TECHNIQUES OF NARRATION AND FOCALIZATION
IN THREE NOVELS BY
JACQUES DE LACRETELLE

by
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A dissertation
Submitted to the Faculty of Graduate Studies
in Partial Fulfilment of the Requirements
for the Degree of

DOCTOR OF PHILOSOPHY

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0-612-23619-6
THE UNIVERSITY OF MANITOBA
FACULTY OF GRADUATE STUDIES

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A Thesis/Practicum submitted to the Faculty of Graduate Studies of The University of Manitoba in partial fulfillment of the requirements of the degree of

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William E. Kingsbury 1997 (c)

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ABSTRACT

TECHNIQUES OF NARRATION AND FOCALIZATION IN THREE NOVELS

BY JACQUES DE LACRETELLE

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William E. Kingsbury

This dissertation uses a methodology derived from Mieke Bal's theories of narration and focalization, in order to analyze strategies used in La Vie inquiète de Jean Hermelin, Silbermann, and Le Retour de Silbermann. Although the novels are not structured alike, all are narrated by homodiegetic (first-person) narrators.

Analysis reveals that certain techniques recur in all three works, but some types of focalization and many of the narrative techniques used vary a good deal from novel to novel. Not only the type of action portrayed in the novel, but also the reasons for and the extent of the narrator's participation in the action are major factors in the choice of narrative strategies. Dominant among the techniques used in all three texts are selective focusing on character and place, shifts in the level of focalization and narration, and the subtle insertion of hypo-narratives. The introduction of important secondary narrators is also significant in one of the novels, as are special punctuation techniques in one of the others.

This dissertation demonstrates that Lacretelle chooses strategies designed to exploit the potential offered by the particular structure and subject matter of each work studied.
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CHAPTER I
INTRODUCTION AND METHODOLOGY

A. Introduction.

Jacques Amaury Gaston de Lacretelle was born on July 14, 1888, in the Château de Cormatin in the department of Saône et Loire, Burgundy. Before Lacretelle died in 1985 he had published more than fifty works. Although the majority of them are essays or travel stories, he is best known for his works of fiction.

Lacretelle established his reputation as a fictional writer with the publication of his first book, *La Vie inquiète de Jean Hermelin*, in 1920. This work received considerable critical attention. He went on to publish twelve other fictional works over a period of more than sixty years. Nine of the thirteen, in other words a majority, were published during the first fifteen years of his career, from 1920 to 1935. Two more appeared in approximately mid-career, in 1947 and 1953, and another two during the last decade of Lacretelle's life, in 1977 and 1981. As a member of the Académie Française and as editor
of La Nouvelle Revue Française, Le Journal de Genève, and Le Figaro, of which he was assistant director for several years, he enjoyed rich contact with the French world of letters. He was friend and sometime confidant of Marcel Proust and other first-rank writers.

That Lacretelle's works received critical attention from the beginning to the end of his career attests to their artistic value. He won the Prix Femina for Silbermann in 1922, the Grand Prix du Roman Français for Amour nuptial in 1930, a chair in the Académie Française in 1938, and, for his next to last work, Les vivants et leur ombre, the Prix Marcel Proust in 1977. Despite this public recognition, only three full-length critical works on his novels have appeared to date: Douglas Alden's Jacques de Lacretelle, an Intellectual Itinerary in 1957; Pang Chen-Ying's thesis, "La caractérisation des personnages dans les romans de Jacques de Lacretelle" in 1976; and Elisabeth Dupont-Rosenberg's thesis, "Jacques de Lacretelle, romancier," in 1986. It is hoped that this study will make a contribution to this body of criticism.

Of the thirteen fictional works published by Lacretelle, this study will focus on the first three: La Vie inquiète de Jean Hermelin (1920), Silbermann (1922), and Le Retour de Silbermann (1929). These three form a natural narratological group for several reasons. First, they are all presented by homodiegetic, or what used to be
called "first-person," narrators. Secondly, although Lacretelle published other homodiegetically narrated works later in his career, the three narratives under consideration are among his first publications and were published during a relatively short time span. He returned to the use of homodiegetic narrators with *Les vivants et leur ombre*, published in 1977.

Thirdly, all three novels reveal a complex relationship between the identity and role of the narrator and the character who is his own earlier experiencing self. The reasons for the narration are complex. On the one hand, the narrator tells a story in which he (the primary narrators we are studying are all men) is either the protagonist or an observer of the protagonist. On the other hand, one also finds narrative that consists of commentaries relating to topics or events not directly relevant to the story. For example, there is an abundance of text about the narrator's impressions in the narrating moment.

Fourthly, this choice of novels offers considerable diversity in the degree of presence of the narrator's earlier experiencing self, in other words as character. For example, the narrator-character is present almost throughout in two of the three works under consideration: *La Vie inquiète de Jean Hermelin* and *Silbermann*. Conversely, the narrator of *Le Retour de Silbermann* is
present continuously in the narrative, but in more than one narrative capacity. Furthermore, the focus is often on himself as character, although less consistently so than on the title protagonist, David Silbermann, and the two secondary narrators.

B. Objective.

The purpose of this dissertation is to analyze the narrative strategies used by the principal narrator and focalizer (these terms will be defined) in the three aforementioned works by Jacques de Lacretelle. In accordance with the specific methodology chosen, characteristic narrative strategies called "rules" and their exceptions, termed "infractions," will also be identified for each work. Conclusions will then be drawn relative to this analysis and these strategies, both for each work and for the total body of works studied. From these findings it will be possible to identify and analyze techniques that Lacretelle's narrators use to gain access to, and to describe, the inner life of the other characters.

C. Methodology.

Narratology, although still in a state of evolution, furnishes the principal critical tools for this study. The bibliography section lists most of the important theorists in the field and their works to date. Because it seems to
offer the most coherent system so far presented, the work of Mieke Bal will serve as the basis of the critical method used. Bal's hallmark work, *Narratologie: Essais sur la signification narrative dans quatre romans modernes* (1983), has been influential in the field of narratology, especially through her dialectic with Gérard Genette, whose pioneer work, *Figures III*, appeared in 1972. The Dutch version of Bal's work, *De theorie van vertellen en verhalen*, appeared in 1978. Bal subsequently added to and clarified her views in "The Laughing Mice" (1981), and in *Narratology: Introduction to the Theory of Narrative* (1985), revised from the second edition of *De theorie van vertellen en verhalen*, and translated into English by Christine van Boheenem. Because much of the terminology that will be used has been generally adopted by other narratologists but not always with the same meaning, terms used in this study are defined below. A few terms are my own. In short, Bal's theories, terms and method of analysis, along with supplementary definitions, will constitute the typology adopted.
D. Definitions.¹

A Fabula is the non-linguistic raw material from which all narratives derive. The fabula itself is not communicable. The fabula is composed of the following elements.

Actors are distinguished from the other narrative agents, or narrative entities, because they act. They are not necessarily human. In this dissertation we will use the more common term character because it suffices in the context of our discussion.

An event is the passage from one state to another. Any change, no matter how minimal or intangible, constitutes an event. To submit to an event is an event, as is to cause an event. Events are related temporally, in that each event precedes, is simultaneous to, or follows other events. Chronology is the succession of events in time.

Events are temporally determined by duration. The duration is the length of time that an event can last. The duration is definable in relationship to the duration of other events.

Events are equally determined by topology. Topology is the position of the events in space. In most cases this

¹The English forms of these terms are derived from Jane E. Lewin's English translation of Bal's Narratologie. Not every term defined will be used in this dissertation, for some terms are defined only for the sake of clarity or completeness.
space is definable in relationship to the space that other events occupy.

A sign is any unit that communicates meaning.

The story is a structured, ordered series of non-linguistic signs that are based on the elements that compose the fabula, including the point of view from which each of the characters perceives events, places, time, and the other characters. The signified of the story (what it represents) is the fabula.

The focalizer is the narrative agent that selects and orders material from the fabula and transforms it into the series of signs that constitute the story. The focalizer is the agent that makes it possible to perceive, and determines from what physical or psychological point of view a perception is effected. In this way the receiver is enabled to know who perceives, what is perceived, and how it is perceived. Although at this stage the story is still a non-linguistic entity, it is ready to be communicated. Appropriate signs from media such as mime, dance, music, drama, or literature can be used to communicate the story. The communicated story is a narrative, no matter what the medium.

Literary narratives are communicated by a narrator, whose function is to provide the linguistic signs, or voice, to the story. Consequently, the sole function of the narrator is to provide words.
To tell a story is to narrate. The act of such enunciation is narration. In this study, the term "narrate" may at times be replaced by such words as "relate," "state," "tell," or "declare."

A text is a finished and structured ensemble of linguistic signs.

A narrative text is the product of linguistic narration. Narration is either diegetic or mimetic; these words are derived from the terms diegesis and mimesis.

Diegesis refers to the world depicted in a narrative. However, when compared to mimesis, diegesis or diegetic refers to the action, or narration of events.

Mimesis means imitation; hence mimetic narration represents observable reality, and the narration thereof, as description suggests reality in narratives.

A narrator is partly described by his or her position in relationship to the narrative. The narrator is either present in the narrative as one of the characters or is positioned outside the narrative.

A homodiegetic narrator is positioned inside the narrative, sometimes as an observer of the action, sometimes as a participant in the action. This narrator usually takes an intense interest in one or more of the characters whose actions are being narrated. Homodiegetic narrators
used to be called "first-person narrators." They may also be referred to as personal narrators.

An autodiegetic narrator is a homodiegetic narrator who is the principal character of the narrative. In other words, autodiegetic narrators are the narrators of their own actions. The homodiegetic narrator and the autodiegetic narrator both refer to themselves as "I," as does the character who is the narrator's earlier experiencing self in the fabula. Care must therefore be taken to avoid confusing the narrator with the character, for they are not identical.

A narrator who is not a part of the action of the narrative is called a heterodiegetic narrator. The heterodiegetic narrator's absence from the tale is absolute.

The concept of levels serves to distinguish hierarchical differences in narration. Because a narrative can have more than one narrator, the primary narrator is the one charged with the narration as a whole. When the primary narrator yields the narration to one of the characters the narrator is said to have yielded on the first level to the character who then narrates on the second level. For example, when the primary narrator states: "John exclaimed, 'What a nice day!'," he yields his narration to John, who says, "What a nice day!" The narrated on the first level is "John exclaimed," and the narrated on the second level is "What a nice day!"
Most narrative texts contain a mixture of levels. Usually, the character will eventually cease talking and the narration will resume at the first level when the primary narrator once more takes up the telling of the story. The secondary narrative can thus stand alone within the primary one or can be as little as a single word. By extension, the term secondary narrator is often used for a character narrating on the second level.

An extradiegetic narrator is outside the story and narrates on the first level.

An intradiegetic narrator narrates inside the story, in other words, as a character. Such a narrator is considered to be narrating on a level subordinate to that of the extradiegetic narrator, and is therefore said to narrate at the second level.

A hypodiegetic narrator also narrates at a lower level than that of the primary narrator. The object of hypodiegetic narration is usually direct discourse, inserted into the main narrative in a subordinate role. This discourse within a discourse may be a complete tale within the primary narration, in which case it is termed a hypo-narrative.

Focalization is a function that accomplishes three things. First it selects from the fabula the time, place, action, and characters to be represented in the narrative. Secondly, it selects the view, angle or perspective from
which things are perceived. Thirdly, it establishes the global presentation of all the elements that make up the story that is based on the fabula.

The focalizer is the agent that effects the focalization. Very often the narrator is also the focalizer, hence the term narrator-focalizer.

The objects of narration and focalization are called the narrated and the focalized. For example, if a narrator-focalizer focalizes a flower, the flower is the focalized. If the narrator says: "What a pretty flower," the object of the narration, that is, of what is said, is the narrated. Focalizeds that are perceptible through any of the senses, such as the flower mentioned above, are called perceptible focalizeds.

Focalizeds that are not perceptible, such as thoughts or psychological matter, are called imperceptible focalizeds.

A non-specific focalized is an attitude or supposed thought that is derived from focalization on perceptible phenomena. This term is my own.

A hybrid focalized is composed of two parts: a perceptible focalized and an image, which is the product of the narrator-focalizer's mind. This term is my own.

Narrated speech is of two types: the narration of events and the narration of words. The two types are more or less diegetic and more or less mimetic.
Reported speech, or direct discourse, is the most mimetic because it is composed entirely of the exact words spoken. It is the least diegetic because there is scarcely any trace of the narrator in the enunciation.

Transposed speech, or free indirect discourse, is intermediate between mimetic and diegetic because it has elements of both types. Here the narrator attempts to relate as mimaically as possible the speech of a character but without yielding the narration to the character.

Recounted speech, or indirect discourse, relates the message of a character entirely in the words of the narrator; this qualifies this form as the most diegetic and the least mimetic of the three.

Receivers are those to whom the narrators speak, that is, those who receive their communication.

There is always a theoretical receiver called the narratee. The narratee is not a person but the narrative agent that functions as a receiver by listening to the narrator. Similarly, the narratee is the agent whom the narrator addresses. Although the narratee may be clearly identifiable with the reader in those cases where direct references such as "Dear Reader" are used, such cases are uncommon. Usually the narrator uses other signs to indicate the presence and the characteristics of the narratee. For example, the narratee's presence can be signalled by such pronouns as "we" or "you." Any attempt
by the narrator to explain or justify himself/herself is clearly directed to a narratee in whom the narrator suspects resistance to the norms, themes, or techniques of the narration (see Prince, "Introduction à l'étude du narrataire" 192). The narratee cannot be at degree zero of knowledge, experience, taste, language ability or social background, because under these conditions communication between narrator and narratee would be impossible. In other words, the two agents need a common linguistic and cultural foundation on which to base communication.

The ultimate receiver of a written narrative is the reader. The real author is the agent on the same level who writes the narrative that the reader receives by reading.

In other words, the real or historical author is the living person who actually writes the narrative text, and must not be confused with the narrator, who is not a real person and who exists chiefly as a narrative agent.

A similar distinction must be made between the historical or real author and the implied author, for the latter, like the narrator, exists only as a narrative agent.

The values expressed by the narrators or characters in a work do not necessarily correspond with the values observed in the real author; furthermore, opposing views may be held by the narrators and characters in the real author's several works. In Freudian terms these different
values that characters can express in narratives may belong to the particular alter ego that the author assumes when writing each narrative. The implied author is the agent to whom we attribute traces of the author's alter ego and who is sometimes discernible in a narrative text. These traces of this agent's presence are discernible as a semantic influence on the text, usually on a psychological or ideological level (see Bal, "The Laughing Mice" 209). For example, in one work political, religious, or artistic views could be expressed by a character that are not the author's in real life, and they may not be held by characters in other works by the same author. The narrator only provides words and the focalizer only organizes and provides the possibility for perception. Logically the real author cannot hold all the values of all his characters. Thus, the implied author fulfills the receiver's need to attribute to a source the values expressed in a particular narrative text.

Types of Order: When the focalizer puts into order the events from the fabula to make the story, sometimes events are narrated in chronological order, sometimes in such a way that they seem to occur simultaneously. The following terms are used when referring to narrative manipulations that bring discordance into the theoretically perfect temporal correspondence between the fabula and the story:
Diachrony refers to events that take place in a linear time, one after another.

Synchrony can refer to any of several different temporal phenomena: to that which happens at the same moment, at the same speed, in the same manner, or at regular intervals.

Achrony refers to the (hypothetical) state of perfect temporal coincidence between the story and the fabula.

Anachrony is a term used to designate all forms of discordance between the time of an event relative to the moment of its narration in the diegesis, or else between the time when an event is narrated relative to its temporal location in the fabula. The following are types of anachrony:

Analepsis represents any mention of an event that happened before the point in the story when it is related.

Prolepsis is the opposite of analepsis: it anticipates or suggests events or results before their happening. Prolepsis often takes the form of suggestions of or allusions to events yet to occur. A prolepsis may be external or internal, depending upon whether it refers to an event within or outside the temporal span of the primary story. A prolepsis may also be either an announcement or a hint. The announcement states that something is going to happen later in the story, such as by the use of the words "we will see later that..." A hint can be almost
imperceptible. Its value as a hint of what is going to take place is usually not recognized until later, and then only by the more observant reader. A well-known example is the appearance of Proust's Odette as the "Dame en Rose" in A la Recherche du temps perdu long before her important role in the life of both Swann and Marcel.

The rates of temporal progression of events in a narrative are called types of pace. Changes in pace occur when there are pauses, acceleration, or deceleration in the narration.

For the purposes of this study, the term isochrony means a state of constant narrative pace in the story itself with no consideration of the relative pace of the story to the fabula.

Anisochrony is any pause, acceleration or deceleration of the pace of the story. The categories of anisochrony are as follows:

The term summary is used in its usual sense, the best known example being Caesar's "I came, I saw, I conquered."

A pause is a deceleration of the diegetic narration caused by the narrator's entering into contemplation or by other intrusion.

An ellipsis in this context is a temporal omission.

The term scene is used in its usual literary or theatrical sense. Temporally speaking, scene is as close to isochrony as is possible. In other words, it takes
about the same amount of time to read a dialogue as it would take for people to experience it in real life.

Frequency represents the relationship between the number of times that an action can occur in the diegesis and its narration.

A singular occurrence denotes an action that happened once.

Iterative denotes the narration of the same or similar events that occur more than once, even repeatedly, although they may not happen exactly the same way each time. In French, iterative in the past is most often marked by the imperfect tense, whereas in English it is usually indicated by "used to" or "would." In the present both French and English use adverbs such as "regularly," or "all the time," to signal the iterative. The obvious advantage to any narrator is that iteration effects a great economy by avoiding the separate narration of each of the events in the series.

E. Use of Special Textual Signs.

Because italics play an important narratological role in one of the three narratives to be analyzed, they are reproduced in this study exactly as they appear in the text. Underlining will be used for editorial emphasis.

Similarly, Lacretelle used ellipsis points as an important narratological sign. They are therefore
reproduced exactly as they appear in the texts (three consecutive periods without spaces) in order to distinguish them from the standard punctuation used in this study (three consecutive periods with spaces and enclosed in brackets).

For the purposes of this dissertation, a blank line placed by Lacretelle between two paragraphs of texts shall be referred to as a **white line**.
CHAPTER II

LA VIE INQUIETE DE JEAN HERMELIN

A. Introduction.

1. Résumé of the Narrative.

At the age of eighteen, Jean Hermelin begins a notebook in which he records the events of his life in order to discover why it has been so troubled.

The first part of the book deals with Jean's life up to his eighteenth year. He lives in three places that parallel the three periods of his growing up. Coullanges is the quiet rural home where he lives his earliest years; there, he is in the care of an aunt because his mother is often with his father at a distant diplomatic post. Since Jean is prohibited from having contact with the village children, they and Jean do not understand one another. Therefore, when he attempts to meet them secretly, they throw rocks at him, and he is perplexed by their hostility. He is encouraged to play with Odette, a girl of his own social class, whom he loves and with whom he exchanges kisses. This relationship ends in disappointment when Jean observes Odette mimic his limp, in view of the other children.
Then the family moves to Versailles in order to be nearer medical services for the ailing father. Jean is repulsed by the vulgar language and behavior of his classmates, who pick on him because he is different. However, one of these boys, Malo de Kerlon, becomes his close friend. Jean also shares a deep affection with Malo's sister, Antoinette, for whom he first experiences erotic arousal. Jean associates these feelings with sin, and is awkward in his displays of affection for her. When Jean's father dies, mother and son move to Paris.

In Paris, Jean displays the same inability to get along with boys his own age. His one friend, Pierre Dollé, introduces him to a prostitute named Lucienne, towards whom Jean has mixed feelings of physical attraction and revulsion. Although he desires desperately to possess her, he is unable to accept when she offers herself to him. The first part of the book ends with his conclusion that he has not learned anything about himself that would lead to happiness.

In the second part of the book, the narrative is in the form of a journal. Jean has enlisted in the army, in 1914. Awkward and naive in his new setting, Jean is repulsed by the boisterous and rude nature of his comrades, who interpret his timid and innocent demeanor as evidence of a proud reserve. One of these comrades is Landry, a working class lad who becomes Jean's friend. Jean meets
Adrienne, whom he loves and schemes to seduce. She vows that she loves him; they kiss and plan to spend the night together. However, before the anticipated event can take place, Jean volunteers to go to the front. He is crushed when he discovers that Adrienne feels only pity for him.

After several weeks near the front, Jean's platoon is ordered to attack the enemy. Jean and Landry promise to continue their friendship after the war. However, the reader can only guess what subsequently happens. The last entry in the notebook, written in italics, reads: "Ces lignes sont les dernières tracées sur le carnet de Jean Hermelin."¹

2. Narrative Perspectives.

La Vie inquiète de Jean Hermelin is the most personal of Lacretelle's narratives because the focus is entirely on events in the narrator's own life. Any momentary focus on other events or other characters is directly proportionate to the role they played in his own life, which comprises the fabula from which the narrative is derived.

Jean's purpose in writing the narrative is suggested in the title and is firmly declared in the preface: "Mon but est de parvenir à la connaissance exacte de moi-même" (7). In the broadcast terms, La Vie inquiète de Jean

¹Jacques de Lacretelle. La Vie inquiète de Jean Hermelin. Paris: Grasset, 1920. Subsequent references to this work will be by page number only.
Hermelin is therefore an autobiographical fiction in the tradition of the adolescent novels that were contemporary to its publication, for some of the details are drawn from the author's own life (see Dupont-Rosenberg 49). In the strictest sense, however, it is autobiographical only in its form, not in its content, because its subject ostensibly is the narrator's life, not the author's. That is, it has the form or appearance of an autobiography but it is in fact a work of fiction: a fictional autobiography.

For the study of this work any technique of analyzing the relationship between form and content is especially pertinent. This is because each of the book's two parts has a focus, a tone, and a sense of movement suitable to its form. The narrator refers to the first part as a confession on two occasions. First he writes: "Puis, je songeais à tous moments et d'une manière si absorbante à la confession que j'écrivais [. . .]") (117), and later he states: "J'ai achevé ma confession" (125). Although in spite of these references Jean does not give the first part a title, this study will hereafter refer to it as the "confession." Nor does he give the second part a title, even though he refers to it as the "suite à ce cahier" (127). Because its entries are made on a more or less daily basis, and often bear a reference to the date or to the time of day, the second part will be referred to as the "journal."
Our designation of the two parts as confession and journal is important, not only because it permits the use of terms to distinguish between the two parts, but also because it will soon be shown that this distinction is significant narratologically.

An autodiegetic narrative that is written for the narrator raises several questions peculiar to its genre. Among these are: "Who is the narrator, the character 'I' or the narrator 'I'?" Other questions deal with the receivers: "Who hears the narrative voice?" and "Are there receivers other than the narrator?" Because the narrative text is also published, the question "Who reads the written text?" may be raised as well. It is also important at times to know which one of the two "I's" chooses the details. In the case of La Vie inquiète de Jean Hermelin another question comes inevitably to the mind of the reader: "What has been the fate of the narrative from the moment that Jean Hermelin wrote his last entry to the moment when it became accessible to others?" This question has special implications in as much as the last sentence of the text is narrated in italics by an unidentified agent.

The narrator of La Vie inquiète de Jean Hermelin makes it clear in the preface that his undertaking is a personal one, "une investigation patiente et précise dans [s]on passé" (7). There is no receiver suggested other than the narrator-writer himself. The attention, then, is
principally on his own earlier experiencing self and on his present focalizing-narrating-analyzing-writing self. The narration is also specifically directed to himself as narratee, as is the writing, if he chooses to read his narrative. All functions are therefore the property of one person, and the narrative text thus consists of a mental exercise or reflection which attempts to solve a personal problem without the participation of others. The result is a very tight presentation, one which, if the narrator is honest with himself and the receiver, is free of the bias that would probably be detectable if the intended narratee were other than the narrator.

Such a narrative may adopt a variety of forms and traits. Jean Hermelin undertakes to write the first part of *La Vie inquiète de Jean Hermelin*, the confession, as he narrates it. This decision is expressed in the first words of the preface: "Ce que j'entreprends d'écrire dans ce cahier [. . .]," and is repeated in the concluding paragraph of the confession: "Ce cahier posé là devant, c'est mon moi que j'ai forcé à se livrer" (126). The second part, the journal, also begins with a statement emphasizing the written form of the narrative: "Je n'avais pas pensé qu'un jour viendrait où j'ajouterais comme soldat une suite à ce cahier" (127). Furthermore, the final anonymous sentence at the end of the narrative signals its written form: "Ces lignes sont les dernières tracées sur le
carnet de Jean Hermelin" (235). In addition, certain non-verbal graphic characteristics, unique to written forms of narrative, will be shown to be significant in La Vie inquiète de Jean Hermelin.

Finally, Jean relates the confession with a temporal delay between the events of the fabula and the narrating moment. These delays vary in duration from about fourteen years, when the narration refers to his earliest memories, to only a few days or weeks. On the other hand, the journal is narrated much more concurrently with the action that it describes. There, delays between the action and their narration vary from a month to as little as a few minutes; in fact, two passages are narrated as they are being experienced.

B. Narrator, Narratee and Pocalization in the Confession.

1. The Narrator.

The narrator relates the events from the fabula in the usual, chronological, way. In this case, the fabula consists of Jean's own life up to and including the moments of the writing of the last page. The narration of the scene with the village children is an example:

Tout d'un coup, je me sentis atteint par une volée de pierres.

Je voyais à vingt pas des faces comme sauvages, des bras levés... Ce fut seulement
lorsque je reçus un nouveau choc et ressentis à la joue une douleur inattendue que je pensai à me sauver. Je courus aussi vite que possible; on continuait à me viser; les pierres roulaient à terre et me dépassaient. (17)

However, because this is an investigation into the narrator's emotional past, the narration of events is almost always accompanied by the narration of thoughts, emotions, or impressions that the events provoke. The inner life is related in several ways. For example, the thoughts or emotions may be related immediately in a separate paragraph following the narration of the event, such as in the scene in which Jean leaves Lucienne:

Je me trouvai dans la rue. J'étais bouleversé. Je répétais à voix haute au point d'étonner les passants: "C'est fini... je ne pourrai plus la voir." Et cette rupture me désespérait. Je frémissais de rage contre moi-même. Je ne m'expliquais pas ce que j'avais fait; je l'aimais, je la désirais, et je l'avais traitée en ennemie. (115)

The narration of thoughts can also start without transition inside a paragraph that is narrating details from the fabula:

Enfin, je m'arrêtai, hors de vue, et m'assis sur un talus. Mon coeur battait fort, j'avais du sang sur la figure, mais je n'y faisais pas attention. Ce qui retenait mon esprit, c'était ce que l'incident présentait d'inintelligible: je ne comprenais pas. (17-18)
The transition from the narration of events to the narration of the inner life can occur even in the same sentence:

J'étais assis sur l'herbe. Je palpais ma joue cuisante, mes doigts tachaient de sang, mais ce qui m'affligeait le plus de toute cette histoire, c'était que nous n'eussions pu nous comprendre. (18-19)

Here the narration of the events, of Jean sitting on the grass and of his fingers becoming stained with blood, is followed without transition by the narration of Jean's inner life at that moment.

In the same passage there is an example of Jean's summary of his thoughts and impressions. Here, he reveals his astonishment and bewilderment resulting from the episode with the village children:

Or, la première fois que je prenais contact avec d'autres, au premier pas que j'aventurais seul, mon système de psychologie (ce n'était pas le terme que j'employais) s'écroulait.

Je découvrais que certains actes humains étaient mal fondés et abusifs. J'en étais atterré. Et ce qui me confondait plus encore, c'était l'inintelligence réciproque des êtres. Ces garçons m'avaient vu, m'avaient observé longuement, et mes purs desseins, si clairs et si vifs en moi que peut-être ce jour-là ils m'eussent porté à quelque effusion exceptionnelle, leur étaient restés impénétrables. Moi-même ne m'étais-je mépris entièrement sur leur intention? (18)
The first two sentences relate generalities about the character's thought processes. The two sentences that follow them narrate emotions. The sentence beginning "Ces garçons m'avaient vu [ . . . ]" and the last sentence relate thought processes that are more precise and more clearly tied to events in the fabula. In other words, the passage is structured as a movement from the general to the specific.

