catherine pass through several dark galleries on the way to their seam; as they walk, they become aware of

... un bruit sourd ... le bruit lointain d'un orage dont la violence semblait croître et venir des entrailles de la terre. Était-ce le tonnerre d'un éboulement, écrasant sur leurs têtes la masse énorme qui les séparait du jour? Une clarté perça la nuit, il sentit trembler le roc; et, lorsqu'il se fut rangé le long du mur, comme les camarades, il vit passer contre sa face un gros cheval blanc attelé à un train de berlines. (pp. 33-34)

Much later in the novel, when a new slide cuts Catherine and Etienne off from the other trapped miners, the Messiah figure reappears amid the apocalyptic earthquakes and floods in the dark abysmal galleries:

Le flot battait leur poitrine, ils marchaient très lentement. Tant qu'ils auraient de la lumière, ils ne désespéreraient pas; et ils soufflerent l'une des lampes, pour en économiser l'huile, . . . Ils atteignaient la cheminée, lorsqu'un bruit, derrière eux les fit se tourner. Étaient-ce donc les camarades, barrés à leur tour, qui revenaient? Un souffle ronflait au loin, ils ne s'expliquaient cette tempête qui se
rapprochait, dans un éclaboussment d'écume.
Et ils crièrent, quand ils virent une masse géante, blanchatre, sortir de l'ombre et lutter pour les rejoindre, entre les boisages trop étroits, où elle s'écrasait.
C'était Bataille. (p. 493)

Moreover, in Christian terms, Bataille, although he is a non-human being, becomes a true Messiah figure in that he descends to earth and becomes a "man". Throughout the novel, Zola seems in many cases to have reversed the traditional roles of man and animal for indeed the human beings exist primarily in a dog-eat-dog world of anger, lust, jealousy and hatred in which they constantly follow their animal passions and as a result kill, cheat, deceive and harm their fellow man. Indeed in the human world of Germinal, the second part of the Great Commandment in the Bible, "to love thy neighbor as thyself", is very often totally neglected so that relationships between human beings descend to the level of mere bestial passion. On the other hand, the relationships between the two horses, Bataille and Trompette, reveals a distinctly human quality. According to the Great Chain of Being, Man is inferior to the angels but superior to all other animals because of his ability to reason and thus control his passions. In Germinal, however, we see just the opposite for clearly man is presented as a passionate, reasonless being, whereas the animals control their passions. As we shall see, Bataille represents the only rational philosophy in the novel, and in his relationship with Trompette, he appears to possess an almost human sensibility and sensitivity which most human beings seem to lack. Zola has thus created a
very significant and complex inter-relationship between the human and the animal worlds whereby the roles of each has been reversed so that Bataille may step forth as the human Messiah figure who, as a man living among men, embodies the redemptive philosophy.

However, unlike Etienne, Bataille as the Messiah figure does not represent a philosophy which prophesies the return to a pre-lapsarian or apocalyptic world by means of a Battle of Armageddon. As a Messiah, Bataille represents the Christian doctrine of caritas or of love for one's fellow man. Indeed, both Etienne and Bataille envision a Utopian universe, but Etienne's dream is of a new world in the future, compared to Bataille's acute recollection of a world of joy, beauty and freedom now past. Whereas Etienne's Utopian dream will ultimately stem from the seeds of chaos and revolution, thus from passion, Bataille's results from an active belief in brotherly love, revealed in his relationship with Trompette, which he has reasoned to be the only possible way to tolerate life in the inescapable fallen world of the present. Bataille, then, seeks a means of rendering life in this world more pleasant whereas Etienne clings to the impossible dream of destroying the fallen universe and constructing a New Jerusalem in the immediate future.

Bataille, who has never seen the sun or daylight of the outside world for ten years, often dreams sadly in his declining years of the Edenic free world of his youth in the green outdoors:

Maintenant, l'âge venait, ses yeux de chat se voilaient parfois d'une mélancolie. Peut-être
revoyait-il vaguement, au fond de ses rêves- 
series obscures, le moulin où il était né, près 
de Marchiennes, un moulin planté sur la bord 
de la Scarpe, entouré de larges verdures, tou-
jours éventé par le vent. Quelque chose brûlait 
en l'air, une lampe énorme, dont le souvenir 
exact échappait à sa mémoire de bête. Et il 
restait la tête basse, tremblant sur ses vieux 
pieds, faisant d'inutiles efforts pour se rap-
peler le soleil. (pp. 58-59).

His present environment, the barn in le Voreux, is clearly an 
ideal heavenly home in terms of the novel when compared to the 
hellish homes of the miners who are his social equals since 
both are slaves to the bourgeois owners, "Il y faisait bon en 
effet, une bonne chaleur de bêtes vivantes, une bonne odeur de 
litière fraîche, tenue proprement. L'unique lampe avait une 
lueur veilleuse. Des chevaux au repos tournaient la tête, avec 
leurs gros yeux d'enfants, puis se remettaient à leuravoine, 
sans hâte, en travailleurs gras et bien portants, aimés de 
tout le monde" (p. 57). As Milton's Satan states "The mind is 
its own place, and in itself / Can make a Heav'n of Hell, a 
Hell of Heav'n,"5. Clearly, as a result of extending affection 
and thus of intuitively responding to situations by loving his 
fellow-man, Bataille represents a state of mind. Which can in-
deed create "a heaven of hell" in that his physical environment, 
although buried deep in the dark, hellish abyss of le Voreux, is 
a heavenly refuge, a world of rest, comfort, peace, light and 
love. Significantly then, the mental outlook which he represents 
serves as the redemptive vision, the practical vision which can 
 improve the quality of the social world and can change it from a 
symbolic hell to a symbolic heaven, as Bataille's example illus-
Throughout the novel, Bataille's mission is that of extending love and comfort to his fellow-man, primarily to Trompette. The day of his descent into the hellish pit, Trompette remains resting on his side, "... comme s'il eut continué à sentir le filet l'éteindre, garroté par la peur" (p. 60). Indeed, after arriving at pit-bottom, "Il ne bougeait toujours pas, il semblait dans le cauchemar de ce trou obscur, infini, de cette salle profonde, retentissante de vacarme" (p. 59). Immediately Bataille sees Trompette as a friend, a fellow-sufferer doomed to die trapped in the dark abyss; thus he reacts with love and compassion in an attempt to ease Trompette's fear," ... Bataille, ... s'approcha, allongea le cou pour flairer ce compagnon, qui tombait ainsi de la terre. ... quelle bonne odeur lui trouvait-il? ... Il lui trouvait sans doute la bonne odeur du grand air, l'odeur oubliée du soleil dans les herbes. Et il éclata tout à coup d'un hénissement sonore, d'une musique d'allégresse, où il semblait y avoir l'attendrissement d'un sanglot. C'était la bienvenue, la joie de ces choses anciennes dont une bouffée lui arrivait, la mélancolie de ce prisonnier de plus qui ne remonterait que mort" (p. 59). For Bataille, Trompette is more than just a fellow-sufferer in that through him, Bataille is able to escape temporarily the hellish world of his life of toil and pain in the present and return to the lost Edenic garden of his youth. Both for Trompette and for Bataille, the fall from Eden is the literal fall made the day of their initial descent into the pit from which they will never emerge alive, a
fact which Bataille realizes only too acutely. Recognizing that there is no escape from the abyss, Bataille accepts his fate and tries to relieve his own pain caused by the recollections of a Utopian past and Trompette's caused by the sudden loss of Eden. In the attempt to comfort Trompette and to ease his own misery, Bataille maintains a cheerful whinnying "d'une musique d'allégresse" and fondly rubs his body against Trompette's. Indeed, unlike many of the human beings in the novel who constantly quarrel and kill, "les deux bêtes ... fraternisaient" (p. 60), thus establishing the ideal human relationship in which love forms the bond between two individuals.