Jean often relates descriptions of his psychological landscape, which is the setting for the real drama of the narrative. In other words, his emotional reactions to events that took place in the fabula are the real center of his attention. In the following example the village children have just thrown rocks at Jean, who has approached them in hopes of becoming friends. Here, the words "je croyais," "je me doutais," and "j'ignorais," with the verbs in the imperfect, evoke the character's mental processes. This is a clear indication that narration is related to psychological material contained in the fabula and not to other events. There is no uncertainty here about which narrator is focalizing and narrating his thoughts, the character-narrator, or the primary narrator. Here is the passage, with operative words underlined:

J'avais appris par les gamins du village, on a vu comment, qu'il y avait des êtres nés méchants. Mais je croyais qu'ils composaient une race particulière, aisément reconnaissable, ou, tout
au moins, sur laquelle on ne risquait pas de se tromper, car je ne me doutais pas que la malice pût disposer d'un extérieur aimable. En un mot j'ignorais la perfidie. Aussi, la trahison d'Odette m'était inconcevable à l'égal d'une anomalie physique. La duplicité de ses procédés, c'était un peu comme si j'avais vu soudain ses yeux changer de couleur, deux têtes se dresser sur ses épaules.... (26)

Immediately following these references to the psychological landscape, the narrator ceases relating events from the fabula, for he narrates two images—"les yeux [. . . ] changer de couleur," and "la tête [. . . ] sur les épaules"—that were not perceived by the character in the fabula. It is also improbable that the character conceived of Odette's treachery at the time as an "anomalie physique."

These inserted details are pure hypo-narrative, consisting of narrative creations effected by the primary narrator. They are an example of narrative material that is related to, but not part of, the fabula. As such they exist as part of the narrative text without having existed in the fabula. The role of these hypo-narrative images is clearly to enhance the artistic representation of events in the fabula albeit with material foreign to it.

Finally, entire passages may be treated as hypo-narratives. In La Vie inquiète de Jean Hermelin these consist of commentary or analysis of events just narrated. However, they often contain traces or bits of direct
narration of elements from the fabula. Cited below is the passage that follows the ones cited above:

Je sais qu'il est absurde de rappeler ces scènes enfantines par des traits si précis. Elles n'ont rien qui soit particulier, et j'imagine que tous les enfants atteignant à ce que l'on nomme l'âge de raison et découvrant les malfaçons de la nature humaine éprouvent de pareilles déconvenues.

Je le fais néanmoins parce que je suis frappé que ma mémoire ait conservé ces détails. Il est impossible que des aventures, si puériles soient-elles, qui aujourd'hui me sont aussi présentes, n'aient pas agi sur l'évolution de mes sentiments, n'aient pas déterminé obscurément certains de mes actes. (27)

Here the narrator evokes his reaction to Odette's lack of sensitivity. The first paragraph begins with a sentence that narrates material from the fabula: events and a psychological state. The second sentence narrates more psychological details but it graduates into an image that is hypo-story. In fact, the two paragraphs are mostly hypo-narrative. That the narrator is relating a hypo-narrative is also revealed by the use of verbs in the present tense: "Je sais," "j'imagine," "Je le fais," and "je songe." In this case the hypo-narrative eventually merges back into narrative of material from the fabula.

The last paragraph of this passage begins with hypo-narrative but the first sentence modulates into a reference
to the fabula. That is, "Je le fais" and "je suis frappé" are hypo-narrative, since they deal with the present, but the remainder of the sentence treats material from the fabula. It is not always easy to determine where psychological material from the fabula ends and where the hypo-narrative begins. This is because the narrator is, or at least used to be, the main character. The narratological difference between the two is a product of focalization, the process by which the narrator can relate, almost simultaneously, thoughts that were the character's in the fabula and thoughts that occur in the narrating moment. The remainder of the paragraph is mixed narration of events and psychological material from the fabula, except for the clause "qui aujourd'hui me sont aussi présentes," which is a hypo-narrative.

In the passage just studied, chiefly primary narrative, the hypo-narrative contains traces of the fabula. However, in the following passage, the converse is true. Here the hypo-narrative consists of a mere fragment of the introductory sentence, which is followed by a relatively long narration of material from the fabula:

Cette conjecture se précise lorsque je songe à ce que furent plus tard mes relations avec les femmes. Lorsque je contemplais de près une femme qui me plaisait, j'étais saisi instinctivement par les dehors charmants que m'offrait son visage: c'était, par exemple, un réseau de veines bleu, une palpitation candide des narines et des
paupières; et alors, ces innocentes parcelles de séduction m'effrayaient à jamais, car, par raisonnement, elles avaient éveillé et rendu positive la notion de l'incertitude et de la déloyauté. (27-28)

This variety of narrative techniques facilitates the movement back and forth from narration of events in the fabula to the narration of thoughts which are completely outside those events. Such narrative complexity helps make this work a rich psychological narrative and "a good story" at one and the same time.

Occasionally, the narrator offers a sketch or summary of his former thought processes or patterns, instead of recounting them: that is, he narrates transposed thoughts, or in narratological terms, transposed narrateds. Such a technique is used to depict Jean's reaction to the intimate moment he shares with his mother when they have just arrived in Paris. Jean is still suffering from having been ridiculed by his schoolmates in Versailles for not being cynical and rough-mannered like themselves. A scene at the piano with his mother is followed by one in which they look at pictures of him when he was a little boy. At that moment he is comforted by the recollection of better times at Coullanges when his father was present in the summer. There were no boys to ridicule him in those intimate family experiences. The narration of his thoughts
and of his emotional reaction to that situation is as follows:

Ah! Qu'importait que je fusse arriéré et, aux yeux des autres, singulier! Quelle sensation virile équivalait à la jouissance exquise de mes souvenirs? Quelle vertu masculine à la tendresse de ma conscience innocente?...

Telles furent mes impressions à l'arrivée à Paris ou, du moins, ainsi s'éclairent aujourd'hui, devant le papier, la douceur et le manque de vaillance que j'eus au coeur ce soir-là. (92)

The comment that the narrator adds in the second paragraph casts a certain cloud of doubt on whether the actual narrated expresses the impressions that he had then, in the experiencing moment, or are those that he experiences now, in the narrating moment. Consequently, it is impossible to determine the source of these narrateds. That the narrator does not always know everything about the events he is relating and does not even always understand his own thoughts adds to his credibility, because such a situation is frequent in reality. Here we are dealing with both narration and focalization at the same time, because the narrator is also the focalizer. The problem is that the narrator-focalizer is unsure of the exact content of the focalized, since it is located in the past and time has blurred its clarity in his current recollections.
2. The Narratee.

Although the primary narration appears to be related by the primary narrator to himself as narratee, certain relationships between the two require investigation. The narrator uses the personal pronoun "on" with several possible antecedents. The antecedents, who can be narratees, vary from being easily recognized to being obscure, if not unidentifiable. Most often this indefinite third-person antecedent refers to other characters from the fabula, that is, other than the narrator. Here is an example:

On cessa de s'intéresser à moi; on n'écoute plus mes rares paroles; on oublia ma présence ou certains s'en servirent pour montrer leur supériorité. (118)

Here "on" refers to the various people (characters) who attended the social events that the young Jean attended. But elsewhere it is intended as a truly indefinite pronoun, meaning "one" or "someone," as in the hypo-narrative that follows:

Je dis bien fille ou garçon, car mes élans fougueux et candides me poussaient indistinctement; comme on voit un insecte affamé voler vers toutes les corolles. (29)

In this latter case--because the narrator is relating to himself--the "on" actually represents both himself and others, for many people, including the readers and the general public, share the knowledge that hungry insects fly
towards any corolla. On at least one occasion, however, the word "on" clearly refers to the narrator-character alone, because the verb is in the imperfect, signifying that the action took place in the fabula:

Des formes basses et comme rampantes le long du fleuve s'attendaient, se rejoignaient et disparaissaient dans on ne savait quels trous...
(121)

Because the narrator-character is the only observer mentioned one must assume that he means that he himself did not know into what holes the lovers disappeared.

Other uses of "on," however, raise questions regarding the identity of the narratee. In at least two passages it is impossible to determine conclusively that the antecedent is the narratee, that is, the narrator himself. For example, "J'avais appris par les gamins du village, on a vu comment, qu'il y avait des êtres nés méchants" (26), and, "On a vu que c'était par les livres que j'avais pris possession de la vie" (50). In both cases the pronoun can be interpreted as representing the second person plural: you, the narratee, and I, the narrator, but this broadening of the possibilities is only suggested, because the narrator never addresses the narratee directly by a term such as "Dear Diary," or by a fictitious name.

Other examples of the use of this pronoun give further reason to question the exact identity of the narratee. For instance, the passage below seems to suggest that, if
someone read these pages in the notebook by chance, that is, someone who is not an intended receiver, that person might not believe in the narrator's sincerity:

Oh! je sais bien que si on lisait ceci on ne croirait pas à la réunion de tant de perversité et de tant d'innocence. On supposerait à ces pages quelque soin littéraire, à mon esprit je ne sais quel repli d'invention malsaine. Hélas! que ne puis-je y prétendre!... (122-23)

This interpretation poses no problem about the identity of the antecedent of "on" because it is not impossible that someone from the fabula could eventually read the narrative. The use of the conditional mood suggests this hypothetical possibility, which the narrator postulates to himself as narratee. However, if the pronoun's antecedent were instead an intended receiver, that is, a possible public for the written text, then questions are raised about the entire narrative: its professed raison d'être is in doubt. This hypothesis supposes that the narrator-writer is also planning to become the eventual author of a book that would issue from this narrative text. However, there is no evidence in the passage itself to support the latter opinion.

There remains, however, the possibility that the narrative be read by a reader who is extradiegetic to the fabula, because once written it has an existence independent of the duration of the narrator's own. The question
therefore arises: "Is this a hint that suggests the eventual dissemination of the narrative, and thereby reveals its actual purpose?" Certainly, the entire narrative was eventually read by others, but it cannot be known for certain whether it was actually narrated as stated in the preface for the narrator's self-evaluation, or whether it is, in fact, a work of fiction that was narrated for others to read. If the latter were the case, the above-quoted passage would be an enigmatic or ironic narrative directed at the eventual extra-diegetic receiver, the eventual reader. Furthermore, it raises the question of whether the narrator survived after the last words entered in the journal. We return to this question when we evaluate the role of italics in this novel.

Another problem connected with the identity of the narratee is this: "To whom does the narrator address questions?" Questions that are a part of the fabula do not pose narratological problems. The situation becomes more difficult when questions are narrated as narratized thought, as for instance in:

Qu'elle était loin, ma pureté première! A évoquer son règne heureux, j'avais un instant de honte. Quoi! c'était moi, ce dément, cette bête avide?... (75-76).

But questions that are not a part of the fabula are hyponarratives, and are a function of the narrator who asks the
narratee for agreement. Thus, after the scene in which the village children throw rocks at Jean, he contemplates the fact that not only had the children misjudged his friendly intentions, but he had not understood them: "Moi-même ne m'étais-je mépris entièrement sur leur intention?" (18). In this case, identification of the narratee is not possible. Similarly, when Jean narrates the doubt that his parents aroused in him as to their honesty he concludes: "N'avais-je donc vu d'eux jusqu'à ce jour que des dehors trompeurs?" (32). It is to be noted that the narrator directly affirms his goal of self-analysis only in the preface and in the concluding chapter of the confession. Although these questions are infrequent, their role may be to underline from time to time the self-analytical quality of the narrative, possibly so that the narrator may persuade himself that he is not straying from his intentions.

One passage containing a question is narratologically important because neither the narrator nor the narratee can be positively identified. In Paris the narrator's mother has been playing the piano, performing selections that date back to the time when Jean's late father was with them in summer at Coullanges. The first question in the passage is the one under consideration:

Les mains de ma mère qui, dans l'obscurité, se distinguaient à peine de l'ivoire du clavier, s'arrêtèrent. Je dis un mot seulement:

--Coullanges...
Mais quelle autre pensée aurait pu avoir ma mère? Elle tourna sa figure où je vis que des larmes avaient coulé, et elle s'écria:
--Tu te rappelles aussi? (90)

The words cited above, "Mais quelle autre pensée aurait pu avoir ma mère?" are a hypo-narrative. That is, it does not relate to the actual action of the fabula, but is in the voice of the narrator in the narrating moment who contemplates the action of the fabula. But to whom is it addressed? An obvious possibility is that it is addressed to the narratee. In this case the passage is not unusual because the question is similar to others directed to the narratee.

The second possibility is that the narrator is addressing other receivers, readers to whom we have alluded, receivers he anticipates will read the narrative. But one questions who they are. Are they readers whom the narrator did not intend to read the notebook and whose protests he must quell. or are they readers whom he hopes or feels will read the work later? Given the written form of the narrative, the latter receivers are also plausible narratees. If such a possibility is really the intended situation, serious questions are again raised about the very essence of the entire narrative.

3. The Focalizer.

In this study, the primary focalizer will at times be referred to as the narrator-focalizer, because the two
usually operate together here. The term "focalizer" alone will be used where clarity permits. All focalization by the primary focalizer in the confession is either on the memories that he retains about his life up to the narrating moment, or on his impressions and thoughts about the material being focalized at the focalizing-narrating moment. Therefore, all focalization by the primary narrator-focalizer of the confession is on imperceptible focalizeds. That is, he does not focalize anything in the narrating moment except his memories or his current thoughts, which are imperceptible. On the other hand, all focalizeds within the fabula, on the characters, places, and events of the fabula, were previously focalized by the narrator-character, who in the text becomes a narrator-focalizer on the second level. In the narrating moment, all such focalizeds create the illusion of being either perceptible or imperceptible, as they were in the experiencing moment. That is, in terms of focalization on the fabula, the primary narrator focalizes on physical phenomena which he perceived with his senses (as perceptible focalizeds) or on psychological phenomena, which he perceived as emotions or thoughts (as imperceptible focalizeds).

The following passage contains several types of focalization. All but one are effected without mentioning a shift in level or the source of the focalization. This
absence of such indicators is so frequent as to constitute a rule for the confession:

A un moment, voulant appeler Odette encore une fois, je me retournai et... je restai comme pétrifié. Je vis, je vis Odette, tout près de moi, qui singeait par une grimace mon visage las et contrefaisait mon pas. (24-25)

In this case, the primary narrator-focalizer has already focalized on the scene from his past. Its being a memory qualifies it as an imperceptible focalized.

Within the imperceptible focalized, he focalizes on his emotional self as an actor in the scene, that is, on his imperceptible focalized, the mental state signalled by the verb "voulant," which motivated his subsequent actions.

He also focuses on his actions (perceptible focalizeds), which are interpreted by the verbs "retournai" and "restai." These verbs are followed by the verb "je vis," significant here because it relates the act of focalization by the focalizer-character, on the second level.

The remainder of the sentence narrates the narrator-character's perceptible focalized on the second level of Odette's actions. This identification of the type of focalization that signals the change of level is made by the narrator, who states "Je vis," I saw. This is an infraction of the rule just established for the confession,
because most of the focalization in the confession takes place without the process effecting it being mentioned.

The phrase "qui singeait mon visage las et contrefaisait mon pas" requires further analysis because it raises the question of how Jean knew that she was imitating him. First, Jean focalized Odette and the tired facial expression that she displayed, as well as the limp that she imitated. Almost simultaneously, he must have focalized his own perception of his appearance, based on prior experience. For example, he had surely seen his own face in a mirror when he was very tired. It would not be difficult for him to imagine how he looked when he limped. The association of the two focalizeds that go to make up the object of this dual focalization, one perceptible, the other imperceptible, makes it possible for the focalizer to interpret the perceptible focalized on Odette: she was imitating his weaknesses. The result is another imperceptible focalized, the horrible realization that his friend has betrayed him.

A further type of focalization consists of the primary narrator's thoughts about his own attempts to focalize on the thoughts of other characters in the fabula. Actually, as narrator he has no more access to the mental life of the other characters than he did as the actor in the fabula in which he once lived. The technique that the character-focalizer uses to access what is on other people's minds is
the same one that many people use in daily life. That is, he focalizes on perceptible phenomena that can subsequently be interpreted, in an attempt to guess at the psychological life of the character. One such example occurs early in the narrative:

Peut-être fut-elle nuisible, cette éducation, isolée, entre deux femmes, qui me laissait toute liberté et où je ne trouve aujourd'hui point trace de vigueur. Mais nul n'en voyait alors le danger. Tous, ignorant ma constante agitation intérieure, admiraient mes journées sages et mes nuits paisibles. (9-10)

This interpretation is by its nature subjective and uncertain, but plausible and useful.


The temporal perspective from which the journal is narrated is at the base of the narratological differences that set most of it apart from the confession.

First, the journal is set in a designated temporal frame, beginning with a precise date at the beginning of chapter twelve: "2 Septembre 1914. —" (127). Actually, the entire journal is contained in this one chapter. Within this framework, the journal is structured in three movements as is the confession. The first narrates the events following Jean's enlistment, the silent farewell to his mother, and concern over his inability to relate to his comrades in training camp, in other words, the events of
about four weeks' time. The second movement consists of his affair with Adrienne, which lasts about eleven days. The last movement narrates his life in the field, which lasts from September 22 until early November, concluding with the development of his close friendship with Landry, a working-class Parisian; these events are of some six weeks' duration.

Second, the gaze, or contemplation that the narrator has on his fabula is motivated mostly by the desire to record daily events rather than by the need to analyze his past, as in the confession. In fact, the first two paragraphs reveal that this part was not planned like the confession, but is rather a "suite" to the first:

Je n'avais pas pensé qu'un jour viendrait où j'ajouterais comme soldat une suite à ce cahier. Je suis à Fontainebleau, engagé dans un régiment d'infanterie.

Le mois dernier a passé vite. (127)

Although the narrator makes occasional references to his life before entering the army, especially in the first movement, the journal mostly relates his life as he lives it, the entries often being made within minutes or hours of the action they relate. The exception is that the initial entry relates the events of the month that elapsed after Jean's enlistment and up to the time of writing; this is the longest time span without narrative comment found in the journal. The journal clearly has a more precise time
frame because it relates the events that occurred between
the third of August, 1914, and November of the same year--
the last temporal notation signifying a date is "Novembre.--"
(221). The last entry appears to be made early in
November, for the weather during the bathing scene just
preceding it resembles that of the "Toussaint dont c'est à
peu près l'époque" (217). This entry appears to be made
only a few days after the bathing scene. In other words,
the entire journal relates events of about three months' duration.

1. The Narrator.

In the first movement of the journal, the perspective
of Jean's narrative is similar to that of the confession.
That is, he is looking back in time at important events in
his life, in this case, the events relating to his
enlistment: preparations for his departure for his military
training, the actual departure, and his first days in camp.
Little time has elapsed since the writing of the last
entries of the confession. Because he experiences the same
kind of social failure in his first days in the army as he
did as a civilian, life appears much the same for him. For
example, Jean is still concerned about his inability to get
along with others. He discusses three situations that
illustrate his social awkwardness with women, young men
from his own social class, and people from the working
class. The tone of the passage relating his last and
unsuccessful visit to Lucienne resembles that of similar passages in the confession, in which his experience with women always ended in disappointment. Although Jean hopes to enjoy the expressions of pride and affection that he has just witnessed other soldiers' girlfriends giving them, he discovers that Lucienne is leaving Paris with another man, and will not receive him. The passage ends thus: "La porte s'est refermée et j'ai reconnu le bruit que j'avais entendu le soir que Lucienne avait poussé cette porte derrière mon dos" (133).

In a passage depicting his difficulty in getting along with other young men from his social class, he states that the same thing that he experienced in school--related in the confession--is being repeated in the army:

Je l'ai bien vu au régiment. Il y a dans ma compagnie plusieurs Parisiens de mon âge et de mon milieu qui forment un groupe distinct. Ils prennent leur repas en commun; j'aurais pu me joindre à eux, les points de contact entre nous n'auraient pas manqué sans doute, et des rapports superficiels auraient été faciles. Je ne l'ai pas fait. C'est que, connaissant ma nature qui me fait si profondément différent comme sentiments et comme passé, je n'ai pas consenti à un pacte qui me paraissait déloyal. Applaudir à ce qu'ils disent, taire tout ce que j'éprouve, oh! non! je n'ai pas voulu prendre ce déguisement. (140)
Jean relates the same problems with the workers and peasants with whom he is stationed (140-41). Once again the tone resembles that of the confession. He recalls his disappointment at not being able to play with the village children at Coullanges and his yearning to meet working class young people when he lived in Paris, and states that similar desires continue during his first days in the army. One day three such fellows cordially invite him for a drink after a stint of duty together. During a discussion about their civilian life and their jobs back home, one of them asks:

--T'es d'Paris, toi aussi? Où c'est-il que tu travailles?

J'ai fait une réponse vague et je me suis tu. J'étais dans un embarras affreux. Il m'a semblé que cette question m'avait transformé en face d'eux en accusé. J'ai pensé à la vie matérielle large et protégée dont j'ai bénéficié depuis que je suis au monde et j'ai eu le scrupule de leur avoir fait tort par cela, de leur avoir volé quelque chose. Nous étions réunis après un travail en commun, nous portions le même uniforme, nulle distinction ne se montrait entre nos mérites, et cependant je réfléchissais combien notre sort avait été jusqu'ici inégal en tout. Ils avaient mon âge, je l'ai dit, si bien qu'ils m'apparurent comme des frères jumeaux abandonnés... (143-44)

One other narrative passage in this first section requires examination. It does not have a counterpart in
the confession. Because Jean avoids telling his mother until the last moment that he has enlisted, she innocently talks to him in terms of the summer vacation and the normal absence that occurs for that short duration. However, the son senses and later narrates her distress as she sees him off to war in the company of men of the type from which she had always protected him:

Mais, dans la gare, quand elle m'a vu entouré d'une foule d'hommes qui n'avaient point été soldats ou d'autres qui avaient passé l'âge de l'être et qui tous rejoignaient l'armée comme moi; lorsqu'elle a approché le désarroi où j'allais tomber et pris contact avec la rudesse à laquelle je serais exposé; enfin, lorsque le chant qui s'est élevé, faisant vibrer le fer, le vitrage, toutes choses, l'a soudain bouleversée... alors elle a compris que j'avais cessé d'être l'enfant de Coullanges aux longues boucles et le garçon fiévreux de Versailles... Elle a compris que c'était une tâche d'homme qu'on allait exiger de son fils. (133-34)

The important thing here is that the narrator, who attempts to understand his mother, even though she did not speak, describes her thoughts and emotions that he thinks he perceived visually, when he was an actor in the scene. In order for him to narrate such material, the focalization supporting such narration becomes more and more complex. This is a matter that will be discussed in depth further on.
The narration of the second movement is characterized by a quite different subject: the young man's daily preoccupations with the progress of his relationship with the woman who has captured his heart. He narrates events or thoughts that have taken place in the very recent past or that will take place in the immediate future. For example: "J'ai longuement songé à ma journée d'hier. Il faut que demain je parle à Adrienne" (158). The narrator often relates actions that are taking place at the moment of the narration-writing: "Maintenant j'attends qu'il soit trois heures pour descendre [voir Adrienne]" (154). The temporal indications of the journal entries in this part are closer together. This suggests the strength of his preoccupation with the current state of his love affair. The passage headed "Dimanche. --" (152), followed by another passage headed "Dimanche soir. --" (154), is an example of this temporal density. Again, following the notations of an evening with Adrienne, his entry begins: "Ce matin [...]" (168). Because much of this narration is tied to aspects of focalization, some examples of this phenomenon will be examined in the section on focalization.

In the last movement the narrator shows himself to be interested in the daily events in the life of a soldier. For example, he writes: "Aujourd'hui, nous avons avancé sur le plateau pour creuser des tranchées" (195). The narrator reports the usual news from the grapevine: "Il paraît que
c'est nous qui allons attaquer Vauquois" (192). And he reports information: "Notre détachement vient d'être incorpore à un bataillon du régiment" (191). Although all does not go smoothly for Jean as far as the physical tasks are concerned, he makes frequent comments about the men around him, particularly Landry. "J'entretiens avec la plupart de mes compagnons de bons rapports," he writes (204). And, "Enfin, il y a Landry, qui ne me quitte guère et dont l'amitié m'est d'un très grand secours" (205).

As time passes, the preoccupation with the hard work of being a foot soldier combined with the increasingly close proximity to the front lines seemingly causes the narrator to be less conscious of the exact day or date. The last formal temporal notation made in the journal is "Novembre. --" (221). The second-last notation in italics, "-- En forêt. --" (209), is completely non-temporal, and since the other notations become less and less specific, the reader is left with the impression that Jean has finally ceased to be aware of anything except the passage of time in a general way. Again, other examples that are closely linked with focalization will be treated later.

2. The Narratee.

There is no reason to think that the narratee in the journal is not the same as the one in the confession: it is the alter ego of the narrator because the narrator is presumably still narrating and writing in the same notebook.
for himself. Indeed, there is every reason to assume it is the same one, since Jean Hermelin writes this section as a "suite" to the first.

3. The Focalizer.

In the journal the role of perceptible focalizeds evolves; they are more readily interpreted as imperceptible focalizeds in the narration of intimate scenes between Jean and the two women, his mother and Adrienne. The most obvious instance of this facility is shown in the following passage:

Nous parlions de Paris, des théâtres, et je venais de prononcer le nom d'une ou deux actrices. A cette apparition entre nous d'autres femmes, sa figure s'est d'abord détournée légèrement, puis s'est rendue à moi, s'offrant tout à fait et disant clairement: "Mais moi je vous aime, ne le voyez-vous pas?" (157).

As in the confession, perceptible focalizeds that are interpreted to produce quasi-imperceptible focalizeds are sometimes misinterpreted by one or other of the characters. In the following example Jean really wants to spend the night with Adrienne, but, because he is not experienced in love, his protests are weaker than his desire. Adrienne does not "read" his behavior very well, for he writes: "[.. . .] je voyais que la faiblesse de mes protestations décevait Adrienne" (165).
In the journal the character-focalizers do not actually have to see or hear the other characters in order to focalize them. Other senses, and perhaps the imagination, take over, it seems. For example, Jean is too humiliated to look directly at Adrienne just after she has learned that he has volunteered to go to the front rather than spend the night with her. Although he does not look at her he senses her attention: "Je sentais qu'elle ne me quittait pas du regard [. . . ]" (183). But then, when Jean finally looks into her eyes he experiences one of the greatest disappointments mentioned in the journal. It is caused by his interpretation of the perceptible focalized on her at that moment: "Et j'ai été glacié de voir qu'Adrienne me considérait non avec amour, non même avec regret, mais avec pitié..." (183-84).

An example of even stronger non-specific perception occurs when it is too dark to see Adrienne. The verb that the narrator uses here is "deviner"—to guess:

Elle marchait d'un pas léger, et je devinais qu'elle souriait dans la nuit. Cet état dégagé me choquait un peu, car je me sentais profondément ému encore et point disposé à me départir de ma gravité. (162)

The implication is that Jean is so in tune with Adrienne's feelings that, although it is night and he cannot see her, he is nevertheless able to sense that she is smiling. Because a smile is normally the expression of a happy
feeling, Jean can easily interpret the focalized that he sensed into the conclusion that she was happy, in other words into an imperceptible focalized. However, this is not a case in which the preceding events would have naturally led Jean to feel that Adrienne was happy. Here the smile is not only unanticipated, it is unappreciated, in this instance because Jean would prefer that Adrienne maintain the same gravity as he.