The fact that Bataille is described twice in the novel as "le doyen de la mine" (p. 58, p. 419), is significant for, in its religious sense, "doyen" suggests an ecclesiastic who occupies a position of a superior rank in the church hierarchy, and thus someone who holds a position of responsibility towards the people below him on the hierarchical ladder. Clearly Bataille fulfils the role of a dean in his relationship with Trompette to whom he attempts to teach the philosophy of resignation, stoicism and patience which his actions represent and over whom he watches constantly. Aware of Trompette's inability to adapt himself to life in the mine, Bataille constantly tries to encourage his friend with his own loving and sympathetic attitude. Indeed the day of the cave-in which kills Chicot and maims Jeanlin, Bataille, the wise "'philosophe'" passes Trompette in the seam.

Le cheval avait reconnu de loin, au flair, son camarade Trompette, pour lequel il s'était pris...
d'une grande tendresse, depuis le jour où il l'avait vu débarquer dans la fosse. On aurait dit la pitié affectueuse d'un vieux philosophe, désireux de soulager un jeune ami, en lui donnant sa résignation et sa patience; car Trompette ne s'acclimatisait pas, tirait ses berlines sans goût, restait la tête basse, aveuglé de nuit, avec le constant regret du soleil. Aussi, chaque fois que Bataille le rencontrait, allongeait-il la tête, s'ébrouant, le mouillant d'une caresse d'encouragement. (pp. 189-90)

Finally, when Trompette dies, "torturé du regret de la lumière" (p. 419), after never having been able to adapt himself to the darkness of the pit, Bataille grieves alone beside his corpse. The narrator remarks on Bataille's attempts and failure to indoctrinate his friend with his philosophy, "Vainement, Bataille, ... le frottait amicalement de ses côtes, lui mordillait le cou, pour lui donner un peu de sa résignation de ses dix années de fond" (p. 419). Significantly, in terms of the complex link between human and animal existence established by Zola's reversal of traditional roles, Trompette is presented throughout the novel as the pathetic victim of his capitalist society. Like the miners, Trompette is imprisoned and then brought down forcibly by cage into the hellish abyss where he, too, is doomed to die as a result of a life of exhausting slavery to the capitalist "dieu repu et accroupi" (p. 11). Indeed his death becomes even more poignant in terms of its position in the novel for clearly his death forebodes the tragic outcome of the confrontation with the Belgian miners. As the chapter opens, Trompette's corpse is being raised from the pit, at which time the narrator gives a detailed account of Bataille's
loving concern for and care of his friend from the beginning of their relationship until Trompette's death. Bataille's love makes death the most comfortable as possible for the pathetic victim, Trompette. In direct contrast to this scene, Zola presents the violent, bloody battle between the Montsou miners and the Belgians, a conflict which results in the death of Mouquet, la Mouquette, Mahéu and Zacharie's two children. Clearly the death of Trompette foreshadows this mass murder, and moreover, unlike Trompette, the miners have no one to comfort them as they die. This dichotomy reveals once again the vertical perspective on which the novel is structured. As the chapter closes, the narrator presents a view of the aftermath of tragedy in which Trompette stands out as the arch-victim and which reinforces the crucial link between the common destiny of both man and animal in this world:

Les blessés hurlaient, les morts se refroidissaient dans des postures cassées, boueux de la boue liquide du dégel, çà et là envaissés parmi les taches d'encre du charbon; qui reparaissaient sous les lambeaux sales de la neige. Et, au milieu de ces cadavres d'hommes, tout petits, l'air pauvre avec leur maigreur de misère, gisait le cadavre de Trompette, un tas de chair morte, monstrueux et lamentable. (p. 432)

The bond which unites the two horses is their eternal dream of returning to the Edenic garden of the unfallen world, and it is thus significant that Trompette whose very presence reminds Bataille of the home of his youth, is constantly described as having fallen into the underground hell of the mine; "ce compagnon qui tombait ainsi de la terre" (p. 59), and "cet ami qui est tombé d'en haut" (p. 420). Just before Trompette dies,
Bataille gently caresses him to ease his friend's sorrow:

Ces caresses redoublaient sa mélancolie, son noyau frémissait sous les confidences du camarade vieilli dans les ténèbres; et tous deux, chaque fois qu'ils se rencontraient et qu'ils s'embrouillaient ensemble, avaient l'air de se lamerter, le vieux d'en être à ne plus se souvenir, le jeune de ne pouvoir oublier. A l'écurie, voisins de mangeoire, ils vivaient la tête basse, se soufflant aux naseaux, échangeant leur continu rêve du jour, des visions d'herbes vertes, de routes blanches, de clartés jeunes, à l'infini. Puis, quand Trompette, trempe de sueur, avait agonisé, sur sa litière, Bataille s'était mis à le flairer désespérément, avec des reniflements courts, pareils à des sanglots. Il le sentait devenir froid, la mine lui prit sa joie dernière, cet ami tombé d'en haut, frais de bonnes odeurs, qui lui rappelaient sa jeunesse au plein air. Et il avait cassé sa longe, hennissant de peur, lorsqu'il s'était aperçu que l'autre ne remuait plus. (pp. 419-20)

Clearly the death of Trompette deprives Bataille of his only hope of escape from the hellish world of the mine and his only hope of returning to the earthly paradise of his dreams. Bataille's apocalyptic vision is thus based on a human relationship for indeed the new Heaven and new Earth of his dreams can only be achieved as a result of establishing a loving, compassionate relationship with another individual.

During the cataclysmic collapse of le Voreux intended to bring about the Apocalypse, Bataille runs madly through the seams in which he is trapped still seeking the light of his long-dreamed of garden, as the walls crumble around him, "Où allait-il? là-bas peut-être, à cette vision de sa jeunesse, au moulin où il était né, sur le bord de la Scarpe, au souvenir confus du soleil, brûlant en l'air comme une grosse lampe. Il voulait vivre, sa mémoire de bête s'éveillait, l'envie de res-
pirer encore l'air des plaines le poussait droit devant lui, jusqu'à ce qu'il eût découvert le trot, la sortie sous le ciel chaud, dans la lumière" (pp. 493-94). As he vainly searches for the light, the rising tide of the Deluge chokes his last breath. Indeed this scene re-establishes the bond between men and animal in that Zola creates two almost parallel death scenes: that of Bataille and of Catherine. Both Catherine and Bataille die imagining the Edenic garden of their dream world: Bataille envisions the mill by the river Scarpe, a world of beauty, light, growth and freedom, and Catherine, delirious with fever and also trapped deep in the black abyss, sees again for the last time as the water continually rises, threatening to engulf her, the world into which she longed to escape. In her desperate ravings, "Les bourdonnements de ses oreilles étaient devenus des murmures d'eau courante, des chants d'oiseaux; et elle sentait un violent parfum d'herbes écrasées, et elle voyait clair, de grandes taches jaunes volaient devant ses yeux, si larges, qu'elle se croyait dehors, près du canal, dans les blés, par une journée de beau soleil" (p. 509). Moreover both Bataille and Catherine are described as having "les yeux de chat(te)" (p. 58 and p. 46). Clearly, once again Zola insists that man and animal share the same destiny: both die deep down in the hellish abyss of le Voreux, the only difference being that Catherine narrowly escapes drowning in the rising tide of the flood waters.