Adrienne, too, is able to interpret perceptible focalizeds that reveal Jean's inner life. Witness the following situation, in which she interprets his reaction to her telling him that she would not be able to see him:

[. . .] elle a dû surprendre sur ma figure un tel bouleversement qu'elle a vite ajouté avec plus de douceur:

--Enfin, vous comprenez, pendant quelques jours tout au moins... (164-65)

The conclusion that Jean drew was based on conjecture and derived from his assumption that how he felt was revealed on his face; hence the statement meaning "she must have noticed on my face."

The lengthy passage that narrates Jean's departure with the troops contains a long and complex mixture of focalizeds. The unspoken communication is between Jean and his mother, who has come to the station to see her son off to war. Until his eighteenth year, Jean has had the impression that his mother always treated him as a child.
Now, at the station, she observes him with the crude and rowdy men with whom he will be living. Her perceptible focalized on her son and his entourage is quickly interpreted by him as an imperceptible focalized, and this is expressed by a visible reaction, which is in turn focalized by her son as a perceptible focalized, and in a passage already quoted, he interprets it as an imperceptible focalized:

[. . .] enfin, lorsque le chant qui s'est élevé, faisant vibrer le fer, le vitrage, toutes choses, l'a soudain bouleversée... alors elle a compris que j'avais cessé d'être l'enfant de Coullanges aux longues boucles et le garçon fiévreux de Versailles... Elle a compris que c'était une tâche d'homme qu'on allait exiger de son fils. (134)

Jean enters the train car with the other soldiers. Thereafter he and his mother observe one another through the train window. In the following passage the underlined words indicate the kind of observation that provides the focalization:

Sa figure m'offrait un sourire crispé qu'une douleur intérieure, contenue, effaçait graduellement, mais jamais tout à fait, car au point de disparaître ce sourire était comme ranimé par un redressement de tête vers moi, signe d'amour, d'encouragement ou de confiance, on ne savait. (134)
The term *comme* is an indicator of the process of interpretation of the perceptible focalized "redressement de tète vers moi," making it the sign that represents the imperceptible psychological material that follows. That the narrator-focalizer performs this type of focalization on his mother, and later on Adrienne, the woman he loves, makes it acceptable to the receiver. The narrator-focalizer even explains the extreme effort that he made, as character, to "read" the mental processes behind the physical expressions and gestures that he observed, as well as his present confidence that he was not wrong: "Mais je regardais surtout les yeux, et, sans doute doué de lucidité par mes nerfs tendus à l'extrême, je lisais clairement dans ces yeux" (135).

The succeeding three paragraphs narrate what Jean focalized as he observed his mother intently at the station. The entire passage is hypo-narrative because it is related by the primary narrator in the narrating present, but it contains several perceptible focalizeds that the character focalized in the fabula. As he recalls them in the narrating moment they stimulate him to think the thoughts that form the hypo-narrative. Significant words are underlined:

Ma mère, je sais ce qui en cette minute leur a donné cette expression fixe et pourtant dispersée. Il vous a semblé à me voir que c'étaient tous vos enfants qui s'éloignaient:
celui qui vous était né un matin, il y a longtemps [. . .].

Vos yeux étaient toujours perdus dans le passé. Une seconde, ils prirent une nuance de tristesse qui sembla provenir d'un point précis. J'imagine que dans les lointains où elle voguait, votre pensée avait heurté contre un léger tort que vous m'aviez fait un jour... écueil dans la mer unie de votre affection.

...Et enfin, ô ma mère, vous qui fûtes toujours si faible devant votre sort, peut-être ce voyage dans le souvenir vous mena-t-il si loin que vous avez fini par me perdre de vue... Et lorsque, un instant après, vous avez incliné la tête et agité convulsivement les épaules comme sous le poids d'une peine encore plus lourde... peut-être fut-ce pour avoir senti se rompre le dernier lien qui vous rattachait au temps heureux de votre vie [. . .]. (135-36)

This kind of imperceptible focalizeds, that is, those that are derived from perceptible ones, represent conjecture on the part of the focalizer. What makes it acceptable is that the character-focalizer is in each case very close emotionally to the subject focalized. In the passage just cited, the use of "peut-être," "j'imagine que," and, in other instances, "comme" suggests the conjectural nature of the imperceptible focalizeds. This admission adds to rather than detracts from the receiver's willingness to accept the statements, because in daily life people often attempt to "read" the emotions behind physical expressions and gestures. The result is a narration wherein the
narrator-focalizer seems to have access to the inner life of characters. This assumes a knowledge that is not possible on the part of the narrator but which is convincing and which lends richness and depth to the characterization in the same way as when the narrator is impersonal or omniscient.

It is significant that Jean focalizes Landry in this way near the end of the narrative, because it suggests that Jean may finally be learning to get along with and find happiness with others:

Un jour, comme il venait m'aider à une corvée et que je l'en remerciais, j'ai vu, en chemin, qu'il était embarrassé de me dire quelque chose. (205)

The two young men are ready to communicate honestly for the first time. Jean is sensitive enough to Landry's preoccupation with what he had probably decided to declare, having concluded that they are finally friends. This emerging ability to make friends with a person so different from himself suggests that Jean is finally overcoming a life-long problem.

One finds focalization in the journal on events that are taking place simultaneously with the focalization and narration. For example, Jean narrates directly into his notebook while he is waiting for Adrienne to come to their rendez-vous. The passage begins thus:

Jeudi soir. -- Adrienne n'est pas venue. Il est onze heures. J'écris dans la chambre de l'hôtel
que je n'ai pas quittée. Et que puis-je écrire? Elle m'avais promis... Elle n'est pas là. (170)

The narrator adds a few lines later:

Que cette chambre est hideuse!... L'édredon rouge, froissé, a l'air d'une grosse figure humaine avec des grimaces moqueuses... La bougie va s'éteindre. Je ne peux plus écrire. (171)

Because of its immediacy, focalization-narration that takes place simultaneously with the action or thoughts that it narrates—focalization on Jean and Adrienne—has a higher level of verisimilitude than has narrative related after the event, such as focalization on Jean and Antoinette.

Several passages in the last few pages of the narrative which begin with references to the moment during which the narration-writing is taking place are particularly poignant because of the sense of immediacy that they evoke. There, one reads: "Nous sommes à la lisière d'un bois, face à une position ennemie qui doit être attaquée. Je ne sais rien d'autre." Then, finally:

Je reste là, examinant l'endroit par où nous sortirons des fourrés pour courir à la lumière meurtrière. [. . .]

Le jour décline... Et dans le crépuscule qui tout à l'heure deviendra nuit, je regarde ma première tâche... (234-35)

These are the last lines recorded by Jean Hermelin in his notebook.
D. Special Narrative Techniques.

The narrator-focalizer of *La Vie inquiète de Jean Hermelin* often uses non-verbal, graphic, narratological signs, whose usual function is to punctuate shifts in focalization. These shifts can be related to any of the elements of order or pace. One of these is the white line. The following quotation serves as an example:

> Le surnom que m'avait donné celle-ci a transpiré au lycée, je ne sais comment, et nombre de mes compagnons m'ont appelé *le caponnet*. C'était là un sobriquet qui, par mon âge, mon sérieux et ma taille d'homme me rendait ridicule.

> Cédant aux instances de ma mère, j'ai consenti, au début de cette année, à aller dans le monde. (116-17)

Here, the end of one passage is separated from the succeeding passage by a single white line because the narrator-focalizer has shifted from narration about his embarrassing nickname to the narration of his entrance into society. This is a shift in order. In an oral narration, this white line would probably be expressed by a pause, a change in tone, a facial expression, or other physical gestures familiar to all story-tellers.

There are 62 of these narrative signs in *La Vie inquiète de Jean Hermelin*, 29 in the confession, and 33 in the journal. They have several functions and will be
discussed with other techniques of order and pace in the following subsections:

1. Techniques of Order.

As noted in the résumé, the narration of the confession moves from Jean's earliest childhood recollections to the moment of their narration, when the narrator is eighteen years old, thus producing a state of achrony. However, rare instances of anachrony do occur in the confession, making them infractions to the rules set out at the end of this chapter. For example, an analepsis is found in the passage about Jean's relationship with Malo: "Malo m'avait présenté à sa famille" (53).

The journal, however, contains several analepses. This is not surprising, because, since it is narrated mostly in the present, references to the past become inevitable if the two are at all connected. For example, just after Adrienne reveals to Jean that she is jealous of other women in his life, even actresses whom he appreciates, he compares his reaction to one that occurred when he was at the lycée:

J'ai baissé les yeux. J'ai senti que mon cœur cédait, puis qu'il bondissait à nouveau. Ainsi, au lycée, une fois que j'avais reçu un coup de poing en pleine poitrine. Et le sang bruyait à mes oreilles, comme répétant sourdement: "Elle m'aime... elle m'aime..." (157)
The following is an example of analepsis that actually serves to enhance the passage in which it occurs. In this case the narrator does not state at the time of its occurrence the fact that Adrienne told him her first name. Instead, he relates this fact only a day or so later:

Car, depuis la veille, ce prénom que Mme Rouvière m'avait livré par hasard, tel un cadeau hâtif, et que j'avais précieusement conservé, je ne cessais de le répéter en moi-même comme pour effacer le caractère neuf et étranger qu'il me présentait.

(151)

The narrative value of this analepsis is that it introduces the remainder of the passage, which pertains to the effect that knowing Adrienne's first name had on him during the subsequent hours or days. This effect is really the most important theme of the passage.

Two analepses are more anecdotal in their presentation. The first is the narration in the journal of the death of Jean's father, an event that had already been narrated in the confession. This time, however, facts are added. The recollection is stimulated by the death of the soldier whom Jean cares for on the battlefield.

... C'était le crépuscule. Je ne bougeais pas et ne détachais pas mon regard du cadavre. De nouveau, je me suis rappelé la dernière vision que j'avais de mon père, et tandis que j'attendais là, dans le bois qui se faisait sombre, j'ai revécu la journée lointaine de mon
enfance, passé dans une chambre mortuaire, à Versailles.

Des souvenirs que je ne m'étais jamais remémorés ont surgi.

La veille au matin, lorsque j'étais parti, mon père n'était pas encore levé. Il m'avait embrassé de son lit avec lassitude. Puis, l'après-midi, on est venu me chercher chez mon professeur. Je me rendis compte de la gravité des choses en apercevant ma mère au seuil de la chambre. Sa figure avait une expression si étrange qu'elle me fit peur.

--Ah! c'est toi, me dit-elle, viens. Et elle me tira d'une main frémissante.

Mon père, habillé, était étendu sur le lit. Il avait une agonie muette, affreuse. Je considérais dans l'horreur ses membres tordus, ses yeux agrandis. Ma mère m'a approché du lit et d'une voix tout à la fois brisée et passionnée elle a dit:

--Mon aimé, voilà Jean... Il vient de rentrer... Il est près de toi.

Elle m'avait poussé devant, afin que je fusse bien en vue et, me serrant l'épaule, elle me maintenait immobile.

Elle essayait de cette suprême ressource dans l'espoir de provoquer un sursaut miraculeux chez mon père et de faire renaître la vie. Sans doute, pensait-elle: "Mon aimé, regarde-nous, regarde de toutes tes forces ceux que tu retrouveras chaque jour si tu triomphes."

Mais mon père, la figure suppliciée, ne semblait pas nous reconnaître, tel un lutteur épuisé qui reste sourd aux exhortations de ses partisans.
Je ne bougeais pas. Puis ma mère se détendit, et caressant mes cheveux, elle me renvoya:

--Va-t-en, mon petit, va. [ . . . ]

J'ai entendu des pas dans la maison. J'attendais... Dans une heure, dans une demi-heure, on allait entrer, me dire... Ma mère est apparue. Elle portait déjà une robe de deuil.

--Jean, ton pauvre père est mort.

Elle s'est abattue sur mon lit, lasse, méconnaissable. Nous avons mêlé nos baisers et nos larmes...

Et c'est ainsi que, dans la nuit des arbres, en veillant ce soldat au corps inerte et à la face exsangue, j'ai évoqué mon père. J'ai songé à l'anéantissement de son âme et au déchirement de deux autres... Dieu! se peut-il que des mouvements aussi cruels soient multipliés aujourd'hui... Se peut-il que les hommes y aient consenti et le supportent!...

Des brancardiers ont enterré l'homme qu'une balle avait atteint à l'artère fémorale. Il se nommait Coudret. (210-13)

The other analepsis is the anecdote that relates the questions that Jean asked his father about death when he was only a child. Under a starlit sky, the men attempt to name the constellations while awaiting the signal for the attack that Jean apparently does not survive. No part of this childhood incident was related in the confession:

Au-dessus de nos têtes le ciel était criblé d'étoiles. Et je me suis rappelé que souvent, à Coullanges, sur la terrace, par de belles nuits
semblables, mon père me désignait les constellations sous leurs noms barbares ou burlesques. Et à la contemplation de ces mondes inconnus, d'autres mystères se présentaient à ma pensée naïve.

Je questionnais:
--Papa, lorsqu'on est mort, où va-t-on?
Alors, d'une voix dont l'accent prenait une fermeté particulière--car mon père, se sachant malade et pressentant sans doute sa fin prochaine, avait besoin de plus de courage qu'un autre pour détruire en lui-même toute source d'espérance--mon père m'expliquait la vie et la mort par des choses savantes que je ne comprenais pas. Et si ma mère était près de nous, je voyais bien à son front penché et contracté, à sa poitrine palpante, qu'elle souffrait d'entendre ces mots, que ce n'était pas là ce qu'elle croyait. Alors, me replongeant dans la profondeur insondable du ciel, je me demandais: "Qui des deux a raison?"

Ainsi me suis-je demandé hier soir... (232-33)

These hypo-narratives are recorded in the last pages of the journal. They follow the passage in which Jean finally feels optimistic about his personal relationships.

Mentally, he addresses Landry:

Et peut-être, grâce à toi, grâce à ces paroles que nul ne m'avait dites, reviendrai-je de la guerre sachant vivre en compagnie des hommes. (208)
However, his encounter with the dying soldier jolts him back to the reality of the possibility of his own death. Going over in his mind the memory of his father's passing is his way of dealing with the concept of death.

The second hypo-narrative about death is separated from the first especially by the very positive bathing scene that is characterized by references to rebirth, calm, and baptism, and by the essentially positive passage about the evening that the men spend in the barn. Later the men move to the front lines, awaiting the rumored attack. The star-lit night prompts Jean to ponder his father's habit of relating the names of the constellations back in Coulianges, an act that prompted the young Jean to ask himself, as he does this night, what becomes of us when we are dead. Far from being gratuitous, this scene evoking the contemplation of death is important because the men can see the ravine that they have to climb, into the line of the enemy fire. Another soldier, Filteau, narrating on a lower level, states their situation:

--C'est toujours pour nous les sales trucs. Et c'en est un, celui-là!... Ils sont sur la hauteur et ils pourront nous canarder à leur aise. (233)

And he adds a little later: "On est bon pour grimper là-haut, si des fois on arrive jusqu'en bas, et ça, c'est pas sûr" (233).
Thus these two analepses, narrated as hypo-narratives, and which help the narrator deal with the threat of his own death, are juxtaposed with the very positive scenes in which Jean finally realizes that he may be able to overcome his social ineptitude. Furthermore, the reader is left with the strong suggestion that Jean Hermelin may not survive the battle, and this influences interpretation of the last sentence of the book.

However, there is more to order than the narration of events in a certain temporal alignment. Order can also indicate what the narrator chooses to narrate next relative to the content of the narration. In a psychological narrative the temporal disposition of the material may be less important than the psychological disposition. In other words, in the psychological landscape, the actual chronology of events may have little importance. Shifts from the narration of an event to the consideration or analysis of it are therefore also a matter of a shift of temporal focus.

In both the confession and the journal white lines often separate or punctuate a shift in the narrative text from one focus to another. Theoretically, this operation occurs at the level of the story, when the focalizer directs the receiver's perception from one phenomenon to another. The first such example appears early in the confession. Here, the narrator-focalizer describes his
childhood habit of creating a fantasy world in which to play by day, and of establishing conditions that encourage marvelous but troubling dreams at night:

Souvent la brusquerie des faits m'éveillait, et pour mieux retrouver le souvenir de ces scènes extraordinaires, je me hâtais de tracer à tâtons, sur le mur, une encoche ou le premier trait d'un mot, qui devait le lendemain aider à mes recherches; tel un signe marqué au seuil du pays des fées.

La carrière de mon père l'obligeait de vivre à l'étranger. Les postes qu'il avait occupés jusqu'alors étaient en Orient et je n'y avais pas été emmené en raison de ma santé délicate. (11-12)

Such changes in focus on subject matter occur in the journal as well, and are often punctuated in the same way. In this example the narrator has been describing the desolate fields surrounding Clermont-en-Argonne:

De chaque côté de la route s'ouvrent de nombreux trous. On dirait que le sol se transforme, et, lorsque je me retourne, les maisons de Clermont, la colline riante qui les domine, tout ce qui est derrière moi s'efface peu à peu.

Notre détachement vient d'être incorporé à un bataillon du régiment. Mes chefs et mes voisins ne sont plus les mêmes; le numéro de ma compagnie a changé. C'est comme une nouvelle armure, éprouvée, que j'ai revêtu. (190-91)
Here he uses the white line to signal a change in focus to a different subject.

2. Techniques of Pace.
   a. Ellipsis.

   The narrative of actions that took place after a period of time during which the chronological intervening events are not narrated is often introduced after the white line by such terms as "L'hiver qui suivit" (31), "C'était le printemps" (69), and "L'année suivante" (20). This constitutes an ellipsis, the most frequent use of which follows a passage of analysis. One such example occurs after a passage in which the narrator analyses the role played in his fantasies by memories from his reading:

   Et c'était grâce à [ces souvenirs] que mon imagination savait assembler des visions telles que celle que j'ai décrite.

   Au milieu de l'été, la maladie de mon père traversa une crise fondamentale. (34)

   Frequent references to Jean's age serve to keep the narratee informed about the period being narrated. Often the events that took place during the interim period are not accounted for. Sometimes such temporal references occur at the beginning of a chapter. For example: "L'époque vint où je fus tout à fait guéri de ma chute" (29), and, "Quelques semaines plus tard, j'entrai au lycée de Versailles..." (39). Others occur within the chapter.
and without a white line. Occasionally the time that has elapsed since the last declaration of Jean's age produces only one or two significant events. In these cases the ellipsis represents all but a few hours or minutes of the protagonist's life during the interim period. "J'avais douze ans" (35) follows by only eight sentences the statement giving him eleven years of age: "Déjà, à onze ans, ma tête était pleine du souvenir de mes lectures..." (34).

Although the journal is generally narrated in the context of the present, there are several times during which nothing is written for several hours or days, apparently because Jean has been so busy. These narratives are often introduced or concluded by a statement, expressed in the present tense, about the event that has already transpired. For example, "Je suis à Figueyrac depuis cinq jours" (138) is followed by a long passage relating the events that have occurred since Jean's arrival. In this type of context, narratives that describe the past action are technically analepses when they are introduced by a narrative in the present. This is because the material that follows occurred before the narrative, in the present, which introduces the passage. This combination of analepses and statements in the present is forced by Jean's journalistic style in the second part. He has to manage two things at once: the placement of the act of reporting
in an ever-changing context, both temporal and spatial, and the reporting of the events of his life after their occurrence. The effect is to communicate a sense of urgency, a sense created by these competing preoccupations in the narrator's mind.

b. Iteration.

The use of iteration in the confession follows the norm, as described in the introduction of this thesis. For example, there are sentences such as "Il y a de cela plusieurs années" (51), and there are long passages in which the primary narrator describes either things that happened repeatedly or his prevailing attitude over long periods of time. Here is one such passage:

J'allais à la fenêtre et scrutant le ciel, je cherchais à découvrir la force agissante de l'univers... je me demandais s'il existait une volonté secrète dont j'étais le jouet... (52)

Such passages also occur later in the confession, where events are related that happened routinely just months before the time of the narration. The following iterative passage, which is narrated near the end of the confession, contains several verbs in the imperfect:

Souvent, par les nuits d'été, quand les quartiers où je me trouvais étaient rendus au calme, je me portais vers ceux où l'animation se prolonge tard. Je cheminais par les boulevards extérieurs droit devant moi et longtemps, et j'avais notion d'être si loin de ma demeure, l'aspect de ce que je voyais, maisons, population, m'était si
étranger, que je me croyais arrivé dans une autre ville. (123)

The use of iteration in the journal follows the pattern established in the confession but it is rare. For instance, in the following passage the narrator thinks about his life before his enlistment. Here, he recalls his earlier encounters with children his age from the working class:

Or, je n'ai jamais perdu le souvenir de ces petits campagnards que je rencontrais pendant mes promenades à Coullanges et dont j'eusse d'instinct préféré la compagnie à celle des élégants amis d'Odette si mes parents m'en avaient laissé le choix.

Plus récemment, je me rappelle combien j'étais attiré, lorsque j'errais à Paris dans certains quartiers populaires, par la silhouette d'une fille du peuple ou d'un ouvrier. (141)

It is not surprising that iterative passages in the journal are limited in number, because the journal is concerned mainly with current events.

c. Pause.

Pauses are the most numerous of the narrative techniques that fall into the category of pace. They are of three types: description, image, and hypo-narrative composed of analytical material narrated by the primary narrator. Actually, images are also hypo-narrative; that
is, they are elements of pause because they stop the narration of material from the fabula for a certain duration. However, because they are used slightly differently than is direct description, they will be treated separately. These phenomena are often punctuated by white lines.

(1) Description.

Since the principal landscape in this narrative is the interior, psychological one, there is a paucity of description of material things. People and background are minimally sketched. The longest description of a setting in the confession opens the narrative:

Mon enfance s'est passée à la campagne, dans une province du centre de la France.
Mes premiers souvenirs naissent de prés verts et humides, dont le plan uniforme et sans vallonnement n'est coupé que par des haies et des boqueteaux.
La maison, peu élevée, bâtie au milieu d'un jardin semi-circulaire, m'apparaît aujourd'hui de style Restauration. Les chambres, nombreuses, étaient basses et fraîches. (9)

This description suggests a peaceful rural setting more than it offers explicit details. Other descriptions, usually shorter, similarly project impressions rather than sharp images of physical characteristics. There is no physical description of the narrator's parents or the old relative who raised Jean. This is because the only
importance that Jean-Hermelin-turned-narrator recognizes that they had for him is their psychological effect.

The description of certain settings sometimes reflects the attitude of the narrator. For example, in the journal, the day during which he experienced his first exposure to nudity is described in terms that express its purity and beauty. Even the name "Aubréville" suggests a new beginning because of its echo of the word "aube"—dawn. The stream flowing over the water wheel of a destroyed factory is suggestive of the joyful stripping off of clothes: "L'eau coulait sur la roue arrêtée avec des éclaboussements joyeux, comme une bête délivrée" (214). A description of the effect that the scene had on him suggests that the experience of bathing with the other soldiers is a baptism for Jean: "J'avais l'impression de naître à une vérité nouvelle" (216). Jean is aware of the change in his attitude toward nudity because formerly he felt that he was in the "présence d'un démon" (215) when exposed to such circumstances. He describes his emotional state after the experience: "Depuis longtemps je n'avais vécu un moment aussi calme" (217).

In contrast, the room in which Jean spends the night alone because Adrienne is not able to keep their rendez-vous is ugly, and the wrinkled comforter on the bed appears to jeer at the forlorn lover with a mocking expression:
J'ai allumé l'autre bougie... Que cette chambre est hideuse!... L'édredon rouge, froissé, a l'air d'une grosse figure humaine avec des grimaces moqueuses... La bougie va s'éteindre. Je ne peux plus écrire. (171)

The interpretation of the comforter's form is entirely composed in Jean's mind in the narrating moment, which is simultaneous with the focalization on it. The jeering expression of this object seems to make a mockery of his plans for an amorous evening with Adrienne, forewarning the pitiful end that his flirtation with her will have.

(2) Images.

Because narration and focalization function together, unless an image is focalized by a character in the fabula, it occurs as hypo-focalization, the product of focalization by the primary narrator. Some images in *La Vie inquiète de Jean Hermelin* are therefore hypo-narratives, which, because they are not part of the fabula, constitute a pause in the narration.

In this narrative, the most common term to signal an image is "comme." One passage, which narrates life in the trenches, contains a network of descriptive images which suggest that the soldiers in the trenches lead a life similar to that of animals. The passage is narrated in the present tense:

*L'air est ébranlé... Et cet autre ronronnement, plus puissant que tous, ou donc va-t-il*
s'arrêter? J'attends, comme après l'éclair, le coup de tonnerre... Un fracas. C'est encore plus près. Les soldats de la compagnie voisine courent vers des abris, rentrant la tête dans les épaules, et disparaissent comme des rats. Notre adjudant apparaît et nous crie:

--Dans vos trous... Tous dans vos trous!

Nous nous hâtons. L'abri où je suis poussé est au ras de terre. Des planches et des branchages le recouvrent en partie. Il fait sombre. Par un interstice, j'aperçois les hommes tout à l'heure disséminés sur le plateau qui se protègent de leur mieux dans les fosses qu'ils creusaient. De temps à autre, une tête se dresse au-dessus d'un remblai, fait un signe, lance un appel, disparaît. Je vois d'autres formes qui, avec une prévoyance obstinée, continuent leur travail et approfondissent leurs refuges, telles des bêtes qui, dans le moment où elles vont être capturées, fouissent encore leur terrier. (197-98)

Although the terms "comme des rats," "telles des bêtes," and "leur terrier" leave no doubt that the central image is animalistic, the power of the passage derives from the actions depicted as Jean observes them from his vantage point, which is itself a covered trench. In other words, the narrative moment and most of the actions of the fabula are taking place at the same time.

One sentence in the journal contains two uses of "comme," and one of "sembler":
J'ai regardé celui-là. Sa figure était émaciée, la peau jaune, les yeux d'un brillant de charbon; et il semblait que la matière exténuée laissait voir, comme un muscle bandé, dur, desséché, comme un os près de percer la peau, le courage. (192)

This sentence is near the end of a section that describes the experienced men from the front whose unit Jean's group has just joined. After the direct description of their dirty, haggard, and beaten physical appearance, an image serves well in evoking the courage of these men who have known the horror of trench warfare.

Often the focalizing process that creates the images is apparent. For instance, the following passage from the confession begins with the narration of the situation; because he is unsupervised the character-focalizer is free to wander the streets of the capital as he wishes:

Le soir, j'allais déambuler par les rues où la débauche pullule. C'était sur les boulevards, par des théâtres et des cafés, ou sur les places fréquentées. Là, mêlé à la foule, je vivais de ses désirs. (120)

His reason for going to the city's seedy sections is to observe the apparent licentiousness to be found there. Because he can only vicariously participate in it, his imagination is necessarily very active. The primary narrator-focalizer then recounts the scene that he—as character—observed, and he relates the bizarre impression that it had on him in the experiencing moment:
Je m'asseyais sur un banc et restais pendant des heures à observer le mouvement de la multitude. Et chez les êtres si divers qui passaient, je croyais voir bientôt une âme unique, disposée à la luxure. C'était comme une animalité universelle qui se révélait: c'était un troupeau grouillant que j'avais devant les yeux. (120)

The movement from the perceptible focalizeds to hybrid focalizeds is observable. The first sentence is all perceptible focalization. Then, "Je croyais voir" is an imperceptible focalized that relates to the effect that a perceptible focalization had on the narrator: he thought he saw (focalized) something. It is as though the imagination is tampering with the focalization of perceptible phenomena: the mind is taking over the eye's function.