Indeed the metaphors of light and tempest used to describe
Bataille, his function in the mine and the qualities of the philosophy he represents also suggest on the anagogic level that he symbolizes the white and pale horses of the biblical Apocalypse. In Revelation 6:8, Saint John describes the pale horse whose name is Death and whom Hell follows. Thus it is significant that twice in the novel Bataille is required to pull the funeral cortege of a fellow-worker out of the hellish abyss of the mine: first the body of Chicot who was killed in the cave-in which crippled Jeanlin, and secondly, the corpse of his beloved companion, Trompette. Moreover, Bataille represents above all the white horse of the Apocalypse described first in Revelation 6:2 as being a rider wearing a crown, carrying a bow as he goes off to conquer, and in Revelation 19:11-16 in which a white horse bursts forth from the open heaven, the horse whose name is Faithful and True, who embodies the Word of God and whose name is KING OF KINGS, LORD OF LORDS. The philosophy which Bataille expounds embodies God's Great Commandment to love one's neighbor in that he urges his followers to remain faithful and true through a spirit of resignation and patience; the Edenic world is far off in the past and cannot be recaptured in this life except vicariously.

The Christian doctrine of caritas or brotherly love and the philosophy of resignation, stoicism and patience which Bataille represents throughout the novel is ultimately the only viable philosophy proposed. Both Etienne and Souvarine aspire to create a new Heaven and a new Earth but their philosophy is, in its
final analysis, selfish and destructive whereas Bataille seeks to create a better world not by changing society itself but by changing the attitudes of the people who inhabit it. Although each apocalyptic dream fails to materialize, only Bataille's thwarted quest does not result in the destruction of either people or places. In his attempt to annihilate the world, Souvarine sabotages the mine and consequently kills many of his fellow-workers. Etienne's quest for a new, just society leads him to provoke a strike which ultimately kills many of his friends as the result of poverty manifested in cold and starvation. The philosophy, inherent in Bataille's example on the other hand, embodies the selfless Christian concept of brotherly love, of acceptance of one's fallen world and the need to exist peacefully within its limits. Although Bataille cannot prevent poverty and its related manifestations, he can by loving and having compassion for his fellow-man at least ease the misery of living in a post-lapsarian universe for clearly, his own world, the underground barn, is by far the most Edenic environment to which the working class can aspire. In his home there is rest, plenty, love, care, cleanliness and fresh air and odors.

William Blake aptly states as one of the Proverbs of Hell in *The Marriage of Heaven and Hell* that "The tygers of wrath are wiser than the horses of instruction." Significantly, in terms of *Germinal*, his proverb suggests that people learn as a result of bitter experience rather from the wise advice of their fellow human beings. Indeed "the tygers of wrath", Etienne and Souvarine,
cause vast suffering through the pain of poverty, cold, starvation and physical injury, but it is only as the result of their suffering that the miners realize the wisdom inherent in the philosophy which Bataille, the gentle horse of instruction, represents. At the end of the novel when the defeated miners return to their jobs in the pits, they recognize that nothing has really changed as the result of their strike; there will indeed be future revolts, strikes and fairytale dreams of a new society, but they must wait for the slow creation of a new world, and in the meantime resign themselves to their fallen existence.

Indeed Blake's "Proverb of Hell" is also significant in that Bataille, the wise horse of instruction, is always associated with the wise old men, Bonnemort and Mouque who, throughout the novel, represent the unchanging evolutionary quality of their social world. Trained by many long, painful years of experience in the mine to submit to the ruling bourgeois authorities, these two old men embody the traditional aspects of their racial history. Indeed it is Bonnemort who tells Etienne of his own fifty years of service in le Voreux and of his family's accumulated "cent six ans d'abattage, les mioches après les vieux" (p. 9). Unlike the younger, revolutionary men, Bonnemort and Mouque hold no illusions of changing society overnight into the Utopia of their dreams, but rather they accept their destiny as Bataille does. The relationship established between the horses and the old men reveals one more link Zola has forged between animal and human creations. Indeed Bataille first appears alongside Bonne-
mort who, "... comme son cheval qui demeurait immobile sur
les pieds, sans paraître souffrir du vent, il semblait en pierre,
il n'avait l'air de se douter ni du froid ni des bourrasques sif-
flant à ses oreilles" (p. 7). Both the wise horse and the wise
old man have hardened themselves against the blows issued them
by the reality in which they must exist. At the end of the novel,
Mouque and Bataille are trapped together in the collapsing mine
shaft. Later as Mouque gently, although with great difficulty,
leads the frightened horse onward through the crumbling galleries,
they are presented in equal terms, "Le père Mouque, qui avait
ramené Bataille, sans hâle, le tenait encore par la bride, tous
les deux stupéfiés, le vieux et la bête, devant la hausse rapide
de l'inondation" (p. 464). Indeed once again both man and animal
face the same destiny and both die from the identical causes.