"Comme" is the key word in the next phrase; it reveals the process of moving away from perceptible and toward imperceptible focalization. In other words, the narrator-focalizer is stating that what he saw, the focalized, was perceived as something different, an imperceptible focalized. The last phrase makes no mention of process; it states emphatically that the perceptible focalized, that is, the scene on the boulevard, composed of people moving about, is something else, "un troupeau grouillant." This is an almost pure imperceptible focalized because it is more the product of the narrator-focalizer's imagination than of what he actually saw. Even though the image of bestiality is extended uninterruptedly into the following paragraph,
the narrator-focalizer once more begins to signal the process of converting perceptible focalizeds into imperceptible ones. The signal is "pareil à une bête":

Un homme suivait une femme, toute autre volonté semblant abolie, pareil à une bête inassouvie flairant une piste. Les femmes tenaient des félins la démarche courte; et les prostituées, à l'affût dans l'ombre, rusaient pour tromper une proie plus forte. (120)

The image of bestiality is continued into yet another paragraph but this time it is narrated with a mixture of focalizeds. The first sentence begins with a perceptible focalized by the character-focalizer; it ends with an image. The entire passage reveals a movement from perceptible focalizeds to hybrid focalizeds, a movement that is fully developed in the cluster of hybrid focalizeds that follows:

Des effets de lumière rendaient les physionomies hagardes et composaient des masques bizarres. Je m'imaginais apercevoir des mufles, des oreilles pointant, des mandibules contractées d'où saillaient les dents longues du désir. Des faces étaient envahies par le poil. Par éclairs, des binocles imitaient les pupilles luisantes des nyctalopes. (120)

The first of this mixture of focalizeds is perceptible: "les physionomies hagardes" that the plays of light effected as the narrator walked the Parisian boulevards at night. Jean Hermelin, the character, actually focalized
this in the fabula. However, "composaient des masques bizarres" is a hybrid that is created by the primary narrator from two sources: from recollections of his earlier perceptible focalized—albeit somewhat distorted by the plays of light and his mental state—and from his current imagination. This image, focalized in the narrating moment, sets the stage for what follows: hybrid focalizeds, but of another kind, because they are neither entirely perceptible nor entirely imperceptible, and focalized neither entirely by the character nor entirely by the narrator-focalizer's imagination. The role of Jean's imagination is signaled in the following sentence: "J'imaginais apercevoir." As for the last two sentences of the passage, they contain no clue as to whether these are the younger Jean's hybrid focalizeds or those of the primary narrator. Whichever is the case, they are certainly hybrid focalizeds.

(3) Hypo-narratives.

A shift from the principal narrative to the hypo-narrative is a function of the focalizer. Some examples have already been examined under other headings. In this context the focalized is a hypo-focalized. In the passage cited below, beginning with "Je sais [. . . ]," there is a switch in focalization from past events to a defence, on the primary narrator's part, of his narrative techniques.
The following passage, some of which has already been quoted in another context, is especially complex:

Je passai les jours qui suivirent dans une sorte d'anéantissement. Et le point le plus douloureux était que le même être m'eût procuré un émoi si délectable et révélé, un instant après, l'existence du mensonge et l'art de feindre, comme s'il y avait là un tout inséparable.

Je sais qu'il est absurde de rappeler ces scènes enfantines par des traits si précis. Elles n'ont rien qui soit particulier, et j'imagine que tous les enfants atteignant à ce que l'on nomme l'âge de raison et découvrant les malfaçons de la nature humaine éprouvent de pareilles déconvenues.

Je le fais néanmoins parce que je suis frappé que ma mémoire ait conservé ces détails. Il est impossible que des aventures, si puériles soient-elles, qui aujourd'hui me sont aussi présentes, n'aient pas agi sur l'évolution de mes sentiments, n'aient pas déterminé obscurement certains de mes actes.

Cette conjecture se précise lorsque je songe à ce que furent plus tard mes relations avec les femmes. Lorsque je contemplais de près une femme qui me plaisait, j'étais saisi instinctivement par les dehors charmants que m'offrait son visage: c'était, par exemple, un réseau de veines bleu, une palpitation candide des narines et des paupières; et alors, ces innocentes parcelles de séduction m'effrayaient à jamais, car, par raisonnement, elles avaient éveillé et rendu
positive la notion de l'incertitude et de la déloyauté. (27-28)

The first paragraph is quoted partly to show the white line referred to above. In the paragraph that follows it, the focalizer leaves the primary narrative to justify what he is doing as narrator-focalizer-writer. This can be interpreted in two ways. One can discover in it traces of the implied author, who addresses the extradietgetic receivers, or one can infer the presence of the narrator addressing the narratee, from whom he expects resistance to his narrative focus. "Je sais qu'il est absurde [. . .]," he says. In other words, he recognizes the logic of such resistance, and if the narrative is really related for the purpose stated in the preface, that is, for the narrator alone, the resistance actually comes from himself. The next paragraph continues the justification. "Je le fais néanmoins [. . .]," and it even emphasizes the present of the narration, "aujourd'hui."

The first sentence of the last paragraph moves from a focus on the hypo-narrative back to elements of the fabula that are related to it. The allusion to these elements is in fact a prolepsis because it refers to events that occur after the episode with Odette. The focus of the prolepsis itself then moves back to the initial temporal point in the fabula because "la notion de l'incertitude et de la déloyauté" originated in the passage about Odette's
disloyalty. It appears, then, that the white line is used to punctuate a major change in focus from the fabula to a long hypo-narrative, while intermittent shifts of shorter length may occur frequently within the passage with little or no transition and with no such special punctuation. In this case, the hypo-narrative is closed by its own last sentence, which constitutes the end of the chapter. Consequently, the last sentence is also a form of punctuation.

In this passage the narrator-focalizer-writer is exemplifying one of the narrative rules of the confession: the personal narrator-focalizer-writer knows at any moment all the events of his story, including the end, when he is focalizing a fabula in the past. This rule is in contrast to its corresponding rule in the journal: there, the personal narrator-focalizer-writer does not know the outcome of an action that is focalized concurrently, or nearly concurrently, with its action.

Such non-verbal signs appear to have an important function in the focalizer's role of selecting, ordering and organizing the information from the fabula. They may also signal an important shift of focalization and narration from the diegesis to the images, description, or hypo-narrative, and then back to narration of elements of the fabula. They sometimes punctuate shifts in spatial or temporal focus. The confession consists of a series of
events presented in progressive temporal sequence, which represent eighteen years of the protagonist's life. Along with these major events there are many passages that describe the narrator's reading, his dreams, his fantasies, and his despair. The punctuation often serves to mark their place in the narration.

An example of the shift from narration of inner life to the narration of events is seen in the hypo-narrative wherein the narrator describes his rich imagination. He relates his fantasizing about committing suicide and the distress that it would cause his parents. The passage ends thus:

Et à cette pensée, dupe de ma propre illusion, je courais leur demander pardon, dans un émoi que nul ne comprenait.

Je sais quelle était la cause de transports imaginatifs si riches; ils étaient inspirés par mes lectures. (33-34)

He goes on to describe how recollections of his reading, varied but in disorder, and fantasies mixed with reality, nevertheless saved him from the aridity of his life:

Et c'était grâce à eux que mon imagination savait assembler des visions telles que celle que j'ai décrite.

On at least one occasion a combination of two types of focalization occur in a single sentence. "Il y avait là quelque chose que je ne m'expliquais pas, que je ne
m'explique pas" (100). This obvious admission of the oneness and at the same time the dual nature of the narrator and his previous self as character emphasizes the complexity of the situation wherein the narrator relates his own life. Frankly stating that the "I"-character did not understand then and that the "I"-primary-narrator does not understand now, the latter accepts the fact that the two agents exist together but as separate functions, having occupied the same body and having shared the same name, but existing as different emotional and cognitive beings: the past experiencing one and the present narrating one.

Different levels of focalization make it possible to communicate the differences between these two Jeans and make such a narrative possible. Here the general focalization is on the way the narrator-character was raised. This focalization is composed of a hybrid of second and third level focalizeds because the events of Jean's youth are remembered on the first level, as they were then, and the judgment made by the primary narrator is made as a hypo-narrative on a subordinate level. Then the focalization locks onto the other characters, who in turn become focalizers at a level of focalization that is subordinate to the focalization on themselves. Their focalization is on the third level. They were focalizing on the child whom they were responsible for raising. "Nul n'en voyait le danger" means "no one saw the danger," which
is another way of saying "everyone failed to see the danger." In narratological terms, they focalized on Jean but failed to interpret correctly the perceptible focalizeds, that is, to render them into imperceptible focalizeds. The primary narrator suggests that this error may have been responsible for his having had too much freedom as a child. Thus the characters as focalizers do the same thing as the narrator-focalizer: they focalize perceptible focalizeds and then interpret them to create imperceptible focalizeds. In this case, however, their perceptible focalizeds on the "journées sages" and the "nuits paisibles" tragically do not produce accurate imperceptible focalizeds. There are no such hypo-narratives in the journal because there the narrator does not leave his notations in order to rise above the action and comment on it from the necessary distance.

3. Other Punctuation Techniques used only in the Confession.

A punctuation sign of a different kind can be found in the fourth chapter. In the third chapter Jean has described his friendship with Malo de Kerlon, a school friend, and his sister, Antoinette. Both brother and sister are kind, sensitive, and affectionate. Jean's early relationship with them has a positive psychological influence on him. The fourth chapter relates a capital event in Jean's life, which takes place at the Kerlon
estate; it is Jean's first experience with eroticism. The first indication that changes are taking place in Jean occurs one afternoon when he perceives Antoinette as more than a friend:

Allongé auprès d'elle, mes regards s'étaient faits indiscrets. J'avais remarqué sa chair qui changeait la teinte des bas transparents, sa gorge vivant légèrement sous la mousseline; et par instants, j'avais été subjugué sous des bouffées intenses, mal définies. (57-58)

The friends go inside to prepare for dinner. Jean is in his room, in front of the window, removing particles of grass from his clothing. The window has a woven shade through which he notices a white form moving about in the garden at a level just a bit lower than his window. The form is Antoinette, dressed in white; she is picking flowers. We observe in the language used the influence of romantic imagery: she is dressed in (virginal) white. She climbs onto a bench just outside the window to pick some "vigne vierge." At the sight of Antoinette so close to him, and detecting the odour of her perfumed arms, Jean is overcome by an "enchantement surnaturel" (60). The narration continues:

Il n'y avait point de fibres, il n'y avait point de nerfs qui fussent indemnes. Ma conscience s'en trouvait comme élargie; j'avais une autre âme, une autre connaissance. Il me semblait voir l'univers d'une position nouvelle, et tout était bouleversé...
Ma raison tentait de lutter contre cette défaisance et, cependant, ma chair tout entière se donnait à ces délices...

...Enfin, je recouvré ma condition normale. Les objets, mes pensées, revinrent à leur place exacte... mais j'étais encore comme frappé, les genoux fléchissants, le regard fixe.

Antoinette était toujours dressée sur le banc, madone impassible de qui les effluves mystérieux avaient provoqué un miracle.

........................................

Antoinette avait disparu. Je n'avais pas quitté la fenêtre. L'orage avait éclaté et la pluie tombait, abondante et tiède. (60)

This scene can be seen as the single most important one in the work because after this experience Jean is never able to have a normal relationship with a woman. It is punctuated with three types of non-linguistic signs. Those between the paragraphs beginning "Ma raison" and "Enfin" are significant for two reasons. First, the white line between the paragraphs follows a pattern already established: here it indicates an ellipsis. Something has happened that is not narrated. This suggestion is further strengthened by the double use of ellipsis points, the first at the end of the sentence ending "à ces délices...," and the second at the beginning of the following paragraph, "...Enfin." These suggest that there was something too personal to relate about "ces délices" and that whatever
happened before Jean returned to his "condition normale" was also too intimate to record.

A completely new punctuation sign is used between the paragraph ending with the word "miracle" and the one beginning with "Antoinette." Here, apparently since the "effluves mystérieux" have been extraordinarily powerful, single-spaced suspension points are printed all across the page; these are a sign that suggests the enormity of the experience. No other example of such punctuation is found in the narrative. The unique use of this sign suggests the thematic importance of Jean's sense of his perceived loss of chastity and his subsequent association of eroticism with evil. This is an example of the handling of delicate subjects that may have inspired those critics who have written about Lacretelle's "pudeur classique" (see Perruchot 11).

This whole passage is an example of the mixed narration of what one can call "facts" from the fabula and of hypo-narrative which can attain the sophistication of artistic literary commentary. The result is what Bal calls the "interjacent layer" ("Laughing Mice" 206). For example, in the fabula, Antoinette may indeed have worn a white dress appropriate for the season. She may indeed have picked ivy from the walls of the house just outside Jean's window. The narrator-focalizer does not, however, suggest that all the associations that are made in the
narrative text were made at the moment of the earlier experienced event. The associations, the images, the art that we find in the expression, all this is the function of the focalizer. The concepts of evil and guilt are suggested by the references to Antoinette, who is picking "vigne vierge," and is the "madone impassible," who in Jean's perception is innocently and unknowingly violated by his erotic reaction to her presence. The sense of evil and guilt are all part of the fabula, but there is no evidence in the narrative text that Jean thought of Antoinette as a Madonna in the experiencing moment or that he saw any significance in her picking "vigne vierge." When Malo comes to get him in his room, Jean is embarrassed to confront his friend, on account of his sense of guilt. The white dress that Antoinette is still wearing at dinner is no longer pleasing to the disgusted Jean. These last two facts belong to the fabula. The sentence that expresses these thoughts closes the passage about the scene at the window. It is followed by a white line that indicates a switch in focus to the narrating present. The passage continues:

Un écoeurément singulier persistait en moi; je contemplais sans goût la claire mousseline dont Antoinette était vêtue et au milieu, sur la nappe, les bouquets de soucis orange et les feuilles de vigne vierge veinées de rouge.

[White line.]
Lorsque aujourd'hui j'embrasse mon passé, je vois bien les conséquences qu'eut la richesse nouvelle qui me fut donnée ce soir-là. Le peu de quiétude qu'avait ma conscience disparut.

La notion du mal, jusqu'alors imprécisée et seulement morale, je la matérialisai désormais dans la volupté. Ce prodige m'apparut comme un péché et je vécus dans le tourment perpétuel des convoitises et des craintes par quoi sans relâche il se rappelait à moi. (61)

The "tourment" mentioned here evokes the passages relating Jean's life in Versailles and Paris during which he is in constant turmoil over his natural attraction to women and his sense of guilt, his voyeurism, and his habit of haunting places of debauchery. It is therefore clear why the narrator-focalizer uses the most effective of his punctuation techniques and the suggestive power of imagery in the narration of this capital scene.

Thus the richness of such scenes in the confession is created narratologically by the mixture of different focalizeds: perceptible focalizeds on the second level, imperceptible focalizeds on the second and third levels derived from interpretation of the perceptible focalizeds, hybrid imperceptible focalizeds on the second level, hypo-focalizeds on the first level, both perceptible and imperceptible, and hybrid hypo-focalizeds on the first level.
4. Temporal Techniques used only in the Journal.

The vigor of the journal comes partly from the day-by-day focus on a life as it is being lived and the anticipation that is often unstated by the narrator but implicitly communicated to the reader. Furthermore, the analytical part of the narration of the journal is a part of the diegesis rather than subordinate to it, as it was in the confession. The processes of focalization—selection and organization—and of narration do not change in the two parts of *La Vie inquiète de Jean Hermelin*, but the techniques do change, causing the journal to have a sense of spontaneity and adventure that is lacking in the confession.

It has been seen that Lacretelle's narrator-focalizer-writer has made effective use of traditional punctuation in the form of white lines, ellipsis points that open or close paragraphs, and a line of suspension points across the page. Examples have been studied which indicate shifts—spatial, temporal, and thematic—in focalization within the story. Others have signaled shifts in level, between the primary narrative and the hypo-narrative.

The regular temporal notations particular to the journal are of several types. Written in the same notebook as the confession, the first entry, "2 Septembre 1914. --" (127), indicates the beginning of the journal entries, thus separating them from the confession. The italics in the
printed text are equivalent to underlined words in the notebook. After the initial entry, the more important notations usually occur at the beginning of an entry, written in italics and followed by a dash. Such is the following: "12 Septembre. -- Ce soir [. . .]" (145). Others form part of the text, as in "Ce matin [. . .]" (168) and "Le lendemain [. . .]" (149). Either type can appear with or without a white line to punctuate an ellipsis or a change in focus, the white line serving to emphasize the shift. Listed below are the most important temporal and italic indications beginning a passage or paragraph:

2 Septembre 1914. --
Le mois dernier a passé vite.
Le lendemain, [. . .]

4 septembre. --
Je suis à Figueyrac depuis cinq jours.

12 septembre. --
13 septembre. --
Le lendemain...

Dimanche. --
Maintenant, j'attends qu'il soit 3 heures [. . .]

Dimanche soir. --
Il est près de dix heures maintenant.

Mercredi soir. --
Ce matin [. . .]
Jeudi soir. --

Vendredi. --

Cinq heures ont sonné.

_Lundi 22 septembre._ --

On a quitté Figueyrac il y a une heure.

Il est quatre heures.

Aujourd'hui..., 

_Octobre._ --

-- _En forêt._ --

_Novembre._ --

A logical reason for the italicized notations becoming less precise is that the protagonist is becoming more involved with the current events of his life. For example, the first indication of this more pressed and involved text is observed after the passages dated "13 septembre. --" in which Jean accompanies Adrienne to hear the war communiqué. Following a white line, the next passage begins simply: "Le lendemain je me suis éveillé très dispos" (149). Having just spent his first day with Adrienne, Jean is quite infatuated with her. It is as though he does not care what day it is when this entry is made, only that it was "the day after" his important first rendez-vous with her. A more or less daily account of the day or part of a day is kept of the eleven days that he is with her September 12-22--thereby strengthening the idea of his focus on their relationship.
In contrast, the time spent at the front--after September 22--is identified only by references to the month, and once by the entry "-- En forêt. -- " (209), which suggests only a vague location, and entirely omits any reference to time. The ultimate receiver of the narrative--the reader, if one is intended--certainly does not need precise descriptions of the foot soldier's activities when near the front lines. The latter's life was filled with long marches, hard physical work such as reinforcing existing structures for defence, digging new trenches or bunkers, performing endless other duties, and spending lonely stints on guard. Comfort, sleep, and leisure to write in a journal would be rare. World War I was still very much a part of the experience of French people in 1920. Readers of 1920 would have known that life and time had been a blur for the soldier near or on the front lines in 1914-1918, a blur that is expressed here by the increasing sparseness and vagueness of temporal notations. There are further possibilities, however. Jean may have become so well adjusted within himself that the original purpose of the notebook is no longer relevant. He states: "J'entretiens avec la plupart de mes compagnons de bons rapports" (204). Then, "Enfin, il y a Landry, qui ne me quitte guère" (205). In other words, Jean Hermelin is now able to live in the present, a present whose pre-occupations deal mainly with daily tasks and survival, but
which are more successfully shared with his companions, especially Landry, than ever before.

The last paragraph of the text poses narratological questions. Are the references to the declining day and the twilight that will soon become night a hint that foretells Jean's imminent death? Is it a darkness that exists in his mind, one which contrasts with the "lumière meurtrière" that he mentions earlier? Or, is this passage simply ironic? All are valid hypotheses, but the narrator offers no certainty for any of them.

5. The Enigma of the Final Sentence.

In terms of the fabula, the receiver may ask: Does the narrator finally find happiness? Is peace found in a battlefield death? The only clue is in the interpretation of the last words of the text, words written in italics and whose author remains anonymous: "Ces lignes sont les dernières tracées sur le carnet de Jean Hermelin" (235). This poses narratological questions: Who narrated these words? When were they narrated? Because they are a part of the main body of the narrative text, that is, not detached as the preface is, their being written in italics must have a meaning, or, narratologically speaking, the italics must be a sign. But a sign of what? Clearly, the sign of the italics is not the same here as in the preface, because the preface was narrated and written by the narrator, Jean Hermelin, and there is no clue to the
identity of the person who wrote the last sentence. The result of this situation is that the narrative text ends with a complex set of questions.

The first question is: Are the italics at both the beginning and the end just a coincidence, perhaps the work of a typesetter, or are the ones at the end the most important sign of the narrative? The narrative text yields no explanation. The receivers do not know if the narrator, Jean Hermelin, died during the attack that he was awaiting in the final pages, or whether something else happened to him. In either case, what was the fate of the manuscript?

Perhaps the most troublesome possibility is that Jean wrote the last line himself. But why would he write it in the third person? Perhaps, having survived the war, having learned to relate to others, and having found happiness, he added these words in the third person to express the ironic distance that separated him from his former self. But there is no more evidence in the narrative text for this hypothesis than for any of the ones mentioned.

Furthermore, the questions already raised relative to possible receivers other than the narrator are not answered, thus casting further doubts on the alleged purpose of the narrative: is the narrator really telling his tale only for himself, as stated in the preface? The uncertainty regarding both the purpose and the conclusion of the narrative thrusts the imagination of the receiver
further into a realm outside the text, thereby adding both to its richness and to its narrative dimensions. Perhaps each receiver will ask these same questions, or others, and each will come up with a different conclusion, the one that appears the most plausible or the most satisfying to him or her. Thus the final questions are narratological: who is the real intended receiver, and who narrated the last sentence in italics, and for whom?

E. Rules.

Twenty-three narrative rules can be detected for the novel *La Vie inquiète de Jean Hermelin*. They are as follows:

1. The character, Jean Hermelin, is the narrator who calls himself "I" when talking about himself as character and as narrator.
2. The fabula of the confession takes place in the past relative to the narrative moment.
3. The fabula of the journal consists of events that can be taking place at the time of their narration as well as of events that took place in the past relative to the narrating moment.
4. The narrator of the journal can anticipate events that he hopes will take place in the future.
5. The narrator of the confession cannot.
6. The primary narrator-focalizer of the confession knows all the events of his narrative—the fabula—including the end.

7. The primary narrator-focalizer of the journal discovers most of his fabula as he lives it. Infractions—in the form of analepses—to this rule can be found.

8. Analepses occur in both the confession and the journal.

9. At least one prolepsis can be found in the confession.

10. The subject pronoun "on" is usually used in its everyday sense, having an unspecified antecedent meaning "one," "they," or "someone."

11. In the confession there may be an ambiguity relative to the use of "on" and certain other statements that could suggest either that the primary narrator is merely talking to himself—in which case the receiver is the narratee—or that he could be addressing his question to an intended reader. The ambiguities thus created, because they are rare, constitute infractions.

12. Changes in the level of focalization normally occur without the shift being indicated. At least one infraction to this rule can be found in the confession.

13. Perceptible focalizeds can be interpreted by the primary narrator-focalizer and by focalizers on the second level so as to create quasi-imperceptible focalizeds. This operation occurs more frequently in the journal.
14. Such quasi-imperceptible focalizeds can be misinterpreted either by the primary or by the secondary narrator-focalizers.

15. In the journal the secondary narrator-focalizers, the characters Jean and Adrienne, are able to infer perceptible focalizeds— which are interpreted to become imperceptible focalizeds— without actually perceiving them.

16. Imperceptible focalizeds are sometimes blended with images to create hybrid focalizeds.

17. The use of special punctuation— ellipsis points, and white lines between paragraphs— plays an important narratological role in the entire narrative by punctuating temporal and spatial shifts, changes in level, and ellipses. The use of suspension points all across the page is found only once, to mark a major ellipsis in the confession. This unique use makes the latter an infraction.

18. Temporal notations, the more important ones in italics, at the head of entries serve a dominant narratological purpose in the journal.

19. One notation in italics is an infraction because it is geographic rather than temporal.

20. Description is used for narratological purposes in both the confession and the journal and plays an important role in the capital scenes of both parts.

21. Although many images are used to suggest comparisons, some exist as part of a hybrid focalized.
22. Because it is a contemplative and introspective narrative, much of the confession is composed of hypo-narratives that analyze or discuss events that have taken place in the fabula.

23. The journal contains very few hypo-narratives that discuss in a detached way the events in the fabula.

F. Conclusions.

Through numerous narrative techniques, the primary narrator of *La Vie inquiète de Jean Hermelin* has been able to express his apparent penetration into the mind of characters with whom he interacted in the life that he is narrating. In real life this penetration is, in fact, impossible. However, in real life we have ways of attempting to access the inner life of people with whom we have close, often intensely personal, contact. We accomplish this access, more or less to our satisfaction, by observing other people's customary outward appearance, gestures, and other physical characteristics. Then, when changes are noted, we attempt to interpret them from past experiences in order to come to some conclusions about psychological events. The primary narrator, Jean Hermelin, does the same thing, as he focalizes on and narrates perceptible focalized, then interprets them, thereby creating a convincing impression of his accessing true imperceptible focalizeds. The primary narrator goes so far in this activity as to
conclude that the other characters attempt the same strategy.

The two levels of narration that compose much of the confession and the first few pages of the journal consist of the narration of events selected from the narrator's life, and, concurrently with this, a hypo-narrative that consists of commentary on his troubled life and the lack of happiness that is actually the subject of the primary narrative. This contrapuntal switching back and forth between the two levels provides one of the sources of richness in the narrative as a whole.

These hypo-narratives, in which the primary narrator contemplates events in the fabula that he is recording, are an important part of the confession, because they constitute a second layer, the contemplative element, which is perhaps the most important one, considering the declared goal of the narrative. Because they exist outside the action of the fabula, they tend to make the confession seem slow-moving in comparison to the journal, which has few such hypo-narratives. In this way, variety of both subject matter and presentation is achieved.

Another source of the narrative richness of La Vie inquiète de Jean Hermelin is the contrast in the pace of the two narratives. This is partly suggested by the terms "confession" and "journal," because the choice of the two forms is germane to the narrative techniques used. The
slow, contemplative narration of Jean's earlier life in the confession is contrasted with the faster, more concentrated and often urgent narration in the journal, of the daily events of his few weeks of army life. A sense of the passage of time is created by occasional references to Jean's age in the confession, whereas in the journal precise notations of date, month, or location—characteristic of much journal writing—give an impression of urgency and of quickly passing time, with respect to Jean's activities, emotions, and attitudes. The drone-like tone of the confession that relates the pathetic acts of the child and pre-adolescent is in contrast to the increasingly rapid pace, in the journal, of the narration of activities that took place only yesterday, earlier today, or just a few minutes ago. It also contrasts with the growing impression, in the journal, that Jean is becoming less and less dissatisfied with his life. Narrative in the journal that describes what Jean will or hopes to accomplish in the future adds to it an element of spontaneity which is lacking in the narrative of past events, an element that is typical of the confession.

White lines between paragraphs punctuate narratological changes under the headings of order, pace, and place. Temporal notations are communicated verbally as noted above, but they are also indicated merely by a white line between paragraphs, thereby contributing a sense of
immediacy and urgency to parts of the journal, a sense that is at no time communicated in the confession. In the last pages of the journal, the increasing sparseness of temporal notations suggests the narrator-character's busy life behind the lines in the forest. But most importantly, the use of a combination of white lines and other graphic punctuation communicates narratologically a moment of immense emotional depth in the confession.

White lines also punctuate the narrator-focalizer's shifting of his gaze from one place to another without his stating the change verbally. This is not to the exclusion of transitional passages that describe the change in focus. The latter occur with or without the white lines.

The use of italics at the end of La Vie inquiète de Jean Hermelin poses an enigma relative to the actual purpose of the narration. Because there is no concrete answer to the enigma in the text, it must be furnished by the receiver. Receivers then, will provide their own conclusions, by interpreting the signs within the narrative in combination with the system of signs that they themselves bring to the receiving of it, then adding to that their own interpretation of the greater sign--the sum of all words and punctuation--that signifies the entire narrative text.
CHAPTER III

SILBERMANN

A. Introduction.

1. Résumé of the Narrative.

_Silbermann_ offers a vivid picture of early twentieth century social conditions in France. These social conditions are portrayed through the tension that exists between the members of the four principal groups that interrelate in the narrative. Furthermore, the narrator's inner conflict reflects this underlying and ongoing conflict between certain social groups of the period.