Throughout Germinal, the complex anagogic or universal
level of symbolic meaning is made manifest in an analysis of the
Christian archetypes which form the basis of the novel. Reality,
the miners' strike in search of social justice, is contained
within the framework of the universal symbolism in the novel.
Clearly the basic Christian pattern in Germinal is that of the
Creation, Battle of Armageddon and Apocalypse cycle which is
also the structural pattern of the Bible. Within this large
structural pattern are other related patterns, the arrival and
quest of the Messiah figure, the cycle of human life from birth
to death, the search for the lost Edenic garden and escape from
the wasteland. Moreover, as in the Bible where the didactic
parables frequently center around animals, in *Germinal* true wisdom or the only viable answer is embodied in the philosophy represented by the wise horse of instruction, Bataille.
Notes


6. Revelation 6: 8, "... behold a pale horse: and his name that sat upon him was Death, and Hell followed with him."

7. Revelation 6: 2, "... behold a white horse: and he that sat on him had a bow; and a crown was given unto him: and he went forth conquering and to conquer."

8. Revelation 19: 11-16,

   "And I saw heaven opened, and behold a white horse; and he that sat on him was called Faithful and True, and in righteousness doth judge and make war.

   His eyes were as flames of fire, and on his head were many crowns; and he had a name written, that no man knew, but he himself.

   And he was clothed with a vesture dipped in blood: and his name is called The Word of God.

   And the armies which were in heaven followed him: upon white horses, clothed in fine linen, white and clean.

   And out of his mouth goeth a sharp sword, that in it he should smite the nations: and he shall rule them with a rod of iron: and he treadeth the winepress of the fierceness and wrath of Almighty God.

   And he hath on his vesture and on his thigh a name written, KING OF KINGS, AND LORD OF LORDS."
CONCLUSION

Clearly, *Germinal* is indeed a work of art and not just an historical, sociological and biographical document in which Zola presents a series of accumulated facts. As Northrop Frye has suggested, art begins with the world the artist has constructed within his imagination and not with the world as we literally see it. In order for us to know the nature of reality, the artist must first transform experience into a metaphor which expresses it. Art does not reject facts entirely, but it transforms them into an illusion through which we discover truth. Because in art reality is in the form of metaphor, reality becomes easier for us to accept. Moreover, art is the product of the artist's creative imagination; thus, we as observers, must also exercise and involve our imaginations in order to interpret it and attempt to understand it as completely as possible. According to Blake we must see not just with our literal, physical eyes which perceive only factual data but also through the more perceptive eye of our imagination. In *Germinal* Zola's more deep and subtle implications are woven into the underlying thematic and structural patterns on which the novel is based and thus remain hidden behind the complex mask of symbolism. By restricting one's approach to the novel to the surface meanings and events, hence to the historical, sociological and biographical facts, one overlooks the more profound implications which are inherent in the novel insofar as it is a unified, total work of art.