Four classmates represent the four groups. David Silbermann is a precocious young French Jew, whose father, a wealthy dealer in antiques, is accused of unethical business practices. The narrator, who does not indicate his name, is the young son of a bourgeois Protestant family with roots in rural Provence, at Aiguesbelles. The father has managed to climb the social, professional, and political ladder and holds a high position in the judicial
system. He is assigned the elder Silbermann's case. The narrator remembers his mother as a woman who expresses the ideal of the Protestant work ethic by energetically serving her parents and her son, and especially by influencing the progress of her husband's career. The third group, the Catholic bourgeoisie, is represented by Philippe Robin, who is at first the narrator's best friend and whose thinking is based on that of his uncle Marc. Boys from the previous school, Saint-Xavier, represent the fourth group, the intolerant and snobbish aristocracy. This group, along with Philippe, persecutes Silbermann more than it does the two other Jews in the class, because of Silbermann's arrogant attitude and their own jealousy of his precocious scholarly performance.

In this volatile atmosphere the narrator makes life difficult for himself by befriending Silbermann and then by defending him against the bigoted harassment inflicted by Robin and the "Saint-Xavier." For these actions the narrator suffers alienation from his school friends, and precipitates conflict with his parents because they suspect that their son's association with David Silbermann could cast a cloud on his father's career. In other words, when the family honor and the father's career are threatened, the son observes that the adults abandon their high ideals. In the end, although the charges against the elder
Silbermann are dropped, David is sent to America to live with an uncle.

The narrator's father receives a politically motivated promotion, possibly engineered in exchange for arranging dismissal of the charges against the elder Silbermann. The narrator becomes indignant at their hypocrisy and avoids conversation with his parents. In a dramatic scene with his mother, he realizes the injustice of the family's ideals and relaxes his own strong sense of mission. In the final scene, having inadvertently encountered Philippe, he hints by an offhand statement that he is ready to "play the game" that is required to succeed socially.

2. Narrative Perspectives.

In his second novel, *Silbermann*, Lacretelle switches from the narration by an autodiegetic narrator found in *La Vie inquiète de Jean Hermelin* to narrative by a homodiegetic narrator. Although the narrators of both novels look back in time, the focus in *Silbermann* is different because here the narrator relates, not only his own earlier, inner experience but his experience with the title character, David Silbermann. The narrator of *Silbermann* is thus both an observer and an active participant in the action of the novel. In fact, the action involves the narrator's own experiencing self as much as it does the title character. Several features attest to this dual focus.
For one thing, the narrative both opens and closes with focus on the narrator as a character. Secondly, the novel contains significantly more narration about the narrator's Protestant background than about Silberman's Jewish heritage. Thirdly, the narrator evolves during the course of this narrative whereas, unable to reconcile his French and Jewish heritages, Silbermann merely abandons both his vocational goals and his beloved France in order to take up another life in America. Despite all this, the title is relevant because it represents the narrator's fascination with Silbermann and solidifies the reader's image of this extraordinary character.

All of this action is later recalled by the narrator. The advantage provided by the passage of time permits the narrator to comment on the reactions of his earlier experiencing self.

B. The Narrator.

Unlike the narrator of La Vie inquiète de Jean Hermelin, the narrator of Silbermann does not appear to have any purpose for his narration other than the desire to talk about David Silbermann. He relates his narrative after the events, which began when he was entering the grand lycée, at the age of about thirteen or fourteen years. The action lasts about two years. That is, the fabula consists of things that happened to him as a
character, or to others, in ways that were in some manner related to him during that period. By means of hypo-narratives, this primary narrator occasionally contemplates the events in the story.

C. The Narratee.

The narratee in Silbermann is a very obliging one who does not offer any resistance to what the narrator says. The narrator assumes that the narratee has special knowledge. For example, the narratee is presumed to be familiar with certain areas of Paris such as le Parc de la Muette (155)¹, and he is acquainted with the Bois de Boulogne (151). Places in France such as Amboise and Chinon are known to him (105). He is assumed to recognize the names of several French authors: La Fontaine (35), Hugo (52, 90), Chateaubriand (63, 116, 130), La Rochefoucauld (79), Chénier (89), and certain French literary works, such as Racine's Iphigénie (28, 108) and Amiel's Le Journal intime (77). He is familiar with two French monarchs, Louis XIV (36) and Louis XVI (155). The narratee would not miss the parallel between the Silbermanns' troubles and the Dreyfus case. He understands the significance of Sion (56, 166) as well as Biblical and literary references to Esther

¹Jacques de Lacretelle. Silbermann. Paris: Gallimard, 1922. Subsequent references to this work will be by page number only.
In other words, the narratee of Silbermann is a cultivated receiver who is either French, probably Parisian, or knows a great deal about France, French history, and French culture. However, his presence is at no time evoked by means of questions or protests on the part of the narrator.

D. The Focalizer.

1. Introduction.

The challenge for Lacretelle was to enable his narrator to communicate convincingly the mental and psychological life of the other characters, for this is material that is not directly accessible to the character who will ultimately attempt to narrate it. Although Philippe receives some attention in this respect, the principal characters who do receive such attention are David Silbermann and the narrator's own mother. New methods of causing perceptible focalizeds to be interpreted as imperceptible focalizeds, that is, methods that were not used in La Vie inquiète de Jean Hermelin, can be found in Silbermann. In the selection and presentation of material from the fabula, several types of focalization are used to develop characterization in the three protagonists: the character-narrator, his mother, and David Silbermann. It will be seen that the focalization on places contributes to the portrayal of the psychology of all three protagonists;
the focalization on other characters contributes to the richness of character portrayal both of the narrator-character and of his mother; and the focalization on images contributes to all three.

2. The Exposition.

The unnamed narrator of Silbermann begins his narrative with a description of his first day back at school after summer holidays. By means of numerous shifts in focalization, he focuses not only on the two principal characters but also on two of the most important places, the school and Aiguesbelles. This important information is presented in an exposition of several pages, which evokes only a few minutes of actual time. It begins:

En troisième on passait au grand lycée. Il occupait la moitié de l'établissement et était identique à la partie où j'avais fait mes études pendant quatre années. Même cour carrée, plantée de quelques arbres, dont faisait le tour une haute galerie couverte, élargie à un endroit pour former préau: même disposition des classes tout du long de cette galerie; et sur les murs, entre les fenêtres, semblables moulages de bas-reliefs antiques. (7)

For the character who observes the school, the physical aspect is essentially the same as the other side where he studied during the preceding years, but because this is the first year in the upper school it has a new look:
Néanmoins, comme c'était la première fois, le matin de cette rentrée d'octobre, que je pénétrais dans cette cour, les choses me présentaient un aspect neuf et je portais de tous côtés des regards curieux. (7-8)

The undefined "aspect neuf" of the surroundings, which are architecturally identical with those of the preceding years, and the "regards curieux" are subtle hints that suggest that considerable change in the narrator-character's life will take place here during the next two years.

Then, the fresh colors of the newly painted doors and window frames remind him of the independence that he has just lost by leaving Aiguesbelles, where he spends each summer:

La pensée chagrine d'une indépendance qui expire me vint à l'esprit comme je remarquais les portes et les croisées nouvellement repeintes. Leur couleur marron rouge était pareille à celle des jujubes que l'avant-veille encore je ramassais à Aiguesbelles, près de Nîmes, dans le jardin du mas. (8)

The last sentence shifts the focus to Aiguesbelles, a very important place narratologically because it is replete with characteristics that will be echoed in the portrayal of the mother's and son's characters:

C'était là, chez mes grands-parents, que nous avions passé les vacances comme chaque année. Nous y restions jusqu'au soir du dernier
dimanche, car ma mère se plaisait beaucoup à ces jours de cérémonie et de loisir qui lui rappelaient les réjouissances virginales de sa jeunesse. (8)

The important detail here is the pleasure that the mother takes in the repeated visits to her family's country home, where the days are filled with familiar routine activities. The character-narrator shakes hands with several classmates, but with indifference because he wishes to save his enthusiasm for Philippe Robin. Then, abruptly, the narrator states: "Le détachement de l'école Saint-Xavier apparut" (10); this group will be discussed later. Finally, his best friend, Philippe, arrives. The first focalization made on Philippe is of considerable importance:

Comme il avait changé! Je ne pus retenir une exclamation en le considérant de près. Son teint était hâlé; on lui voyait un duvet doré sur les joues; et quand il riait, des fossettes se creusaient profondément, laissant ensuite de petites lignes sur la peau.

--Hein! dit-il fièrement, je me suis bien bruni au soleil. (11)

The first perceptible focalization is on Philippe's unusually tanned appearance. Not only does the narrator notice that his friend has changed, the last sentence reveals that Philippe himself is aware of the change and is proud of it. Philippe quickly launches into an excited description of his summer's rugged coastal fishing and
waterfowl hunting adventures with his uncle Marc. The primary narrator does not comment on Philippe's tale. Rather, he focuses on himself: "Je n'avais jamais tenu un fusil. Chasser ne m'attirait nullement" (12). Then he focuses on his recollections of Philippe's uncle: "Je connaissais un peu l'oncle de Philippe. C'était un homme d'une trentaine d'années, bien découplé, à grosses moustaches rousses, dont la poignée de main était brutale" (12). The brutality of the handshake is an announcement of the social brutality that will soon be revealed by Philippe when he expresses the anti-Semitic sentiments that he has learned from his uncle. This happens when the boys line up to enter the school:

--A Houlgate, pendant le mois d'août, poursuivit-il à voix moins haute, j'ai fait beaucoup de tennis. Mais, là-bas, c'était moins agréable parce que--il fit une moue--il y avait trop de Juifs... Sur la plage, au casino, partout, on ne rencontrait que ça. Mon oncle Marc n'a pas voulu y rester trois jours. Tiens, celui-là y était. Il s'appelle Silbermann. (13-14)

The passage just cited, mostly narrative of direct discourse, serves two purposes: it establishes the theme of anti-Semitism and it introduces the Jewish character who will suffer from its effects. The one perceptible focalized of the passage is on the "moue." The narrator-character, and ultimately the receivers of the narrative,
understand that the facial expression (the perceptible focalized) expresses the character's acceptance of the values that he is stating (imperceptible focalizeds) and which echo the anti-Semitic comments that Philippe's uncle Marc made during the summer.

3. Focalization on Silbermann.

Thus the narrator-focalizer-character first sees Silbermann from a distance in the courtyard of the school on the first day of classes in the fall. The context of bigotry in which Silbermann is brought to the attention of the narrator does not bias the latter's focalization because he does not understand its importance at the time. The physical description of Silbermann that follows consists of perceptible focalizeds, and imperceptible or hybrid focalization in the form of judgments and images. It indicates several of Silbermann's unattractive physical characteristics and it also reveals the strong attraction that the narrator-character feels toward his new classmate, even during the first moments of observation from a distance:

Il était petit et d'extérieur chétif. Sa figure, que je vis bien car il se retournait et parlait à ses voisins, était très formée, mais assez laide, avec des pommettes saillantes et un menton aigu. Le teint était pâle, tirant sur le jaune; les yeux et les sourcils étaient noirs, les lèvres charnues et d'une couleur fraîche. Ses gestes étaient très vifs et captivaient
This unflattering description begins with objective observations, although "laide" is judgmental. Then, as the narrator observes more, he admits that this character's gestures "captivaient l'attention"; this is an observation that addresses his own reaction to David and perhaps even that of the other boys. The image about Silbermann's pupils suggests why he captures one's attention. The image about circus performers supports that statement as do "que l'on ne pouvait s'empêcher de suivre," and "j'eus peine à détacher de lui mon regard," two sentences that have the same meaning. The last sentence constitutes an announcement because the whole text reveals as much about the narrator's reaction to Silbermann as it does about Silbermann himself. The primary narrator does not neglect to mention the "précocité étrange," because this characteristic is perhaps the most important one in terms of Silbermann's attraction to the narrator-character and of his own fate. The mention of this characteristic is a hint because the reader will not discover until later how important this characteristic is.
This collection of perceptible focalizeds, imperceptible focalizeds, images, and judgments, is significant when compared with those that follow because Silbermann is related after the events that they evoke. Even though the narrator possesses, in the narrating moment, all the information he will ever have about Silbermann from personal experience, he narrates this first encounter with him from the same point of view as when he first discovered this amazing personage. This is not surprising since, as is often the case, the primary narrator-focalizer gradually reveals details to the receiver in as much as possible the same way as he as a character first perceived them. The perceptible focalizeds on the lips and eyes of Silbermann will become important focalizeds throughout the narrative. Concurrent with the addition of observed details in this early passage there is increasing evidence of the narrator's awareness of his attraction to Silbermann.

Once inside the school, Silbermann attempts to convince the professor that he is able to succeed in the year's program even though he has skipped a year. The narrator-focalizer-character observes that Silbermann speaks "d'une voix très humble" and that, appearing to desire to be persuasive, the tone of his voice "sonna étranglement dans la classe" (16). Here, the narrator's focalization has begun to be more analytical because he
analyzes the quality of the voice—it is "humble." The terms "précocité étrange" and "sonna étranglement" reveal that the narrator is also judgmental. Later, the boys taunt Silbermann in the courtyard at recess, telling him that he will not be able to remain in this class, presumably because he is not capable enough. The narrator, who as character observes the scene without participating in it, reports Silbermann's answer:

---Ah! tu crois ça? répondit Silbermann, faisant une mine ironique. Puis, la main vivement tendue, avec un petit battement aprè de la narine:

---Combien veux-tu parier que je serai au moins deux fois premier avant la fin du trimestre? (16-17)

This first perceptible focalized of the nostrils serves as an introduction to the use of this physical feature as an indicator of a strong emotion. In this early passage, however, the narrator-character does not appear to understand its meaning.

Finally, the narrator-character is able to observe David at leisure because they are seated side by side in English class. After having made several objective observations on David's eagerness to speak and on his facility in the French language, the primary narrator states: "Il ne fit aucune attention à moi, sauf une fois avec un regard où je crus lire de la crainte" (26). The observation "où je crus lire de la crainte" is an
imperceptible focalized, and an admission that the narrator is attempting to understand his new classmate through the interpretation of physical gestures and expressions, or perceptible focalizeds. The "je crus lire" moderates and at the same time qualifies the character trait, thus admitting that the interpretation is tentative. Further on in the same passage, the narrator suggests that someone, probably himself, and possibly others, guessed that David felt a certain emotion: "on devinait qu'il brûlait de donner son avis, comme s'il avait possédé un trop-plein d'argumentation" (27). Elsewhere, the narrator gives further indications that he was attempting to interpret the object of his observation. One finds, for example, the following use of "il semblait" and "on l'eût dit":

Il était seul. Il marchait à pas courts et précipités, remuant fréquemment la tête; il semblait plein de pensées inquiètes; on l'eût dit poursuivi. (33)

In this way the narrator-focalizer renders a perceptible focalized into a cautious suggestion of an imperceptible focalized.

The narrator-focalizer operates similarly but with different words in other passages. He focalizes on a perceptible focalized and qualifies it by using the words "comme" or "comme si," as in the following: "Son oeil pétillait; sa lèvre était légèrement humide, comme s'il avait eu en bouche quelque chose de délectable" (30), and,
"Ses narines se dilatèrent, comme piquées par l'odeur des foins. [ . . . ]" (34).

At times the narrator-focalizer openly questions his own interpretation of a perceptible focalized. For instance:

Il était heureux; je le remarquai à un petit souffle qui faisait palpiter ses narines. Mais ce souffle, me demandai-je, n'est-ce pas plutôt l'âme d'un génie mystérieux qui habite en lui? (31)

In this case the narrator-character questions the reliability of his own judgment. This inner doubt becomes more and more pronounced as the narrator-character's sense of mission causes him to reject the reality that others believe they have observed.

Gradually, the primary narrator-focalizer omits the qualification to the point where he declares as irrefutable fact that a certain perceptible focalized represents a certain emotion. The following is the first such direct interpretation in which there is no indication of moderation or qualification: "[. . .] des larmes de plaisir emplirent ses yeux" (34). Such also is the case where he next mentions Silbermann's quivering nostrils: "Oh! je ne renie pas mon origine--affirma-t-il avec ce petit battement de narines qui décelait chez lui un mouvement d'orgueil--au contraire [ . . . ]" (65). In this case the narrator indicates implicitly that he had learned to identify the
exact meaning (imperceptible focalized) of Silbermann's quivering nostrils (perceptible focalized). And finally, he states with absolute certainty: "Il lançait des coups d'œil vers le groupe des Saint-Xavier, et l'orgueil dilatait ses narines" (92). Thus the primary narrator-focalizer has moved from guessing to suggesting the significance of a perceptible focalized, then to declaring it, and finally to assuming its veracity without equivocation.

The narrator-focalizer does not always exercise such confidence, however. He occasionally seems to attempt to disguise the fact that he is the focalizer. This is achieved by the frequent use of the indefinite pronoun "on." Here, the narrator observes the other two Jews in the class, who do nothing to assist the beleaguered Silbermann:

Cependant on surprenait dans leurs yeux une lueur de sympathie secrète ou de vague inquiétude--on ne savait bien--qui faisait songer aux obscurs sentiments qui agitent les chiens lorsqu'ils voient battre un de leurs semblables. (86)

In this passage the subject of the focalization is obviously the narrator-focalizer's through the narrator-focalizer-as-character, because there has been no transfer of focalization to the other characters who are observing the scene. The effect, however, because "on" can mean
"we," or even "they," is that the use of "on" creates the illusion that the other characters could have or might have been focalizing the same phenomenon as did the narrator-focalizer. In another example, there is no other possible focalizer even present. Here, the narrator has approached Phillipe Robin in an attempt to dissuade him from persecuting David. They are alone:

---Moi aussi, répliqua-t-il, j'ai quelque chose à te dire à ce sujet. Il m'est très désagréable de voir un de mes amis se lier avec ce garçon.

---Et pourquoi? demandai-je.

---Pourquoi?... Parce qu'il est Juif.

C'était bien la raison énoncée par Silbermann. Philippe avait articulé durement ces quelques mots. On sentait que pour lui l'argument était décisif. (70)

Although less specific in its direction of transfer, the effect of this extension of the actual subject of the focalizing "I" to the broader "one" suggests that other focalizers, hypothetical though they may be, would or could have observed the same thing if they had been present. The receiver is given the impression that the narrator is implying that his own conclusion would surely have been verified by other witnesses.

Thus the focalization on Silbermann evolves away from pure objective focalization on perceptible focalizeds. First it suggests imperceptible focalizeds, then it evolves
through stages of increasingly bold assignments of psychological material to the perceptible focalizeds. Finally, the transfer is immediate and complete: perceptible focalizeds function as imperceptible focalizeds. Furthermore, responsibility for focalization on Silbermann is theoretically shared by other characters who are present, and it is occasionally performed by a second, completely hypothetical, focalizer.

4. Focalization on the Narrator's Mother.

The technique of repeated focalization on certain physical features, and the evolution of those perceptible focalizeds into imperceptible focalizeds is little used in the development of the mother's character. The interpretation of perceptible focalizeds becomes an important technique only in the final passage about her. This is logical, because the narrator presumably already knows his mother well, whereas such was not the case with Silberman. Instead, three other narrative techniques are predominant in the narration of her complex character. The first of these is imagery. Several carefully chosen images are used to portray her dedication and hard work towards the goal of furthering her husband's career and helping to launch the best possible one for her son.

It is suggested that she is a "workhorse":

Mais j'approchais de l'âge d'homme et elle s'apprêtait à faire le même chemin avec moi, tel
un courageux cheval de renfort qui ne connaît qu'une seule tâche. (18)

In her enthusiasm to open her young son's mind to various professions she reminds him of a blacksmith:

[Elle m']expliquait diverses professions, leurs avantages, leurs 'aléas', découvrant à mon esprit des espaces un peu obscurs, d'aspect un peu rude, pareils à des forges, où, pour me stimuler, elle soufflait le foyer, brandissait l'outil, frappait l'enclume. (18)

She is also compared to an ant:

Dans cette fourmilidre savamment creusée autour de nous, il n'était point de voie qui ne fût entretenue avec régularité. Oui, elle avait mis à son effort l'application tenace d'une fourmi. (19)

These images are purely narratological because there is no indication that the character perceived them: they are hypo-narratives created by the primary narrator.

A fourth image, that of a laborer, is also used to describe the mother. It is actually connected with the interpretation of a perceptible focalized that the narrator-character first focalized on her. The interpretation has occurred at a much later time than the perceptible focalized:

Ce que lui coûtait ces démarches, ces menées, je l'ai su plus tard, lorsque j'ai compris le sens des soupirs que je l'avais entendue pousser bien souvent devant son miroir, tandis qu'elle arrangeait ses cheveux grissonnants ou qu'elle
entourait d'une voilette sa figure pâle et effacée d'ouvrière trop laborieuse. (20)

Two other images reveal the hypocrisy that the narrator finally recognizes in her character. These images are definitely part of the fabula. In the first image the narrator suggests that she is a hypocrite who hides her true feelings in the same way that she conceals her movements under an ample cloak when she enters poor homes doing charitable works. But the perception of an aspect of her appearance inspires the imperceptible focalization expressed in this image:

Elle portait ce jour-là une ample mante de couleur sombre, qu'elle revêtait lorsque l'œuvre de bienfaisance dont elle était la secrétaire la chargeait de quelque enquête dans une famille d'indigents. Ainsi enveloppée, ses mouvements restaient cachées. Et je me demandais si les pensées véritables de ma mère ne s'étaient pas toujours dissimulées de la sorte sous des plis austères. (145)

In the second image the narrator-character also wonders if she conceals the ugly part of her life, just as the reverse side of beautiful tapestries reveals their ugly side to those who look:

J'avais souvent comparé la conduite de mes parents et le système de leurs actes à ces tapisseries au canevas que ma mère brodait avec patience et régularité durant nos veillées. Et maintenant, il me semblait découvrir l'envers de l'ouvrage; derrière les lignes symétriques et les
beaux ornements aux tons francs, j'apercevais les fils embrouillés, les noeuds, les mauvais points.

In the end this proves to be true because the narrator discovers his parents discussing the advantage to themselves of a dismissal of the charges against Silbermann's father. Narratologically speaking, these images are the narration of imperceptible focalizeds that were focalized by the narrator-character.

The most complex focalization takes place between the narrator and his mother. The mother's role is an important one in the narrative because, although the son imitates her Protestant example of hard work and the pursuit of a mission, when he witnesses her failure to live up to her own high standards he decides that his mission, too, is an impossible one. Then he is prepared to turn his back on what he has been attempting to accomplish, and to resume his friendship with Philippe. The scene in which the truth about his family is revealed to him contains subtle interpretations of reciprocal perceptible focalizeds, made between mother and son, and which ultimately function as imperceptible focalizeds. This scene takes place after the narrator discovers his parents' complicity in the dismissal of charges against the elder Silbermann. David has been sent to America; this event leaves the narrator alone and without a mission. For some time he has avoided conversation with his parents. One evening his mother
joyously announces that the father has been named to a higher position in the judiciary. (178).

The narrator-character is troubled by his instinctive inclination to share in the family's joy over this advancement, one that has been awaited and discussed for years. His mother notices his trouble and asks if he could not join them in their happiness. Three paragraphs evoke the progress of the narrator's attempt to understand the truth behind his mother's behavior. Without speaking, the two characters focalize on one another:

Je levai les yeux vers son visage. Depuis longtemps je m'en étais obstinément détourné. Et comme si retrouver ce visage me l'eût mieux fait voir, j'y découvris certains signes que je n'avais pas remarqués encore: quelque chose d'épuisé dans les orbites et un certain amincissement aux tempes. Il me parut pour la première fois que cette figure n'était point formée, ainsi que les enfants le croient de leurs parents, d'une chair inalterable et comme idéale, mais, au contraire, périssable et qui déjà était usée. Je ne sais quel fut le sentiment qui se fit jour dans mes yeux; mais je vis ma mère qui abaissait la tête et faisait un geste accablé. Alors, fondant en larmes, je me jetai tout d'un coup vers elle. (179-180)

When the son focalized the mother's features he reacted to his interpretation of the perceptible focalized. As narrator-focalizer of his own reaction in the earlier experiencing moment, the primary narrator is naturally
unable to narrate his mother's focalized of himself. But he can narrate its effect. Having looked at him—in other words, having focalized the perceptible feature and having recognized the imperceptible focalized behind it—she responds only with body language. The child focalizes her lowered head and gesture, then interprets the two successive focalizeds: she is ashamed of her hypocrisy, and is exhausted from the many years of hard work in her effort to further her husband's career.

In the second paragraph of the passage the narrator relates the emotional responses to the revelation that the perceptible focalizeds had stimulated in him. These responses are imperceptible focalizeds:

Je ne pleurais pas seulement par attendrissement ou par repentir; je pleurais surtout sur la misère qui se révélait à moi. Car j'avais compris, en reconnaissant la fragile matière de ce pur visage, qu'il n'est point d'âme, toute vertueuse et toute tendue à la sainteté qu'elle est, qui puisse s'élever hors de l'imperfection humaine. J'avais compris que l'application d'une haute morale est impossible à aucun d'entre nous. Et je pensais tristement qu'il me fallait renoncer aux belles missions que j'avais rêvé d'accomplir. (180-181)

In this scene the child loses his innocence. Beyond the sympathy that he feels for his mother's years of hard work and suffering, he concludes that the high moral standards that she set for herself are not attainable for either of
them. He faces the fact that he, too, will have to renounce the great mission that he has dreamed of accomplishing. In the meantime the mother is focalizing a myriad of perceptible and imperceptible focalizeds of her weeping son. She does not communicate her perceptions or her interpretation of them, so the narrator can only hypothesize about them:

Sans doute ma mère distingua-t-elle la vraie raison de mes larmes. Une expression de douleur et d'humiliation parut sur ses traits. Peut-être allait-elle me confier combien elle avait souffert, au cours de sa vie, de ses luttes morales et de ses défaillances. Mais je voulus lui épargner tout aveu et appuyai doucement mon front sur ses lèvres frémissantes. (181)

In this terrible moment of the mother's humiliation and mute confession, the son cannot possibly know her exact thoughts or emotions. He can only observe her physical features, her expression, which he interprets directly as one of pain and humiliation. Therefore, the conclusions that he draws are marked by "sans doute" and "peut-être," qualifiers that denote the conjectural nature of his interpretation. However, that this narrator is adept at interpreting perceptible focalizeds of a person as close to him as his mother is easily accepted by the receivers.

Narratologically speaking, the images of the hard working, pious, and honest wife who has sacrificed herself for her husband's career are juxtaposed with the
perceptible focalizeds of the spent woman who realizes that too much of her life has been hypocritical.

5. Focalization on Place.

The action takes place at five principal sites: at Aiguesbelles, the maternal grandparents' home in the Midi, and at four sites in Paris: the school, both the classroom and the courtyard, the two boys' homes, and the Bois de Boulogne. Two other types of places—heights and vacation sites—are evoked in a significant way. Besides the narration of setting that is a common component of many narratives, much of the focalization on place also contributes narratologically to the characterization and helps develop the conflict portrayed.

a. Focalization on Aiguesbelles.

Being situated in the South of France, Aiguesbelles evokes the numerous towns and villages that served as refuge for the French Protestants who fled persecution in the North during the sixteenth century. Focalization on Aiguesbelles is significant in relation to the action of the narrative because the village and its inhabitants represent collectively the Protestant ethic with its strengths and weaknesses. Narration of selected details about Aiguesbelles contributes principally to the characterization of the mother, whose parents live there, but also to that of the father and son, who share her values. Although not all the characters who live there are
members of the family, each one contributes indirectly, by suggestion, to the overall portrait of this French Huguenot family that has its roots in the earth. By inference, the narrator as son, grandson, or nephew is seen as endowed with the same characteristics as other members of the family or at least as being influenced by them. Through the focalizer's choice of details, Aiguesbelles seems to embody the attitude and traditions of its inhabitants more than it reflects its geographic reality. As is common in traditional narrative, many of these characteristics take on narratological significance only gradually and only later in the story.

Aiguesbelles represents the assumed permanence of the French country people's traditions and ongoing family values, where family roots are as solidly established as those of the vines that the narrator's grandfather cares for with an almost religious regularity and devotion. The significance of this character trait in the narrator's family helps suggest why, in the principal action of the narrative, he eagerly goes to the aid of such an unattractive person as Silbermann and is even willing to suffer for his actions: he is simply following the family tradition of setting goals, nurturing a sense of mission, and accepting sacrifice. In the following passage numerous terms develop this theme of timeless repetition of simple daily tasks performed with an almost ceremonial
application. Here, life is lived by the seasons, and the seasons are counted by generations:

Aiguesbelles m'offrait, chaque été, un spectacle identique, méthodiquement réglé. On eût dit qu'une ordonnance supérieure eût assigné à tous les habitants du mas une tâche exacte devant laquelle ils ne viendraient à faiblir qu'au moment de la mort.

Mon grand-père s'occupait de son domaine avec un soin invariable. Tous les jours, avant le coucher du soleil, quel que fût le temps, il allait inspecter ses vignes en voiture, suivant des chemins tracés exprès dans la terre labourée et par lesquels lui seul passait. On apercevait au loin son buste qui restait rigide en dépit des cahots et se dressait au-dessus de l'horizon.

The grandfather's attitude toward his work parallels the mother's attitude toward her own task, and, by extension, the narrator-character's attitude as well. The grandfather takes great satisfaction in cutting away the branches that have grown uncontrolled, because "la meilleure vigne est celle qui est la plus soigneusement taillée" (24). The significance of this reference becomes clear only later, through an analogy signalled by the narrator. It suggests the strict control of one's feelings and emotions, a control which has as its image the "straight line" that each one must follow under the Protestant ethic. The narrator recalls that, in an attempt to imitate such
stoicism, he often made himself walk on the straight line marking the edge of the sidewalk:

Quelquefois, dans la rue, par le goût de m'imposer de petits devoirs, je m'appliquais à marcher sur la ligne marquant la bordure du trottoir. N'était-ce pas d'une manière analogue que je me conduisais dans la vie, regardant à peine les choses, l'esprit obsédé par une règle aussi rigoureuse et aussi absurde? (177)

And again:

[. . . ] je songeais à la réduction que je faisais constamment subir à mon être, lorsque, avec autant de soin et autant de joie que mon grand-père tandis qu'il rognait sa vigne, je retranchais mes sentiments trop vifs et réprimais mes beaux désirs. (177)

Similarly, the selective eye of the focalizer concentrates on a single characteristic of the grandmother: she is always in motion. It is Grandmother who runs the affairs of the farm and constantly scurries back and forth between the house and the silkworm houses, as busy as the worms themselves. Whenever she allows herself to be idle she becomes ashamed and rushes off in pursuit of another task.

The mother is always present at Aiguesbelles when the narrator is there. Some of her characteristics have been discussed, especially her attitude towards her husband's career. However, at the farm the focalizer selects scenes that demonstrate her role as the loving daughter who likes
to be with her parents. She prefers to remain at Aiguesbelles until the last Sunday before school starts, because she likes "ces jours de cérémonie et de loisir" (8) that remind her of the joys of her youth. Through her, even the figs that ripen in the summer heat are assigned a role in the perpetuation of family habits and traits. The narrator recalls that she never failed to offer him the prettiest one when the family returned from its daily visit to the parish church. He says, "[Elle cherchait] dans mes yeux si j'aimais les fruits de cet arbre autant qu'elle les avait aimés à mon âge" (9). The suggestion is that she wants her son to emulate the family in every way in the acceptance of their ethical and religious doctrines, as in the simple every-day activities that the sharing of the fig represents.

Her brother, uncle Paul, is known to the narrator only through the stories that the mother relates about him and by his portrait, which hangs on the wall of the room that the narrator occupies when he is at Aiguesbelles. Thus focalization on uncle Paul consists of second-hand information and memories of the picture. As a young man, uncle Paul rebelled against the family and left on an undefined "mission." He died at sea. The important thing is that the narrator-character identifies with uncle Paul when he too rebels against his own family and friends.
during his own "mission" to defend Silbermann. This identification is later emphasized by the narrator:

[. . .] regardant droit devant un miroir et apercevant un visage farouche et des yeux enfiévrés, je crus me trouver dans ma chambre d'Aiguesbelles, en face du portrait de mon oncle, l'étrange missionnaire en révolte contre sa famille. (148)

The strangeness attributed to both the uncle and the narrator echoes the same quality (already discussed) that figured in the narrator's first attraction to David Silbermann. The following summer, the narrator even makes an oath to his uncle before leaving Aiguesbelles for the new school term: "Et avant de quitter Aiguesbelles, regardant droit aux yeux le portrait de mon oncle, je jurai de ne point faillir à ma mission" (109).

The servant, Célestine, although not a part of the family, is also seen by the narrator-focalizer as having played a role in forming his values. There is no focalization on Célestine herself. However, the narrator-focalizer remembers and states that she did not like the arrival of the dark-skinned Spanish hucksters at Aiguesbelles because she did not like seeing them handle beautiful fruits and vegetables with their dark hands. Although the narrator does not comment further on this fact, focalization on Célestine and on the memories that she stimulates suggests that the Protestants are also
intolerant, since even a simple servant, whose name
ironically suggests celestial purity, is guilty of bigotry.

Mîmes, being situated near Aiguesbelles, is associated
with it in the narrator's recollections because he often
visited it in the summer. The mother describes "la maison
du Juif" (76) there in terms that do not reveal scorn or
sarcasm but which are expressed in the same tone that she
uses when she declares that she does not want to pass
through a certain area because "c'est l'endroit où campent
les bohèmiens" (76). These details are selected and
narrated as part of the evocation of the profound but never
directly expressed intolerance that characterizes the
mother and her family in particular, and, by extension, the
French bourgeoisie in general.

Focalization on Aiguesbelles consequently brings to
mind pleasant summers in the company of people whose life
is controlled through the generations by adherence to
tradition, hard work, and a pious, Protestant heritage. In
fact, one might say that these people are Aiguesbelles, as
far as the narrator is concerned. These people follow the
ideals of their class, ideals which they perceive as the
pursuit of tasks, strict self-control, and the fulfillment
of a sense of mission. At the same time they do not admit
their own human weaknesses. Later, when the narrator puts
this all together, he detects hypocrisy in their code, but,
more importantly, he concludes that if his mother, as pious
and pure as she appeared to be, could not live up to the high standards that she set for herself, then it is not possible for him to do so either. Ironically, in this abdication, he does follow her example.

The French reader would not miss the irony in the fact that this Protestant family, whose roots are in the South of France where their ancestors took refuge against persecution in the North, has used some of the same tactics to succeed as the Jews, another persecuted people who are disliked by the Protestants themselves as well as by the Catholic Saint-Xavier group. Although the irony in question here is certainly a factor in the fabula itself, the expression of it is the product of the selection of detail by the narrator-focalizer. In other words, it can be construed that the narrator wished it to be an important component of his narrative; otherwise, it would not have received such a well-developed presentation.

b. Focalization on Concepts of Elevation and Destruction.

The last scene between the narrator and Silbermann is reminiscent of the romantic penchant for placing important psychological scenes in physical settings that strengthen the emotional effect. This one takes place on the fortifications to the west of Paris, in the Bois de Boulogne. There, looking over the city, Silbermann delivers an impassioned soliloquy on the persecution of the
Jews. Towards the end of it, the narrator uses powerful images to describe him:

Tout en parlant, il était allé se placer à quelques pas devant moi, sur une petite élévation que formait le terrain et d'où il dominait l'espace environnant. A travers les larmes une expression superbe avait paru sur sa face; ses lèvres devenues vermeilles, étaient épanouies. C'était Sion renaissant de ses ruines.

Le ciel, ce jour-là, présentait un aspect qui frappait. D'un côté, le soleil, se rapprochant de l'horizon, couvrait la terre d'une lumière orange et faisait imaginer de chaudes contrées méridionales. Et à l'opposé, plus haut, frileusement cachée en partie dans un azur neigeux, une lune pâle transportait l'esprit sous un climat boréal. Sur ce fond qui contenait l'univers, la silhouette de Silbermann se dressait telle une vision allégorique. L'air tremblait sous ses paroles, était fouetté par ses bras. Il semblait le maître du monde. (163-64)

In the second paragraph the narrator focalizes on even higher objects—the sky and the heavenly bodies present in the fabula—to suggest the complicity of the entire universe in Silbermann's dream.

The idea expressed in the above passage, that Silbermann saw himself as a sort of Messiah of the Jews, and even of humanity in general, has been well prepared by the narrator, who earlier focalized on a scene in which the two friends climb up to Montmartre to view the city:
En revenant, nous passâmes par un point, situé au sommet de Montmartre, d'où l'on découvre Paris. Nous nous arrêtâmes. La vue de la ville à ses pieds provoqua chez Silbermann une excitation singulière. Lançant vigoureusement la voix dans l'espace, il développa ses théories et me fit un tableau de la société future. Il affirma sa croyance, à l'amélioration du sort humain et au bonheur universel. [

--Assurer le paradis matériel de l'humanité, qui aura cette gloire? dit-il rêveusement.

Et ses yeux s'illuminèrent comme s'il avait eu l'éclair qu'il pourrait être ce Messie. (81-82)

Here, the narration not only of Silbermann's direct speech but also of the imperceptible focalized interpreted from the perceptible focalized of Silbermann's eyes, gives double emphasis to the notion that Silbermann's future will be a glorious one. The use of the term "Messie"--Messiah--strengthens it even more.

An even earlier image, that of Christ, makes of this latter term an echo as well. The narrator relates that, invited to the Silbermann's top-floor apartment, which offers a splendid view of the city, he had listened to Silbermann's first tirade on the persecution of the Jews. Afterwards, Silbermann, silent at last, "mettait en avant ses deux paumes désarmées, ainsi qu'est représentée la personne du Christ au milieu de ses ennemis" (68).
It is significant that the narrator presents Silbermann throughout the text as a superior, even messianic, being. For the narrator's focalization on heights, beloved by Silbermann, is contrasted to his focalization on concepts of ruin and decay. In the scene on the fortifications, quoted above, he sees Silbermann as "Sion renaissant de ses ruines." The suggestion of this image is that, although exiled from France and forced to work with material goods, Silbermann will one day achieve his dream. But the narrator's situation is the contrary, for he later takes up the image again, saying that it is his own, previously happy, life that is now in ruins and his parents' authority destroyed:

Mais c'était dans notre foyer que les ruines causées par Silbermann étaient les plus sensibles. Les idées en honneur, nos petites lois domestiques, notre conception du beau, tout avait perdu son prestige. Et l'autorité de mes parents devait subir bientôt une déchéance pareille. (170)

This idea is presented as hypo-narrative, because there is no indication that the narrator as character perceived, during the scene on the fortifications, what his life was to be after Silbermann's departure.

c. Focalization on the School.

The school is a place whose physical characteristics are only sketched. Focalization on the school serves
rather to depict it as a social environment in which boys of different religious and social backgrounds meet and in which conflict occurs. In fact, it is a place where those in power (the bourgeois teachers and administration), although not openly bigoted, condone intolerance and come close to encouraging it. For example, selective focalization on the adults reveals their prejudice against the Saint-Xavier group by emphasizing their sarcastic use of the particle before their names, "de Montclar et de Béchellière" (10). When powerful people intervene (the narrator's parents or their friends) the victim of intolerance, not the perpetrators, is forced to leave the school. This victim is Silbermann. Nor is this intervention motivated by concern for removing him from an unjust situation. It is rather because the narrator's mother wants to remove him from her son's environment. To make matters worse, political and religious legislation under consideration stimulates discussion at school about racial and religious differences. These discussions incite the boys in the school to be more aware of their differences. Focalization on two characters serves to present the dominant groups who make up this society in the school, and to emphasize their negative characteristics.

Philippe Robin, "un esprit positif" (22), has been the narrator's best friend. He represents the middle class bourgeois society that makes up the majority of the school
population. Chiefly Roman Catholic, this group includes by extension such individuals as Philippe's shamelessly bigoted uncle Marc. Philippe's character is strongly influenced by this relative. In order to indicate this, the narrator carefully focuses on Philippe's admiration for his uncle's skill in performing outdoor activities during the summer vacation. Acceptance of the uncle as hero causes Philippe to become infected with his uncle's attitudes, for he also adopts his uncle's prejudices. The narrator-focalizer relates a scene in which uncle Marc expresses both his bigotry and his penchant for violence:

Non: nous établissons des fiches, des dossiers; et comme, vois-tu, à la base d'une fortune juive il y a généralement quelque canaillerie, nous suivrons pas à pas chaque youpin suspect, et au moment propice, vlan! nous lui cassons les reins.

Il fit de la main un geste coupant. Sous la moustache rousse, très épaissse, mais taillée court, la lèvre supérieure se retroussa et découvrit, aux coins, des canines fortes. (44)

Philippe listens to his uncle and internalizes what he hears. Later, he says of Silbermann: "Son père [. . .] est un voleur. Mon oncle Marc me l'a dit" (47).

Although Philippe participates in the violence against Silbermann, the narrator's perception of his actions leads him to conclude that this behavior is against Philippe's basic instincts:
Il ne frappait pas bien rudement et, avec sa chevelure blonde en désordre, il semblait un page à ses premières armes. Souvent, nos regards se rencontraient, mais le sien se détournait aussitôt comme pour esquiver la supplication du mien. (86)

Eventually, however, the political activity that stimulated these sentiments passes, and the intolerance goes quietly underground again. But it does not disappear.

Monclar is the leader of the Saint-Xavier group, so called because its members previously attended a lower school of that name. The narrator describes Monclar and the Saint-Xavier thus:

C'était une figure singulière que celle de Monclar. La plupart de ses condisciples de Saint-Xavier, avec leurs membres grêles, leurs mains pâles et quelque signe distinctif reproduisant sur leur visage comme une pièce d'armoiries—un nez osseux et plat, un front resserré ou un galbe féminin—semblaient appartenir à une espèce caduque. Lui, tranchait par sa constitution normale et sa mine de chef. (84)

And also:

De taille moyenne, robuste, les traits énergiques, [Montclar] montrait cet air arrogant qu'il prenait toujours pour pénétrer au lycée. Il lançait des coups d'œil méprisants de droite et de gauche et faisait part de ses moqueries à son compagnon. (10)
The group holds all others in contempt, even the professors:

Et même, en classe, le visage d'un garçon tel que Montclar trahissait parfois un sentiment pire que l'indocilité, comme s'il y eût un ancien compte à régler entre lui et l'homme qui instruit. (57)

The narrator's mother calls Montclar's family "les oisifs" (21) because they have social position--and perhaps wealth--without having had to work hard for it, as she has all her married life. On the other hand, she does not turn down an invitation to the Robin family's home (21), and the reader is left to infer that this is because they could be useful to her family. As with Aiguesbelles, then, focus on the school is actually on characters who represent the attitudes and prejudices of the groups found there.

d. Focalization on the Home.

The narrator-focalizer uses contrast to evoke the essential features of his family home. As character, he has perceived this contrast. His own home appeared humble and plain when compared with Silbermann's sumptuous dwelling in a new chic quarter:

L'appartement, situé au dernier étage, était fort grand. Silbermann m'en fit les honneurs, m'arrêtant devant de magnifiques meubles de marqueterie et faisant jouer l'éclairage au-dessus des tableaux. Je n'avais jamais pénétré dans une maison contenant tant de richesses. L'impression fut telle que, des rayons de soleil
entrant par les fenêtres, je crus à des voiles d'or jetés sur les objets. Je regardais par ces fenêtres. On n'apercevait que des arbres hauts et superbes, ceux du Parc de la Muette, puis, au loin, une ligne ondulée de coteaux, la campagne... Perspective que l'on peut avoir d'un château. Je passais en silence, ne pouvant rien dire tant le sentiment de mon humilité était profond. Je songeai au cabinet de travail de mon père, étroit et sévère, donnant sur une cour, et au petit salon de ma mère, où des meubles anciens, mais bien rustiques, choisis à Aiguesbelles, faisaient le plus bel ornement.

(49-50)

Although the Silbermann home is very spacious, exquisitely furnished and decorated, and has a top-floor view of the surrounding area, there is nothing to suggest that a single object represents or affirms the family's cultural identity: everything is new or has been borrowed from other cultures. In other words, although the home is rich in treasures, evidence is lacking that the objects represent in any way the traditions and history of the Silbermann family, or even of their race.

Everything is to the contrary in the narrator's more humble home, where the most valuable pieces are rustic heirlooms taken from the mother's ancestral home. They are appreciated because they are a direct link to the family's cultural and religious roots: these objects symbolize who they are.
e. Focalization on Vacation Sites.

Description that results from focalization on the sites where the boys spend their summers also contributes to the portrayal of their character and to the action of the narrative. In fact, the selection process as a part of focalization is particularly important in terms of the vacation sites. Aiguesbelles has been partly described in the foregoing: everything about it reinforces a sense of cultural certainty and continuity. The primary narrator describes his own room there and in lyrical language he relates the view that he loved to observe from its window and the exalted feelings of gratitude that he felt for this gift from God:

Ma chambre était située à l'étage le plus élevé de l'habitation. Les murs étaient blanchis à la chaux et le plancher était recouvert de carreaux rouges. [. . .]

De ma fenêtre, je découvais presque tout le domaine. J'aimais à m'y tenir au déclin du jour. J'entendais le piétinement du troupeau qui rentrait à la bergerie. D'un côté, je contemplais, à l'infini, les lignes parallèles des vignes; de l'autre, le clos des mûriers, le bois d'oliviers. Et à considérer cette graisse de la terre dont Dieu m'avait pourvu, j'étais exalté par un sentiment de reconnaissance. (102-03)

His focalization on the Silbermanns' apartment emphasizes the fact that, ironically, they surround themselves with objects borrowed from many cultures rather than with those
that would affirm their status as the chosen people. It is the narrator, who, upon observing his humble ancestral home, deems himself, because of it, one of the elect.

The neighboring city, Nîmes, frequently visited by the narrator's family, symbolizes the broader cultural past of its adopted home, for the city has existed as far back as pre-Roman times. Monuments, place names, geographic features, all contribute to his sense of belonging.

He emphasizes that when Silbermann travels with his father, however, they spend their time in hotels; there is no ancestral homestead for this family of wanderers. David's letters to the narrator describe and judge everything he sees, such as the château d'Amboise. "Il portait," says the narrator, "sur le pays et les gens, des jugements critiques bien rares à notre âge et qui me paraissaient le signe d'un cerveau supérieur" (104); and when the narrator describes his friend's depiction of his travels, he states that "il se plaisait à imiter le style d'un écrivain célèbre" (105). These are perhaps poignant criticisms and brilliant compositions for a person of Silbermann's age, but there is nothing to suggest an emotional experience indicating that he related to them personally: the objects described and the style that he borrows are not representative of his cultural heritage, but are as alien to his past as are his family's treasures.

Unlike the narrator, who, in his emotional description of
the view from his window, expresses his gratitude for his cultural inheritance and thereby identifies himself as what the French would call an "enfant du pays," Silbermann, in his letters, reveals that he is a "déraciné"—a person without roots.

Thus the focalization on places, and on the characters' reactions to them, develops one of the major themes of the narrative: David Silbermann is not yet Moses, leader of a chosen people, but a contemporary model of Ahasvérus, the legendary Wandering Jew.

E. Considerations on Order and Pace.

The major events in *Silbermann* are focused and narrated in strict chronological order. White lines are again used to signal ellipses. Ten white lines appear in the text, nine of which mark ellipses and the other an analepsis. Other analepses occur occasionally, such as descriptions of life at Aiguesbelles that may precede the event in which they are narrated. There is no significant difference in the effect that pauses such as images and description cause in this narrative as compared to *La Vie inquiète de Jean Hermelin*. Although images are technically pauses, they are woven into the narration of the action in such a subtle way that one senses no stopping of its flow.
F. Rules.

Fifteen narrative rules have been detected for the novel Silbermann. They are as follows:

1. The primary narrator-focalizer knows all the events of his narrative, including the end.

2. Physical characteristics are focalized as perceptible focalizeds.

3. Traits of character and strong emotions are focalized as perceptible focalizeds on physical characteristics that accompany the psychological matter, which are followed by qualifying or interpretive statements that give the impression of them being imperceptible focalizeds.

4. A qualified perceptible focalized can be repeated with diminishing use of the qualification.

5. Eventually such a perceptible focalized (one that has been qualified, then repeated with diminishing qualification) can be used as an imperceptible focalized without qualification. Only David Silbermann is focalized in this way.

6. Perceptible focalizeds which are interpreted as imperceptible focalizeds occur reciprocally between two characters simultaneously.

7. The major events are narrated in strict chronology.

8. Ten white lines are used in the text to mark ellipses and analepses.
9. Analepses occur when recollections of life at Aiguesbelles are narrated.
10. Pauses in the form of images are used to suggest the character of the major actors in this narrative. This technique serves as an important element in the depiction of David Silbermann and the narrator's mother, who are the only two characters to receive enough such treatment to create a pattern.
11. Narration of place is used as an important part of the narration of character.
12. The primary narrator may attempt to disguise his true identity with the use of "on," or be suggesting that his view is shared by others.
13. Although the primary narrator generally narrates events as they happened in the fabula, he occasionally makes judgmental statements (hypo-narratives) about events or characters.
14. This personal narrative highlights the existence of the dual nature of the narrator, the two "I's" discussed in connection with La Vie inquiète de Jean Hermelin.
15. Several hints and announcements are noted.

G. Conclusions.

Silbermann consists of two movements: the extraordinary portrait of David Silbermann, and, perhaps less obvious to the unsophisticated receiver, that of his
friend who becomes the primary narrator. However, the narrator's mother is also carefully described and analyzed, in order that the receiver understand how the narrator-character comes to terms with himself.

The primary intention of the narrator-character of Silbermann has been to probe the inner lives of the other characters; it is not to explore them as a means to know himself better, although in the end he has come to a conclusion about himself and others. The purpose of the narration is to tell the story of Silbermann and his effect on the narrator-character's life. The importance of imperceptible focalizeds, those that are derived from the interpretation of perceptible focalizeds, is consequently greater in Silbermann than in the earlier novel. The narrative function that this technique achieves is the portrayal of psychological matter to which the homodiegetic narrator does not usually have access, either in the fabula as one of the characters or as primary narrator. This explains why the narrator-focalizer in Silbermann evolves beyond the point of guessing what the perceptible focalizeds indicate about the other characters' inner life, to a point where the imperceptible focalized is construed directly from the perceptible focalized.

The use of suggestion resulting from the description of place contributes strongly to the characterization of the mother, her son, and Silbermann. By describing his
background the primary narrator seems to imply: "This is what my grandparents and their milieu were like; therefore my mother was like them. I resembled my mother and I had the same struggles and the same failures as she did. This is why I reacted the way I did with the extraordinary friend I had when I began my studies at the grand lycée."

In so far as the characterization of Silbermann is concerned, the evolution of the interpretation of perceptible focalizeds makes it possible for a personal narrator to describe such a psychologically complex and extraordinary character. The technique is not descriptive, but rather suggestive. The narrator-focalizer's characterization of himself as actor in the fabula--in addition to his narrating his relationship with Silbermann--is also achieved by focalization on members of his family, both in Paris and at Aiguesbelles.

The narrative impulse that portrays the character of the three most important actors is essentially the same: it is driven by the power of suggestion. Focalization on Silbermann's facial features suggests certain psychological characteristics. Focalization on the mother's activity does likewise, for it suggests a tireless but unthinking creature. The mother and son are apparently the way they are because they imitate the grandparents and their milieu. By relating what the mother did and by creating hypnarratives in the form of images, the narrator depicts,
through suggestion, the psychological complexity from which springs a conflict between the principles of an urban Frenchman's wife and those of a provincial Huguenot woman. In the part of the action that deals with the drama between mother and son, coming to terms with their own character constitutes the high point. The mother eventually confronts and accepts the impossibility of living up to the parts of her character that have been the motivating factor in her behavior. This change in her attitude is not verbally expressed; rather, it is depicted by the son's interpretation of perceptible focalizeds on her at the moment of her moral crisis. Following her example, the son, too, liberates himself from the same impossible code, though not without a sense of failure.
CHAPTER IV
LE RETOUR DE SILBERMANN

A. Introduction.

1. Résumé of the Narrative.

Quite by chance the primary narrator hears the name David Silbermann called by a porter in the lobby of the hotel in which he is staying. The narrator learns from the porter that a person by that name is staying in the hotel and asks him to give the man his card when he locates him. On his card he requests a meeting later that day. Hearing the name of his friend whom he has not seen in twenty years, and who he presumed to be in America, stimulates him to contemplate his amazing boyhood friend while he takes a walk. The narrator meets David Silbermann at the appointed hour. However, this David Silbermann turns out to be an American cousin of the narrator's French friend. His father is Joshua Silbermann, the "uncle Joshua" who the French David Silbermann said was going to take him in once he was in America. The American is at first reluctant to reveal information about his cousin. Little by little,
however, he narrates his French cousin's life in America.

Thus, the American David Silbermann becomes the first of two secondary narrators. Through him the primary narrator learns that, although his friend had entered enthusiastically into the family business in the gem trade when he arrived in America, his enthusiasm did not last long. He began to scorn his uncle and cousin for their passion for gems and for working only for profit. At dinner, he ridiculed the American version of Judaism. Finally, he admitted that the gem business was not for him, and he asked to be let out of it. Using a small inheritance from his father, and partially supported by his uncle, David established a book store, which offered a selection of the French works that he had loved as a boy in France, as well as publications relating to the Jews. He moved into an apartment over the store. The store attracted young ne'er-do-well Jews who held the same revolutionary beliefs as he, and who admired David's interpretations of the French masters. But the bookstore was a failure.

After that David lived on his own in dubious neighborhoods that his uncle Joshua did not like because they were inhabited by what he called the same Jewish "traders in words" who had frequented David's store. The last straw for uncle Joshua was the appearance of pamphlets on the doors of Jewish jewelry shops, urging the employees
to join the workers in a stand against the owners; one was signed by David himself. After a heated conversation with David, uncle Joshua made the family swear never to make contact with him again. Ultimately, David returned to France to claim his inheritance from his recently deceased mother. His American family had news about him only once again, when they received a letter from a young French woman, who informed them of his failing health.

This woman is Simone Fligsheim, the other second-level narrator. A young medical student, she became Silbermann's mistress when he first returned to France after his stay in America. The primary narrator learns of her existence through the American David Silbermann and locates her. Like the American, she is reluctant to communicate with the narrator, but for more personal reasons: she is married and does not want her husband to learn about her past life with David. Nevertheless, when she is satisfied that it is safe to communicate with the primary narrator, she talks about David's life with her, especially what she considers to be the harmful effect that his family, both the French and the American branches, had on him.

The primary narrator learns from Simone that, as a young man, David led much the same life back in France as he had in America. Living on the portion of his inheritance that he was able to wrest from his mother's second husband, he was in close contact with young Jewish
activists, handed out pamphlets, founded a review, but generally led a tormented life. The primary narrator reads the review after his visit with Simone. That David had been cheated out of the major part of his mother's inheritance by her second husband increased David's feelings of persecution. In time, the wealthy Jews who financed his review withdrew their support on account of David's extravagant positions. After a couple of years, his health began to fail and he finished his last years living in his room as a recluse.

Mischa Herfitz, a rising pianist, became an important part of the couple's life until he left them because David had encouraged him to have an affair with Simone. The discovery that one of his apparently mediocre Christian school-mates had published a fine book shocked David into the realization that he himself had accomplished nothing. Toward the end of his life, he spent hours seated in front of a window, contemplating the view of Notre Dame. Eventually, his mind failed and he fell into periods of delirium. He died, still looking out the window, still dreaming of reaching the heights of the brilliant literary career that the spires suggested to him. However, mixed with those dreams of glory remained the idea of persecution; for he seemed to imagine also that the particles of dust glistening in the rays of light beamed
through the window were an enemy. His last gesture was an attempt to ward them off.