In terms of the conflict between art and reality or between imagination or illusion and fact, Zola scholarship has tended to
center primarily on the realistic, factual qualities of Zola's fiction. As a result, several critics who were quoted earlier discuss at great lengths Zola's use of precise documentation; for example, the fact that experienced life in the mine before writing the novel, that he modelled the novel on a particular strike in a nearby coal mine, that the novel contains the essential elements of realistic and naturalistic fiction, that Zola researched his subject thoroughly by referring to specific social tracts written at that time and dealing with problems relating to the mining industry, and that Zola was a "dramaturge manqué" who used dramatic techniques throughout the novel. In these studies, critics such as E.M. Grant and I-M. Frandon insist that Zola's creative imagination is controlled by the factual data which he gathered and then organized into a novel. On the other hand, many critics of this kind, while pursuing the significance of the historical, biographical and sociological issues, also make isolated stimulating comments which suggest thematic or structural unity, but because they do not develop these points, the value of their comments is limited.

In direct contrast to this style of criticism, the so-called "new criticism" is concerned with literature as an artistic creation or illusion and as a carefully constructed total structure which is the product of the artist's creative mind rather than his factual, intellectual mind. Indeed, in a letter to his friend Henry Céard dated just prior to the first publication of Germinal, Zola insists that although the novel has a strong factual basis, facts are not an end in themselves but merely a means to an end.
which he defines as symbolism:

... je mens pour mon compte dans le sens de la vérité. J'ai l'hypertrophie du détail vrai, le saut dans les étoiles sur le tremplin de l'observation exacte. La vérité monte d'un coup d'aile jusqu'au symbole.

Thus his novel extends beyond the world of reality into the realm of the imagination, "les étoiles." Moreover, earlier in his career, Zola defined a work of art as "... [étant] la réalité transposée par une vision d'artiste. Cette transposition devait être fondée sur la raison et la vérité; elle devait être surtout procédée d'un puissant tempérament de créateur." Clearly then, art according to Zola is facts molded by the shaping hand of the imagination. Critics such as Walker, Howe, Wilson, Davoine and Girard who subscribe to the new critical theories focus their studies on the symbolic level of meaning which Zola claims to have implied. Thus they concentrate on the thematic and structural patterns they find inherent in the recurrent imagery and specific archetypes of religion and mythology.

This analysis has attempted to reveal the structural and thematic unity of Germinal in terms of the vertical perspective which is at the very core of the novel. Clearly, as one reads the novel, one is constantly aware of the demonic and divine poles which are present in nearly every aspect of the novel. In terms of the thematic patterns, the general theme of sexual relationships embodies the two vertical poles of Heaven and Hell in that both positive and negative sexual relationships exist within the novel and exist on both levels of society. The only two
individual relationships which can be termed positive or divine are the Grégoire and Maheu marriages which are founded on love rather than or lust. The negative sexual relationships are demonic in that the individuals concerned seek self-gratification through lust rather than seek love which is unselfish. The negative sexual relationships divide into three categories: the theme of adultery into which fall the affairs of la Pierronne and Denseert, la Levaque and Bouteloup and Madame Hennebeau and Négré; the theme of castration which Zola presents literally and metaphorically in terms of Maigrat and the mine, le Voreux, and finally, the theme of the virgin which occurs in the traditional Gothic novel and which in *Germinal* recurs in terms of the young virgin who is both in love with and loved by a young man but whose happiness is thwarted by the fact that she is trapped in a dark, labyrinthine and decaying castle in which a demonic male figure preys upon her. The theme of the virgin is implied in the Cécile, Négré and Bonnemort relationship and is explicit in the Lydie, Jeanlin and Débert relationship and the Catherine, Étienne and Chaval relationship.

The vertical perspective also centers on the structural patterns created by the intricate link between the four seasons, the four narrative patterns and the one year time lapse of the novel whichtogether chronicle Étienne's progression towards a state of moral maturity. In terms of Frye's definitions, the mythos of spring, comedy, embodies the themes of marriage and society, and, in general, the theme of integration. As comedy then, *Germinal* represents a movement towards the creation of a new
society which will form around the comic hero and his bride. In this case however, the bride is not a literal bride, but the symbolic bride of Etienne's "révé social" which is presented at the end of the novel as the hope for a better life in this world and which is presented in terms of images of growth, birth and fertility. Archetypal tragedy, Frye's mythos of Fall, reveals the hero's fall from the world of success into the world of failure as the result of a specific tragic flaw and the hero's subsequent alienation from society. Etienne's tragic flaw is his pride which causes him to forget the plight of the starving miners and to seek only the self-gratifying experiences of popularity as a social leader. Etienne is indeed isolated from his society when he hides in the black abyss of Réquillart and fears meeting his former friends whom expects will reject him.