2. Narrative Perspectives.

Seven years passed between the publication dates of the two works, _Silbermann_ and _Le Retour de Silbermann_. The sequel is more complex narratologically than is _Silbermann_. This complexity is achieved chiefly because the primary narrator yields much of his function to two narrators on the second level. The narrative is divided into two parts, labelled I and II, with the American Silbermann and the primary narrator-character conversing in the first part, and Simone Fligsheim and the primary narrator-character conversing in the second. The primary narrator, as the direct receiver of the second-level narratives, also participates actively in parts of their narratives. The secondary narratives actually take up much more space than the primary narrative. There are, therefore, three narratives: that of the primary narrator, which is composed of segments dispersed throughout the entire novel, and those of the two secondary narrators, which, conversely, contain segments of the primary narrator’s. Moreover, there are really two types of narrative by the primary narrator: the one that he relates on the first level independently of the other two, and the one that he narrates on the second level in his role of interrogator.
In the latter case, his text often occurs only because it was first stimulated by the secondary narrator's tale.

B. The Primary Narrator.

Although there is no proof that the same narrator relates both *Silbermann* and *Le Retour de Silbermann*, it is difficult not to assume that he is one and the same. For one thing, the character, David Silbermann, who is discussed but not present in the second narrative, resembles in every way the one with the same name in the first novel. Secondly, the narrator mentions "mon livre" in *Le Retour de Silbermann* in a context that suggests that he wrote the text of *Silbermann*. And thirdly, there are many references in *Le Retour de Silbermann* to the characters or events of *Silbermann*, references such as the ones to "uncle Joshua" and to the scene at the fortifications.

The primary narrator presents not only the exposition of the primary narrative but also the exposition of each of the secondary ones. He also relates information regarding the secondary narrators, such as their appearance and gestures, and makes judgments about their attitudes; other characteristics of the secondary narrators are revealed through their own narratives. And in his capacity of character the primary narrator acts as the solicitor of their narratives, for, without his initiative and
persistence, neither of the secondary narrators' contributions would exist.

1. The Exposition.

The nameless primary narrator reveals himself to be an adult who finds himself in Marseilles trying to decide where to go next, because his vague plans to visit "quelque part en Méditerranée" (63)¹ have been postponed on account of bad weather. He also reveals that he does not mind being in an unfamiliar place, for he says that several literary ideas came to him there that would, he believed, serve him well one day (63). Thus, that he is an adult who is affluent enough to wander the Mediterranean, and who observes life with the goal of creating literary works, is all that he reveals about himself at the beginning. This first passage serves as the exposition that sheds light on the primary narrator and places him in the circumstances in which he will ultimately encounter the secondary narrator, the American David Silbermann. The French David Silbermann never directly appears in this narrative because he has been dead for several years.

Startled at hearing the name of his boyhood friend, the primary narrator-character is overcome by a flood of memories while he takes a walk until it is time to meet

¹Jacques de Lacretelle. Le Retour de Silbermann. Paris: Editions du Capitole, 1929. Subsequent references to this work will be by page number only.
Silbermann. His first thoughts are related in summary and are clearly addressed to the narratee, on whom the narrator confers information related to his surprise at meeting a friend from whom he has heard nothing for so long. The narrator takes for granted that the narratee knows at what fortifications David was last seen—as related in Silbermann—and what book he himself has published in the meantime:

Silbermann! Quel extraordinaire croisement du destin que cette rencontre dans une ville où ni l'un ni l'autre nous n'avions d'attache! Je ne l'avais jamais revu après le jour où il avait si brutalement pris congé de moi, sur le talus des fortifications, frappant du pied, avec rage, le sol qu'il allait quitter. Et il y avait plus de vingt ans de cela. Même après la publication de mon livre, il ne m'était rien revenu sur lui-même. (66)

That he has not seen his friend in over twenty years would place the age of the narrator-character in his mid-thirties, because the boys were in their second year at the grand lycée when they were separated. Thus, if the same narrator related Silbermann, that event would have taken place some time during this interval. The summary passage continues with numerous recollections of the extraordinary qualities that David had as a boy. Some are narrated as scenes, using the iterative form:
Tout en marchant, je le revoyais tel qu'il était sur le banc du lycée, au premier rang, la tête dressée, l'œil aux aguets, levant prestement la main afin de placer un mot destiné à flatter le professeur ou à étonner la classe. Et, à chacun de ses succès, quelle joie méprisante sur son visage qui se tournait vers nous! On voyait ses narines palpiter, comme si ce succès avait ranimé en lui un vieux souffle de gloire. À ces moments, il semblait nous considérer de même qu'un maître son troupeau d'esclaves. (69)

In this passage one notes the use of the same narrative techniques that characterized Silbermann: perceptible focalized are interpreted as imperceptible, and several expressions—such as "comme si" and "il semblait"—indicate the process of interpretation. The reference to David's palpitating nostrils, which inevitably reveal feelings of glory or pride, is also repeated here.

The narrator recalls the contradictions in Silbermann's character. To illustrate these contradictions he relates another scene which demonstrates the considerable fear that his friend had revealed:

Mais, en d'autres occasions, c'était un être tout différent qui se montrait, et cela même avant qu'on eût commencé à le persécuter. On le voyait avancer dans la cour du lycée à pas hésitants, le dos courbé, un masque inquiet posé sur le visage; il faisait de longs détours pour éviter toute rencontre; et, après ces dangers chimériques, quand il approchait de moi, il y avait dans sa
manière de me tendre la main quelque chose de peureux et de triste. (69)

Here, the iterative use of the imperfect tense suggests repeated occurrences of events similar to the ones narrated.

2. The Primary Narrator's Need to Persuade.

The primary narrator-character must convince the American David Silbermann, and later, Simone Fligsheim, to recount the parts of David's life that are unknown to him. Thus, as primary narrator, an important part of his narrative is about his effort to do so. In other words, in his role of character, he struggles to become the narratee of these secondary narrators.

a. The American.

When the two men clear up the confusion caused by the two cousins having the same name, the American invites the primary narrator-character to have a drink in the hotel. Following an ellipsis of one hour, the primary narrator takes up the action when they meet. The conversation at table is only summarized by the primary narrator, who relates what the American told him—as character—about himself, his father's death, and his having taken over the family's gem business. Apparently the American avoids talking about his French cousin, for the primary narrator states:
J'eus quelque peine à le faire parler de son cousin.

--Il a quitté l'Amérique il y a plus de dix ans, me dit-il avec réticence, et déjà, à New York, nous avions presque cessé de le voir. Il est allé à Paris. Ensuite, nous avons eu de ses nouvelles, une fois, par une personne qui nous a écrit. Il était malade. Depuis nous n'avons plus rien reçu. Je ne sais où il est ni même s'il vit. (78)

This appears to be all that David Silbermann is willing to relate about his French cousin. The primary narrator states his desire--as character--to know more about his old friend and he describes the American's reluctance to discuss his cousin. In an attempt to persuade his interlocutor to discuss the latter, the primary narrator flatters the family name:

Ma curiosité, réveillée soudain par cette rencontre, ne se contentait pas de ce bref récit; et bien qu'elle se heurtât visiblement, chez mon interlocuteur, à un sentiment de dignité, je voulus la pousser plus loin. Je lui dis que j'avais été autrefois le meilleur ami de son parent et que son nom m'avait laissé un grand souvenir. (81)

In the face of the American's continued resistance to talk about his French cousin, the narrator-character continues the flattery by relating how David excelled in school, stating that after he was gone, when a student received first place twice in a row, the teacher exclaimed: "C'est
presque un Silbermann!" (81). The primary narrator continues extolling David's extraordinary talent until his companion responds:

--Oui, il était un cerveau plutôt extraordinaire... Mais il n'a pas réussi en Amérique.

Il se tut. Je ne le poussai pas davantage, comprenant qu'il allait continuer maintenant.

--Voyez-vous, reprit-il, en Amérique il y a peut-être place pour tous les Juifs de la terre, mais il n'y a pas place pour un seul Juif romantique. Et mon cousin David était terriblement romantique.

Il se tut de nouveau. Mais ces propos paraissaient avoir remué en lui bien des souvenirs, et, la sincérité de mon intérêt lui inspirant confiance, il me raconta peu à peu l'histoire de son cousin. (82)

Thus by insistence and flattery, even though the American stops talking twice, the primary narrator-character is finally able to prompt his school friend's cousin to tell his story.

b. Simone Pligsheim.

He must accomplish the same with Simone. First, upon arriving back in Paris, under the pretext of gathering information about a servant, he writes her a note requesting a rendez-vous. He describes their meeting:

Dans ce tête-à-tête, j'expliquai franchement mon mensonge et mes raisons de la voir. Aussitôt, sa
voix parut trahir de la peur ou de l'émotion; mais j'y distinguai en même temps une curiosité assez vive; faisant jouer ce sentiment, je n'eus pas trop de mal à obtenir un rendez-vous, et, deux jours après cette conversation, je la vis entrer chez moi. (118)

We do not know what words are spoken during this first brief meeting, but Simone's voice, a perceptible focalized, communicates an emotion, which the narrator-character interprets as fear, mixed with "une curiosité assez vive."

The first meeting lasts only long enough to set up the second.

When Simone arrives at the narrator's house, her first words reproach him for having contacted her, since contact with him could compromise her marriage. Nevertheless, although she has come primarily to request that he not involve her, her body language (perceptible focalized) betrays a desire to talk about Silbermann. It is interpreted as an imperceptible focalized:

Mais, comme elle me disait cela, ses gestes précipités et ses regards avidement posés sur moi me révélaient son désir de m'entendre parler de Silbermann et de me parler de lui. (119)

Simone then narrates the story of David's early days in France, including the deterioration of his relationship with his mother and step-father, and provides some general information on his lack of success in France. The primary narrator makes the following comment:
Je ne m'étonnai pas que, malgré les années, ses souvenirs fussent si nets, car il n'y avait qu'à voir son émotion pour juger de la place que Silbermann avait occupée dans sa vie. (132)

This analysis of the perceptible focalized repeats a technique frequently used in both *La Vie inquiète de Jean Hermelin* and *Silbermann*, an interpretation of a perceptible focalized as an imperceptible one. The narrator's last statement about his effort to persuade Simone to tell her story confirms his success:

Une fois entrée dans les confidences, cette femme continua, et je connus bientôt les dernières années de Silbermann. Elle ne me parla pas d'elle, ou à peine. Mais, en réalité, cette histoire était aussi la sienne, et même, sans doute, la seule qui comptât dans son coeur, bien que, je l'ai dit, elle fût mariée. (132)

3. The Primary Narrator's Focalization on the Secondary Narrators.

Of special importance is the primary narrator-focalizer's role in developing the characterization of the secondary narrators, for it is the primary narrator who interprets how each one was intimately involved with David. First of all, many details about each secondary narrator's character are observed or inferred by the primary narrator. Some of these are signalled in the sections discussed above pertaining to his solicitation of their role as secondary narrators. For example, two observations insist on the
fact that the David Silbermann met in Marseilles is American, and very different from the French one. First:

Il avait parlé avec cet accent loyal, mais un peu dur, qui est propre aux Anglo-Saxons lorsqu'ils sont obligés de porter un jugement sévère sur un des leurs. (77)

And the narrator states later:

[. . . ] on sentait bien qu'il n'avait jamais éprouvé le même enthousiasme ni les mêmes ardeurs que le David Silbermann, né et élevé en France. (78)

Similarly, Simone's voice is interpreted as revealing not only "de la peur ou de l'émotion" but also "une curiosité assez vive" (118). On the one hand she fears that her new husband will discover her past, but she cannot conceal her interest in her old lover. By insisting on these characteristics, the narrator communicates the tension she is experiencing. There remain, however, other important examples of the primary narrator's role in the development of the characterization of the secondary characters.

a. Focalization on and Characterization of the American.

The first focalization on the American David Silbermann is effected by the primary-narrator-character from a distance, in the hotel lobby. This situation is similar to the one in *Silbermann*. That is, the character-focalizer is at a distance, unobserved by the character being focalized:
Je l'aperçus d'abord de profil. Son nez était légèrement courbé, ses lèvres toutes rasées étaient proéminentes; c'étaient bien les traits de Silbermann, un peu empâtés par l'âge et fixés dans ce galbe romain qui est fréquent en Amérique. (75)

Once the narrator learns that this David Silbermann is not his friend but an American, he presents evidence of his own new awareness of this fact, for the subsequent perceptible focalized (already quoted) is on the quality—"loyal, mais un peu dur"—of the American's voice, a quality that he defines as Anglo-Saxon. The observation made by the character-focalizer—whereby he interprets the perceptible focalized—underlines not only the American appearance of this Jewish man but also the American's way of speaking.

Then the American speaks, describing his position at the head of the family business since the death of his father. Again, what is expressed by the primary narrator is the underlying message he deduces through interpretation of non-specific perceptible focalizeds:

Mais sa vanité n'avait rien de trop lourd, car il parlait de ses avantages et de son heureuse position avec une arrière-pensée généreuse. Il semblait dire naïvement à son interlocuteur, quel qu'il fût: "Voilà où je suis, voilà comment j'y suis. Pourquoi ne feriez-vous comme moi?" (78)

After this observation, the primary narrator-focalizer switches to a combination of perceptible and imperceptible focalizeds, which again take up the theme of the
differences between the French and the American David Silbermanns. They share certain physical characteristics, but are truly different:

Par moments, ainsi dans la volubilité avec laquelle il exposait ses affaires, il m'avait rappelé son cousin germain, dont il avait d'ailleurs quelques traits physiques, ce qui expliquait ma méprise; cependant on sentait bien qu'il n'avait jamais éprouvé le même enthousiasme ni les mêmes ardeurs que le David Silbermann, né et élevé en France. Son image, à côté de l'autre visage, vif et chaleureux, que je revoyais dans ma mémoire, ressemblait à celui d'un Lapon. (78)

In other words, the Jew who was born and raised in France had a different level of enthusiasm and fervor than the one born and raised in America--and the inference is that the American had a lesser degree of these qualities. In the interpretation of these perceptible focalizeds, the primary narrator reveals more than a little bias.

Once the primary narrator-character is able to turn the conversation to the French David, the American begins to reveal his embarrassment at having to speak about his French cousin. Following the narrator's statement about how brilliant Silbermann was in class, his American cousin blushes from an unspecified emotion: "Je vis une rougeur colorer le visage de mon auditeur et quelque chose de brillant changea complètement son regard l'espace d'un instant" (81). The primary narrator continues relating
that he always wondered how "ce cerveau extraordinaire avait réussi là-bas" (82). A mute communication is achieved through the interpretation of perceptible focalizeds. These focalizeds consist of gestures—an inquisitive look, and a nod—and introduce a sentence that serves as a one-sentence summary of the American Silbermann's narrative:

Je m'arrêtai et l'interrogeai du regard. Il secoua la tête d'un air sentencieux et légèrement ému, me sembla-t-il. Puis il dit avec calme:

--Oui, il était un cerveau plutôt extraordinaire... Mais il n'a pas réussi en Amérique. (82)

Later, the primary narrator-character encourages his secondary narrator by agreeing with him: "Je fis un signe d'assentiment" (89), and the secondary narrator searches for signs of sincerity, and perhaps reassurance, that he is safe in divulging such sensitive information. In other words, the use of reciprocal analysis of perceptible focalizeds with their consequent interpretation as imperceptible focalizeds continues throughout the text. Not only does the narrator engage in this activity, but he also assumes that he detects it, and interprets it correctly, in his interlocutor. For example:

A cet endroit de son récit, mon compagnon, qui avait légèrement baissé la voix depuis quelques instants, fit une pause et me regarda afin de connaître ma pensée. Je ne dis rien, mais il dut
être rassuré par mon expression, car il continua
d'un ton sans méfiance. (105)

The primary narrator continues to attempt to understand the underlying emotions and truths left unstated by his interlocutor. For example, in the following passage, because he is attempting to analyze and describe complex psychological phenomena, he is able only to state cautiously that he sensed his conclusions. These conclusions are well supported by the observations already made by the secondary narrator:

Je sentais que, malgré la netteté glaciale de son récit, cet homme au masque dur retrouvait avec délices tous les souvenirs qui, à travers la noble figure de son père, le rattachaient à sa race. C'était comme une eau pure où il se baignait. Et si, au début, sa voix, comme il parlait de son cousin, avait été implacable, c'était précisément parce qu'il apercevait, à cet endroit, quelque chose de trouble dans cette eau. (113)

That is, the "good Jewish son" is positively moved by the parts of the memories relating to his French cousin's experience with his family, because those memories cause fond recall of his race "à travers la noble figure de [s]on père." On the other hand, the reluctance to discuss his French cousin at all is stimulated by the embarrassment that "the bad Jewish son" brought to his father, the other family members, and the Jewish community. In the last sentence the "quelque chose de trouble dans cette eau" is
the imperceptible focalized that the primary narrator interprets from the American's implacable voice, and explains the primary narrator's difficulty in cajoling him to talk about a disturbing subject.

b. Focalization on and Characterization of Simone.

Simone's physical description, focalized and narrated by the primary narrator, is, like her lover's, unflattering:

C'était une femme d'environ trente-cinq ans, qu'on n'eût pu dire laide, mais dont le visage un peu trop maigre portait des marques de fébrilité plutôt disgracieuses. Elle rappelait ces figures que l'on aperçoit dans le salon d'attente des médecins, penchées convulsivement sur une vieille revue hors de saison. (118)

Much in the same way as did the American when the primary narrator met him, Simone communicates both negative and positive feelings: in her case, fear and a strong curiosity. These are exhibited in a passage already quoted: "--Aussitôt, sa voix parut trahir de la peur ou de l'émotion; mais j'y distinguai en même temps une curiosité assez vive [. . .]" (118).

This passage reveals the use of the same technique that was used in the American's narrative: the interpretation of perceptible focalizeds. The interpretation of the perceptible focalized of the voice yields an imperceptible focalized: fear or other emotion.
The second imperceptible focalized, "une curiosité assez vive," is derived from the interpretation of undeclared perceptible focalizeds, the object of the verb "j'y distinguai." During the second meeting, Simone comes quickly to the point of her visit: to ask the primary narrator-character to leave her out of the picture. She states this desire emphatically: "Je suis venue avant tout, contina-t-elle, pour vous prier de me laisser en dehors de cette histoire" (119). However, there is a second reason, which she communicates through gestures that the primary narrator-character interprets. Her strong feelings for David and her continued commitment to him are quickly revealed to the primary narrator because, years after her lover's death, this woman, who is now married, still defends her former lover as she did when they were both young. The narrator states:

Mais, comme elle me disait cela, ses gestes précipités et ses regards avidement posés sur moi me révélaient son désir de m'entendre parler de Silbermann et de me parler de lui. (119)

A little further on, other perceptible focalizeds on her suggest--the primary narrator uses the expression "comme si"--that she was indeed standing in for him: "Ses pupilles noires se tinrent fixes, pleines d'orgueil, comme si, à cet instant, elle se substituait à Silbermann" (120). This is a complex example of the use of a perceptible focalized to infer an imperceptible one because the perceptible
focalized is interpreted directly without being defined as a visual phenomenon.

And when the primary narrator-character mentions his unanticipated encounter with the American cousin, her retort is sharp: "--Oh, ceux-là... dit-elle avec une intonation de rancune, je n'oublierai jamais leur conduite" (119). When it is a matter of Simone's strong feelings for David, she reveals them through visible signs, but she is quite willing to express verbally her scorn for those who she believes have mistreated him.

C. The American's Narrative.

The American's narrative is composed of two parts. The exposition to the primary one, already discussed, and the solicitation of the secondary narrator's comprise the first part. The second part consists of the American's narrative about his cousin's life in America.

The unexpected discovery of a David Silbermann and the recollections the name engenders serve as the exposition of the secondary narrative. This section ends with a white line in the same way that changes in focus were punctuated in *La Vie inquiète de Jean Hermelin* and *Silbermann*:

Bien avant sept heures, je retournai à l'hôtel. Il me semblait aller au rendez-vous le plus extraordinaire que je pusse jamais avoir dans ma vie.

[White line]
Lorsque j'entrai à l'hôtel, je vis un homme en conversation avec le portier. Il tenait en main une carte de visite, la mienne, et paraissait demander des explications. (75)

Here, the phenomenon punctuates the change in focus from the narrator's own anticipation of the meeting with his old friend to the action that occurred when he arrived at the hotel. The transition is a natural one, because the narrator returns to the hotel hoping to meet David.

This is one of only six such white lines in Le Retour de Silbermann, a much smaller number than in La Vie inquiète de Jean Hermelin or even in Silbermann, but their presence indicates that Lacretelle continued using this type of punctuation for at least a decade. In this case, it signals a change in focalization from an imperceptible focalized (an emotion) to the narration of action.

After a few minutes the narrator establishes the identity of the American David Silbermann and the fact that he and his family have not had news from the French David Silbermann for a number of years. The American invites the narrator for a drink. There follows a paragraph summary of the first hour of conversation between the two:

Une heure plus tard, j'étais attablé avec lui et nous dinions ensemble. Son bateau partait de Marseille à minuit. Je savais maintenant qu'il était le fils ainé de ce Joshua Silbermann, marchand de perles et de pierres à New York, chez
qui mon ancien camarade était allé vivre après son départ de France. (77)

The first sentence is a simple narration on the first level. The second sentence presents one of the American's remarks, and the third sentence summarizes other facts that the narrator-character learns from him. The summary then continues for several sentences and ends with an inferred direct discourse:

Il semblait dire naïvement à son interlocuteur, quel qu'il fût: "Voilà où je suis, voilà comment j'y suis. Pourquoi ne feriez-vous comme moi?" (78)

The narrator has decided that it seemed that his interlocutor communicated a verbal message to him without saying it openly. This unusual imperceptible focalized—an unspecified focalized—is derived from the multiple perceptible focalizeds that the narrator-character-focalizer has performed on the second-level narrator without stating what they are. This is the technique to which the critic Ramon Fernandez refers in his preface to the Capitole edition of *Le Retour de Silbermann*. There he discusses the "demi-teintes de la suggestion."

En somme le récit-témoin donne une double impression de réalité: la réalité des impressions du narrateur, notée avec la plus grande précision; la réalité des événements dont il a été témoin, rejetée dans des demi-teintes de la suggestion. (31)
Once again, the narrator uses the technique by which a personal narrator can realistically create, through suggestion, the effect of a true imperceptible focalized when there is only the possibility of a perceptible focalized.

The first passage of the meeting with the American cousin, David Silbermann, thus consists of a conversation between the two men, both of whom offer information about the French David Silbermann. These discourses are separated by the narrator's observations of the American's reactions to remarks voiced, and to the latter's frequent pauses--"pauses" used here in its usual sense, not as a narratological term. At each pause by the American, the narrator interrupts the flow of the dialogue by making observations about the other's attitude or expression (perceptible focalizeds); these observations are followed by the narrator's interpretation. These pauses and the hypo-narratives that interpret them communicate the understandably cautious approach that the American takes to the revelation of his family's secrets. The receiver has the illusion of observing, at the same time as the narrator, the slow relaxation of David Silbermann's caution.

The exposition includes statements about the French David Silbermann by both men, who cautiously examine one another's reactions; it provides a richly developed
background for the American's narrative, eventually
delivered almost without interruption. In this narrative,
as in the preceding ones, the interpretation of perceptible
focalizeds makes it possible to narrate the equivalent of
imperceptible focalizeds. The following passage, parts of
which have been quoted in other contexts, illustrates this
narrative method:

--Quand il a décidé de quitter la France,
requis-e, j'ai fait tout ce que j'ai pu pour le
dissuader. Et je n'avais que quinze ans. Mais
j'avais tant d'admiration pour lui... Depuis,
j'ai souvent pensé à sa carrière en Amérique, je
me suis demandé comment ce cerveau extraordinaire
avait réussi là-bas...

Je m'arrêtai et l'interrogeai du regard. Il
secoua la tête d'un air sentencieux et légèrement
ému, me sembla-t-il. Puis il dit avec calme:

--Oui, il était un cerveau plutôt extra
ordinaire... Mais il n'a pas réussi en
Amérique.

Il se tut. Je ne le poussai pas davantage,
comprenant qu'il allait continuer maintenant.

--Voyez-vous, reprit-il, en Amérique il y a
peut-être place pour tous les Juifs de la terre,
mais il n'y a pas place pour un seul Juif
romantique. Et mon cousin David était
terriblement romantique.

Il se tut de nouveau. Mais ces propos
paraissaient avoir remué en lui bien des
souvenirs, et, la sincérité de mon intérêt lui
inspirant confiance, il me raconta peu à peu
l'histoire de son cousin.
Il me dit tout d'abord que Silbermann, à son arrivée aux États-Unis, n'avait manifesté qu'un désir: entrer dans la maison de son oncle afin de gagner de l'argent le plus tôt possible. (82)

The narrator-character's direct discourse at the opening of this passage ends with a comment about David's career in America and his wondering how "ce cerveau extraordinaire avait réussi là-bas." Then the narrator stops and gives his listener a questioning look, which is a perceptible focalized intended to convey a certain message when received and interpreted by the other character. That look is focalized by the American, who does not comment on it verbally. The primary narrator and the receivers of his narrative do not have access to the interpretation that the American made of the perceptible focalized. His response is a gesture, the nodding of his head "d'un air sentencieux et légèrement ému" according to the narrator-character, who focalized and interpreted the perceptible focalized, rendering it quasi imperceptible. The narrator does not attempt to report the many meanings that "d'un air sentencieux" could have had.

"Puis il dit avec calme" is a perceptible focalized that carries a double message. First, it is a perceptible focalized that reports a characteristic of the voice when there is nothing qualifying it. But speaking with a calm voice suggests inner calm as well, which is an imperceptible focalized. With this perceptible focalized, which
has the effect of an imperceptible focalized, the narrator-focalizer suggests that his interlocutor is calmly weighing in his mind the totality of his cousin's career in America, a career which, considering the admiration that the narrator held for David's intelligence, was expected to be very positive.

"Puis il dit avec calme" also serves as the term of transfer of the narration from the primary narrator to the character whose narrated is on the second level. The two succinct sentences that comprise his next statement sum up David's story: he had an extraordinarily bright mind but he did not succeed in America.

"Il se tut de nouveau" is a perceptible focalized. "Je ne le poussai pas davantage" is the narrator's statement of his own action (or rather non-action), but it is not made clear, narratologically, how he understood that David was going to continue. The passage ends with a summary.

In the few pages that comprise the second part of the American's narrative, there are two summary passages and two pauses, which are filled with the primary narrator's observations on the person he was listening to or on his impressions of the strange narrative he was hearing. Then there are several more pages of uninterrupted narrative before David stops again, followed by a very long passage of uninterrupted narrative. The end of the American's
narrative, which deals with Simone Fligsheim's communication with his family, is punctuated by a white line, after which the primary narrator again takes up his narrative about the manner in which the American's narrative was delivered and of his own response to it:

"Elle nous donnait sa propre adresse, au cas où nous eussions souhaité des informations régulières. Je conservai cette adresse, mais mon père nous pria de ne pas répondre. Depuis nous n'avons plus rien su."

David Silbermann s'arrêta. Je l'avais laissé parler sans l'interrompre, sans m'exclamer, tant mon saisissement était grand. Et lui-même, d'ailleurs, m'avait raconté l'histoire tout d'une traite, comme si, malgré les années, malgré les changements de fortune, il n'avait cessé d'avoir ces visions devant les yeux. (113)

A few paragraphs follow in which the narrator relates the details of the American's promise to send Simone's address if he can find it, the narrator's departure from Marseilles for Italy, and the receipt of a note containing Simone's address when he finally returns home. So ends the first secondary narrative, the account of the primary narrator's subsequent inquiries, and the preparation for Simone Fligsheim's narrative.