The other vertical pair of narrative patterns is composed of the mythos of Summer, romance, and the mythos of Winter, irony. Romance is the world of dreams and wish-fulfilment, and in romance, the hero quests nostalgically in search of a lost golden age of the past. Clearly, Etienne's dream of a new, just society to be achieved in the immediate future is the quixotic impossible dream, a mere fairy-tale illusion which crumbles the moment reality impinges upon it. Etienne's quest is also similar to the medieval Arthurian romance in that like the myth of Arthur, Germinal is constructed around the mysterious birth of the hero, his rise to and fall from success, the theme of dragon-killing and of social change whereby the young generation takes over the power from the
old. Moreover, in Germinal the cyclical pattern of the seasons which forms the time scheme of the novel and the cycle of human life from birth to death and subsequently to rebirth is the basic pattern of Etienne's moral development whereby he moves from a state of ignorance or innocence into a state of knowledge or experience. At this point his selfish ideas bring about his personal defeat and thus force him to enter a symbolic Valley of the Shadow of Death from which he later emerges purged of his pride, ready to put his ideas to a more practical end.

The other basic structural pattern on which the novel is founded is the Christian cyclical myth of the Creation, the Battle of Armageddon and the Apocalypse from the dust of which will arise the city of the New Jerusalem. As we have already seen in detail, Etienne, Souvarine and Bataille all represent Messiah figures who wish to create a new social order. However, in order to attain their goal, Souvarine and Etienne resort to violence and destruction as a result of which they hope to bring about a symbolic Battle of Armageddon to annihilate the old society and give birth to a new one. Indeed Souvarine and Etienne are the sons of the God of Wrath, whereas Bataille as a Messiah figure is definitely the descendant of the God of Love because to realize his apocalyptic world one must only love his fellow-man. His belief in caritas or brotherly love is what triumphs as his relationship with Trompette reveals. As the white horse of the Apocalypse, Bataille embodies the only viable philosophy for a better life in this world, and it is indeed a philosophy of love.

To conclude, Virginia Woolf makes a significant comment in
her novel To The Lighthouse which neatly sums up the problem facing most Zola critics: the question of facts versus imagination or of reality versus illusion. Woolf as the narrator joins forces with two of her characters, Mrs. Ramsay and Lily Briscoe, the artist, both of whom are endowed with the capacity to create or to imagine. Together they oppose Mr. Ramsay and his son James who are totally unable to imagine and who consequently represent the side of reality. Throughout the novel, the central issue is the question of going to the Lighthouse, whatever that is for indeed it is a symbol. Near the end of the novel, Woolf speaks as the narrator and describes the two opposing points of view:

The Lighthouse was then a silvery, misty-looking tower with a yellow eye that opened suddenly and softly in the evening. Now —

James looked at the Lighthouse. He could see the white-washed rocks; the tower, stark and straight; he could see that it was barred with black and white; he could see windows in it; he could even see washing spread on the rocks to dry. So that was the Lighthouse was it?

No, the other was also the Lighthouse. For nothing is ever just one thing. The other was the Lighthouse too.

Clearly, James sees the Lighthouse in factual terms only, whereas Woolf, the artist sees the same thing in a very different way; one sees with the eye, the other through the eye as Blake believes. In the same vein, Germinal can be approached as a biographical, historical and sociological document in terms of the facts Zola presents. On the other hand, Germinal is more than a series of facts; it is an artistic adaptation of them into a symbolic work of art which centers on the thematic and structural patterns inherent in the vertical perspective on which the novel is constructed.
Notes


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