For the most part, the American's narrative consists of declarative statements such as: "Une fois par semaine,
il venait dîner chez nous, car mon père avait à coeur de conserver des relations avec lui" (96). Occasionally a narration of direct speech—the American's—includes a sentence of direct discourse on a lower level—usually in the voice of the French David—as in the passage that follows:

En effet, lorsque mon cousin eut vingt ans, il dit à mon père qu'il n'était décidément pas attiré par le commerce des pierres, qu'il ne faisait rien d'utile dans notre maison, et qu'il ne pourrait jamais changer. "Il faut qu'on me donne une autre chance", dit-il. Et il exposa le projet d'ouvrir une librairie à New York. (93)

Although the American David Silbermann narrates many things that his father said, some of them when he was very disappointed in his nephew, even very angry, he narrates only one sentence in direct speech. This is a direct quotation of his father's statement that uncle Joshua makes gentle mockery of his nephew's impetuosity: "'Je crois que David réussira très bien, disait-il, mais seulement lorsqu'il saura distinguer une émeraude d'un saphir'" (84). By the singularity of this narrative detail, the secondary narrator communicates to the principal narrator his deep respect for his father as well as the strength of the father's disappointment in his nephew.
D. Simone's Narrative.

The organization of Simone's narrative resembles the American's. For one thing, each narrative has two parts. In each narrative the primary narrator-character participates more in the first part because he asks many questions and because he has to convince his interlocutor to tell his or her story. In the first part of Simone's narrative she is reluctant to talk about the more important aspects of David's life, but eventually opens up, as did the American. At first, all Simone wants to relate are facts about Silbermann's family and how badly they treated him. Her remarks are filled with bitterness. Then, when she has gained confidence in the primary narrator-character, she willingly relates David's life in France until his death; this constitutes the second, or principal part. However, in Simone's narrative, the second part is almost entirely related in the primary narrator's voice.

1. The First Part.

The first part consists of several pages of text. The first section of this is in dialogue form, with Simone doing most of the talking, although the primary narrator asks questions and encourages her to talk about Silbermann. In the second section she still does almost all the talking, because she is interested in relating the deterioration of David's relationship with his mother and her new husband and the gradual reduction of the allowance
that his mother gave him. In other words, she enumerates details that demonstrate how badly other people treated David. In the second part, the principal narrator rarely interrupts.

In the last three paragraphs of the first part, the primary narrator takes great pains to prepare the second part. Following are the beginnings of each of these three paragraphs:

Elle m'avait raconté l'histoire sans s'interrompre et avec une passion visible. Je ne m'étonnai pas que, malgré les années, ses souvenirs fussent si nets, car il n'y avait qu'à voir son émotion pour juger de la place que Silbermann avait occupée dans sa vie. (132)

Une fois entrée dans les confidences, cette femme continua, et je connus bientôt les dernières années de Silbermann. (132)

Maintenant que je vais rapporter son récit à la lettre, sa situation m'oblige à certains ménagements. (133)

The first passage prepares the receiver for the intensity evident in Simone's portrait, the second for the completeness of the secondary narrative, and the third for the passion with which she narrates despite her difficult domestic situation.

Simone, a French Jew as David was, appears to have the same ethnic pride as David and some of his temperament.
The primary narrator infers this by interpreting a perceptible focalized, in this case the pupils of her eyes:

Depuis un moment, ma pensée était arrêtée par une vision et je ne suivais plus bien ses paroles. Silbermann était mort. Un sentiment profond me retenait de parler. Pourtant, sa voix s'étant ralentie, je demandai:

--Ah! il vous avait souvent parlé de moi... Et est-ce qu'il a songé à me revoir, à m'écrire?
--Jamais! répondit-elle.
Ses pupilles noires se tinrent fixes, pleines d'orgueil, comme si, à cet instant, elle se substituait à Silbermann.
--Je serais venu aussitôt... J'aurais fait de mon mieux... balbutiai-je assez pauvrement. Combien de temps y a-t-il de cela? Quel âge avait-il alors? (120)

The fact that the primary narrator is also a character poses certain problems to his narration. First, he has an inner life of his own, a collection of imperceptible focalizeds, that he desires to narrate. The first three sentences in the passage above illustrate this situation.

A transposition of the message into direct speech would be "I was so shocked to hear that my old friend was dead that I wasn't even listening to what Simone was saying."

However, the primary narrator does indeed have access to his own imperceptible focalizeds. In the narrating moment he can recall that in his experiencing moment he was overcome by the vision of Silbermann's death. The bluntness of the short declarative sentence "Silbermann
était mort" reveals his shock. The primary narrator is aware of why he, as a character in the scene that he is describing, was not able to speak. The fact of Silbermann's death is part of the fabula. The narrator's shock resulting from his discovery of this fact also belongs to the fabula. The shock is expressed narratologically by the sign that is created by the sudden change in sentence length from long to short.

That Simone had slowed down her narrative is a perceptible focalized. Although no attempt to explain this is made by the primary narrator, he has already suggested her lapse into troubled thought by his use of ellipsis points: "Non, non, ne me parlez pas d'eux..." Earlier in the passage Simone has said that she held the American Silbermann family responsible for David's death because they had not helped financially. Suggestion is once again effected narratologically by the subtle use of perceptible focalizeds interpreted as imperceptible focalizeds, in concert with the suggestive nature of the ellipsis points.

The answer "Jamais!" is powerful in itself but is part of the fabula. The perceptible focalized, "Ses pupilles noires se tinrent fixes" and its interpretation as an imperceptible focalized function together to associate Simone directly and intimately with her lover, David Silbermann. Thus the level of her attachment to him is made very clear by the use of a perceptible focalized that
reveals in her a characteristic that she has acquired from her intimate involvement with him.

In the second part, Simone continues her narrative with less interruption from the primary narrator. However, whenever the primary narrator relates her direct speech, he ensures that the receiver remains conscious of the fact that she is the source of the narrative, by the frequent insertion of terms such as "dit-elle..." (124), and "reprit-elle" (124), as well as the use of expressions such as "Elle m'apprit que..." (125).

The primary narrator states that Simone used gestures to describe Silbermann in much the same way as his classmates and teachers did, finding words inadequate. The reporting of these perceptible focalized, which in a sense represent part of the secondary narration itself, and which are echoed in the primary narration, is an important factor in the evocation of Silbermann as being worthy of the narrator's attention, for he says:

En effet, je me souvenais bien qu'au lycée, si les professeurs ou nous-mêmes essayions de rapporter un propos de Silbermann, nous nous mettions toujours à gesticuler. Pour décrire le tour d'un prestidigitateur, on est forcé d'employer les mains; de même, pour imiter cet être extraordinaire et sa vivacité d'esprit, nous jugions les mots insuffisants. (132)

The last two paragraphs of the first part are in the words of the primary narrator. The first insists once more
on the importance of Silbermann in Simone's life. This is the last occurrence of such insistence, and prepares the long passage that follows, the subject of which is Silbermann's final years of life. The primary narrator relates it in recounted speech, which really consists of his version of her story:

Une fois entrée dans les confidences, cette femme continua, et je connus bientôt les dernières années de Silbermann. Elle ne me parla pas d'elle, ou à peine. Mais, en réalité, cette histoire était aussi la sienne, et même, sans doute, la seule qui comptât dans son cœur, bien que, je l'ai dit, elle fût mariée. (132)

In the final paragraph the primary narrator gives a clue to the form that the concluding part of Simone's narrative will take. He also attempts to assure his receivers that he is a reliable and responsible narrator:

Maintenant que je vais rapporter son récit à la lettre, sa situation m'oblige à certains ménagements. J'avertis donc que, sauf les traits du visage, sa personne sera, ainsi que son nom, entièrement déguisée ici. (132)

The two components of this passage serve to emphasize the veracity of the narrative that it announces. First, the promise to report "à la lettre" suggests a complete and precise reporting of the facts. Second, by concealing her name and most of her physical description the narrator emphasizes the fact that the source is a real person who could be harmed if identified. The corollary is that this
would not be possible for a person who had had only a casual relationship with David. This also encourages the receiver to be sympathetic towards Simone, and, by extension, towards Silbermann.

2. The Second Part.

What the primary narrator aptly refers to as "les dernières années de Silbermann" (132), comprises the subject matter of the second part of Simone's narrative. This change in focus is signalled by its separation from the first part by a white line. In many ways, this second part resembles a narrative by an impersonal narrator. The following passage serves as an example:

Ce petit groupe se réunissait chaque jour dans une librairie, près de la Sorbonne, qui était tenue par l'un d'eux. Ce fut là que Silbermann eut l'idée de fonder une revue. On parvint, non sans mal, à réunir les premiers capitaux nécessaires et la revue s'appela Les Tables. L'idée de David était d'en faire un bulletin général de l'esprit français, traitant à la fois de littérature, d'art, de questions sociales. (133)

Here, the narrator uses terms such as "ce fut là que" and "on parvint" in ways that emphasize that he is relating a story told by another.

This second part consists of several movements. In the first one, Simone states that, upon arriving in Paris, David and some Jewish intellectuals established a review
called *Les Tables*. The narrator describes the review based on his perusal of it after his meeting with Simone. She has told him the reasons for the review's ultimate failure.

The second movement concerns a young Lithuanian pianist, Mischa Herfitz, to whom David gives support during his first days in France. Simone describes at length Mischa's struggle to survive in Lithuania. Herfitz goes on tour.

In the third movement, David learns that an old school-mate, François Leboucher, has published a book. Although David had ridiculed the other boy in class because he did not learn quickly, the latter was a hard worker. David is overwhelmed by the irony of the success of this Christian boy of peasant stock whom he had called a "crétin"—an idiot (154, 156), and an "âne"—an ass (156) many years before, whereas he, the class genius, has accomplished nothing.

The fourth movement takes up the story again when Herfitz returns from his tour. David encourages him and Simone to spend time together, and eventually facilitates an affair between the two. He seems to derive a perverse pleasure from seeing himself in the role of the betrayed, and this incident strengthens his vision of himself as an unfortunate and persecuted Jew.

In the fifth movement, as the result of his discovery of Leboucher's success and the realization that his own
genius was only that of a student who imitated the masters, David gives up and dies. His last days are spent before a window which faces part of Notre Dame cathedral. It is ironic that David's only success is the appreciation that people expressed when they overheard his descriptions of Notre Dame as he sat outside extolling its beauties to Simone. The narrator himself recalls that David had a predilection for high places when he was young, taking pleasure in feeling that he dominated the world from on high.

Although the last paragraph of the first part of Simone's narration contains the primary narrator's statement "[. . .] je vais rapporter son récit à la lettre," the second part actually consists mostly of the primary narrator's own discourse, which reports from his own perspective what she related. For example, the primary narrator usually talks about Silbermann and Simone in the third person. And yet he attempts to give the illusion that the narrative is related "à la lettre," by quoting a few examples of direct speech. He also makes occasional references to Simone as narrator, such as in "Je me rappelle qu'un jour, me dit Simone Fligsheim..." (134), and "Simone Fligsheim, en me rapportant la chose..." (140).

Another method of reinforcing Simone's imprint on this section is the primary narrator's frequent use of "David," which is Simone's usual name for the title character, in
lieu of "Silbermann," which the narrator normally uses when he is speaking for himself. For example, early in this section Simone mentions the review that Silbermann founded, and later the narrator seeks it out. At this point, he leaves off narrating what Simone has told him in order to comment on the review itself. This commentary is the primary narrator's alone, and includes comparisons between the style of the review and that of Silbermann, the precocious school boy:

Je me pris à penser que sa mémoire d'autrefois n'était peut-être qu'un habile pastiche, et que son âme véritable s'était livrée dans cet écrit gonflé d'imprécações et de visions prophétiques.

(139)

All of this commentary on the review is extradiegetic in relation to Simone's narrative, in which it is inserted, because the primary narrator did not see the review during his interview with Simone Fligsheim, but only later. This makes this passage a hypo-narrative relative to her narrative. However, it is not a hypo-narrative relative to the primary one, all of which was related after the interviews with both second-level narrators and after the primary narrator's investigation of the review. From the perspective of the primary narrative it is no more than another bit of information that the primary narrator recalls and includes in his narrative about Silbermann's return to France.
It is not difficult to detect a subtle shift from the narrator's own comments on the review to information about David's activities, activities related to the review but not reported in it. This change in perspective occurs in the paragraph immediately following the preceding citation:

La publication de la revue cessa après quatre ou cinq numéros. D'abord parce que le succès ne vint pas; et puis, la susceptibilité de Silbermann, son humeur changeante, avaient amené des tiraillements dans la rédaction. (139)

The fact that the publication ceased so quickly could have been obtained by the primary narrator at the library and therefore be a part of his previous hypo-narrative. Or, this information could have been derived from Simone's narrative, in which case it is still part of the fabula, but is accessed by another narrator-focalizer. However, the reasons for the failure of the project could not have been deduced from the review itself, and therefore must have been reported by Simone Fligsheim. That the statement of this fact is immediately followed by a reference to Silbermann's reaction suggests that the whole paragraph is the primary narrator's own account of Simone's narrative. It seems, therefore, that, in this part of the text, changes in level do not have to be signalled by the primary narrator.

Shortly after the previous passage quoted, there is a short anecdote about a rich Parisian Jew of Russian origin,
who declined to support David's review because he did not support David's thesis that there were poor Jews in France. Within this passage there is a precise acknowledgement that Simone was the source of this information. "Simone Fligsheim, en me rapportant la chose..." says the narrator (140). This is another example of the phenomenon just noted, whereby the primary narrator can move from one narrative level to another without giving signals of the change, but in this case he has moved from a hypo-narrative to a recounted discourse.

Mischa Herfitz' role in the novel is two-fold. First, he is a foreign Jew who succeeds in France and the world due to a constant struggle against terrible adversity; this is well detailed in Simone's narrative. Although his success is not stressed in the narrative, it is contrasted to David's failure by its very juxtaposition. The second aspect of his role is that Silbermann uses his kind friend to feed his penchant for the role of the persecuted and suffering Jew. Silbermann attempts this manoeuvre by arranging that the two friends spend time together. Because Simone is the source of this delicate narrative, the narrator uses her voice to present David's reported speech, and even evokes her imitation of the latter's persuasive voice encouraging her infidelity. The subtlety of this narration, whereby the dead David is actually
evoked in the art of pandering, places the responsibility for her transgression more on David than on herself.

The choice of whose narrative voice expresses these sensitive events is a function of the narrator-focalizer, who has several alternatives at his disposal. Consequently, the focalizer's subtle assignment of the responsibility of Simone's and Mischa's infidelity to their mutual friend is a narratological technique. Thus the choice of whether it is the primary narrator-focalizer's voice that narrates or that of a secondary one affects the tone and meaning of the narrative. Although the primary narrator has taken over Simone's narrative for her, the quotations that he uses have as their source Simone's own version in which they were first recounted to him. In this way, the primary narrator seems to conspire with Simone in her attempt to relieve herself and Herfitz from all responsibility for their infidelity.

In spite of the fact that François Leboucher's figure is not sketched in as much detail as Mischa Herfitz', the role he plays is in some ways more important than Mischa's. This is because his accomplishment is a source of irony and because the book that he wrote had a profound effect on David.

In the third movement, as in the one on Herfitz, the most important information comes from David's own reported discourse. For example, just before suffering the
revelation that François, the "crétin," had written a beautiful book, David attempted writing again. After having dictated to Simone for a few days, he made her read his work back to him. After only two or three pages he stopped her. She relates: "--Ce n'est pas du français, ça, dit-il, c'est du juif, esprit et style" (153). After having read François' book he took out his own books and papers from school, and pointed out that he had stood first in four subjects in a single year. For François there was an honorable mention for recitation. Silbermann's comment is: "Eh bien! aujourd'hui, c'est lui qui a écrit ce beau livre, et moi, voilà où je suis" (156).

Attempting to explain, David calls himself the little rabbi who performed marvels at school and in his training at the synagogue, but he concludes: "Mais quand il s'est agi de créer quelque chose, d'écrire un livre, rien, rien... c'est le chrétien qui l'a fait" (159). This confirmation of what the primary narrator has already surmised is more dramatic when directly expressed in David's own words, in the form of reported speech.

The primary narrator hesitates to judge Silbermann without some observable sign that he can interpret. His harshest statement is made in reference to his discoveries when studying Silbermann's writings in the review Les Tables. However, when attempting to explain David's predilection for high places he indicates his uncertainty
by using "peut-être," a term also frequently employed in *Silbermann*. This term of conjecture is used because this judgment is not derived from the interpretation of a perceptible focalized, but rather from all of those recalled from his experience with David, combined with those that his two secondary narrators have observed. Since this concluding passage constitutes a synthesis, here the primary narrator is not following one of his principal narrative practices of evaluating perceptible focalizeds. Here he has entered into pure conjecture:

Peut-être la vue des toits et de cet étroit champ de ciel lui apportait-elle de nouveau un peu de ce vertige, et cela explique-t-il son muet ravissement. Peut-être aussi plaisir et orgueil venaient-ils que, du haut de sa mansarde, Silbermann apercevait au terme de sa destinée lamentable, une vision qui le grisaït, une espèce de royauté, de place éluë: il était le plus malheureux des Juifs. (179)

This phenomenon, which will be classified as an infraction to a narratological rule, serves to permit the primary narrator to come to some conclusions about the behavior of his strange friend, but without giving specific reasons for them.

The final paragraphs of the primary narrator's commentary are an attempt to give a reason for Silbermann's inability to employ his amazing talent in an endeavor that could produce success. He is stimulated to such thoughts
as he contemplates a picture of David just before his death. Simone has just related a scene that describes Silbermann's torment, the mental agony expressed by his crying out, his shouting out of parts of poems, and his reciting entire passages and pieces that he had not read or studied for years. Unlike the passage cited above, this one, although interpretive, is not an infraction because it narrates material—the narrator's perceptible focalized of the picture, and Simone's description of her perceptible focalizeds—from the fabula.

Then the narrator-character sums up, in literary terms, Silbermann's allegiance:

Et comme je considérais cette figure d'un type si étrange, je me pris à songer que les diables qui avaient quitté le cerveau de Silbermann à la minute suprême étaient nos princesses raciniennes et tout un cortège de héros légendaires vêtus à la française. (180-181)

He considers that David, like the Racinian princesses he loved to quote, experienced a tragic life and death primarily because of his own nature. These words will eventually appear, ironically, in a published narrative text. Like Leboucher, therefore, the primary narrator turns out to be a successful French literary figure whose talent David had scorned as a school boy.
E. The Narratee.

The primary narrator-character adds his own contributions to the account provided by each secondary narrator, these parts of the tale being stimulated by what the secondary narrators relate about David and also by the primary narrator-character's relationship with the secondary narrators themselves. Thus two parts of his narrative about David are related in collaboration, he and the other narrator—the American or Simone—shifting constantly between their role as narrator and their role as narratee. In both roles, the primary narrator's contribution is influenced by his relationship with each one of the secondary narrators, as well as by their contribution, as their input is influenced by his.

At another level, the primary narrator's account is also influenced by the presence of the two possible reader-narratees. These are the narratee who has read "the book," presumably Silbermann, and the one who has not. There must be two of them, or the narrator would not assume in one moment that the receiver has read the book, and then talk about Silbermann in another moment as though the receiver knows nothing about him.

Because the primary narrator repeats allusions to David's nostrils, to his joy at being the best in the class, to the scene at the fortifications, and to numerous other characteristics and events, it follows that the
narrator is assuming the presence of the same narratee as in the case of *Silbermann*. The most striking example is the allusion to the scene at the fortifications. This scene is without doubt the one in *Silbermann*, and the assumption that the narratee knows about it is signalled by the use of "des" in "des fortifications": if the narratee were not assumed to be aware of the locale, the statement would be more specific.

However, the primary narrator also remembers and narrates things that he did not narrate in *Silbermann*. Whether or not such a narrative is an analepsis depends on the receiver. If the receiver has read *Silbermann* and perceives the two narratives as parts of one, it is an analepsis. If, however, the receiver has read *Silbermann* and perceives the two works as separate, it is not. If he or she has not read *Silbermann* this question is irrelevant. For example, the following passage would be an analepsis if the receiver has read *Silbermann*. Here, the primary narrator relates a scene that supports his observation of David's prophetic genius and his perverse identification with the underdog. While on a walk the two boys pass a group of old Jewish men huddled together examining the contents of small packets. One man in particular attracts Silbermann's attention:

Quand il l'eût bien observé, Silbermann se tourna vers moi. Son visage exprimait comme une jouissance amère.
Hein !... Il est beau, ce Shylock, me dit-il. Eh! bien, je lui ressemble, je le sais... Si, si, je lui ressemble, c'est le même sang, c'est David Silbermann à cinquante ans, exerçant le métier pour lequel il est vraiment fait. (72)

The bitterness expressed in this scene contrasts with another strong emotion that the narrator recalls while on his walk in Marseilles and which is not mentioned in Silbermann either. This scene illustrates Silbermann's pride. One day as the boys are leaving the school they pass a number of niches along the wall of the building. In each niche there is a bust of a great French man of letters such as Montaigne, Descartes, or Montesquieu. Silbermann adroitly recites appropriate couplets as he approaches each statue. Finally, he draws himself up before an empty niche and cries out:

--Et là, Silbermann... philosophe, romancier, essayiste, qui, dans toute son oeuvre, a si bien su allier aux méthodes et au génie de la France l'esprit critique et la poésie de sa race. (71)

Following a further passage of recollections the primary narrator states: "Et il y avait plus de vingt ans de cela. Même après la publication de mon livre, il ne m'était rien revenu sur lui-même" (66). In spite of the obvious relationship that everything he says in the introductory passages has with the book and the character
of Silbermann, there is no explicit affirmation in *Le Retour de Silbermann* that the narrator is the same in both narratives.

The resolution of these questions requires some conjecture. The narration of details of Silbermann's life in the first pages of the work may serve as an exposition for the narratee or reader who the narrator–focalizer senses has not read *Silbermann*. The narration of details not related in *Silbermann* may be an attempt on the primary narrator's part to avoid repetition for the narratee or reader who has read *Silbermann*. And the repetition of such details as the quivering nostrils may be addressed to readers of *Silbermann*, whom the narrator–focalizer wishes to assure is the same character that he met in the previous narrative.

F. Rules.

A study of *Le Retour de Silbermann* reveals no new narrative techniques in focalization and narration, that is, none that were not used in *Silbermann*. That some of the techniques are applied in a different way does, however, result in some new rules:

1. The primary narrator knows the entire *fabula* before he narrates it.

2. In relationship to the *fabula*, the primary narrator–focalizer influences the rendering of the story when, in
his double role of narrator-focalizer, he reports a character's speech instead of quoting it.

3. This narrative reveals the same existence of the dual nature of the narrator, the two "I"s, as is found in Silbermann.

4. The narrative consists of the narrateds of two secondary narrators in concert with the primary narrator's narrated. Without the secondary narrators there would be no primary narrative.

5. Both of the secondary narrators' narrateds consist of two movements, an exposition, in which they respond to the primary narrator-character's attempts to convince them to talk about David and in which general information is exchanged, and the second movement, which is their actual account of their experience with David.

6. There is evidence that the narrator addresses a narratee who has read "the book" as well as a narratee who has not read it.

7. Whereas in Silbermann there was an evolution in the use of perceptible focalizeds that are more and more directly interpreted as imperceptible focalizeds, this narrative begins with the direct interpretation of them, that is, at the final stage of their evolution in Silbermann.

8. At least two instances of imperceptible focalizeds being derived from undeclared perceptible focalizeds occur.
9. Reciprocal analysis by the primary and secondary narrator-focalizers of perceptible focalizeds occurs frequently.

10. The primary narrator commits at least two infractions when, instead of interpreting one or more perceptible focalizeds, he relies on conjecture to narrate an imperceptible focalized.

11. Changes in levels of focalization occur with or without signals from the narrator-focalizer.

12. Infrequent cases occur of the primary narrator's hypnarratives that relate to, but are not part of, the fabula.

13. There are only six instances of white lines to punctuate changes in focalization.

14. The narration of place does not play an important narratological role in the portrayal of character or in providing reasons for social and personal conflict.

15. Images are used infrequently. We have detected no significant pattern in their use.

16. Only one announcement in this narrative has been identified.

17. Because all three narrators talk about David Silbermann in the past in relation to the time of their discussions, many analepses occur.
Le Retour de Silbermann is a complex narrative because of the interrelationship between the narrators. First, the primary narrator speaks for himself from his position outside the fabula. He also relates narratives that he delivered as a character in the fabula. He relates some sections in which he speaks alone, and others that he narrates in concert with one of the secondary narrators. Furthermore, although both of the secondary narrators relate their own experiences with David, one does not always hear their voice. This is because the primary narrator—whose voice is always heard—relates their discourse sometimes as reported speech, sometimes as transposed speech, and sometimes as recounted speech. All three narrators use direct discourse from the fabula and all interpret their focalizeds on David.

By focusing on a perceptible focalized, the secondary narrator's reaction to the discussion about David, the primary narrator leads the receiver to see that the secondary narrators were as involved with and are still as interested in David as he is. Both of the secondary narrators see David's essential characteristics in the same way as does the primary narrator. That is, David is easily recognizable as the same person in the three narratives. Nevertheless, their characterization of him is influenced by their separate experiences of him. The primary narrator
sees him as a brilliant friend who is badly adapted to his French milieu. The American sees him as an embarrassment to the family. Simone Fligsheim sees him as a brilliant, sickly victim. In the end, the combined characterization by three narrators who know the hero from quite different experiences or perspectives enriches the portrait and underlines the uniqueness of his character. At the same time, the variety of these perspectives affirms his own assessment of himself as misunderstood by all.

The certain identification of the narratee is not established. It must be concluded that the narrator intends to address sophisticated narratees who may or may not have read "the book." The information that is related for a possible narratee who has not read it is sufficient in the exposition, and serves as recall for the reader already familiar with the title character. It can be conjectured that superficial readers would probably not notice these details. Be that as it may, information about David Silbermann that was not narrated in Silbermann adds to his total portrait for all possible narratees, without the danger of excessive repetition for the receiver who has read "the book." In fact, the latter reader might respond to this new material positively, by thinking: "Ah! I did not know that." The result of such careful attention to detail is that the narratives of the two books that were in fact published under two titles can be received separately
because each one is a complete tale. Because *Le Retour de Silbermann* seems a natural continuation of *Silbermann* they are probably best received in chronological order. However, they could even be received in reverse order, since *Silbermann* would then be an analepsis to *Le Retour de Silbermann*, and would serve to describe the youth of the hero and the nature of his relationship to the primary narrator.

For the receiver who has read both *Silbermann* and *Le Retour de Silbermann*, and who is not concerned about the above, compelling similarities in the character by the same name—David Silbermann—and references to other characters and places in *Silbermann* confirm circumstantially that David Silbermann is the same character in both works, and that they are narrated by the same primary narrator. This reader would also be in a better position to perceive the pathetic irony in the contrast between Silbermann's attitude and goals as depicted when he was a boy and the utter failure that he experienced as a man. For example, contrast between the powerful narratives of him on the fortifications, and, later, in his miserable room in Paris underline this irony for the reader who has read both books.
JACQUES DE LACRETELLE INTENTIONALLY SOUGHT TO PORTRAY CHARACTERS WHO, AS HE DESCRIBES THEM, "VIVENT À L'ÉCART DE LA FOULE, INCOMPRISS OU MéCONNUS D'ELLE, ET DISENT 'LES AUTRES' EN LA REGARDANT PASSER." Using a narratological critical approach, this study has analyzed three of his novels related by personal narrators: *La Vie inquiète de Jean Hermelin* has an autodiegetic narrator whereas *Silbermann* and *Le Retour de Silbermann* have homodiegetic narrators. Of the latter two, much of the last tale is related by two secondary narrators to the primary one, who then tells a composite story comprised of his own material and that of the secondary sources. The objective of this study has been to investigate the major strategies that the principal narrator-focalizer and the most important secondary narrators use in these novels.

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A. The Narrator.

Although narratological techniques provide ways of determining whose voice the receiver hears in homodiegetically narrated tales, it is sometimes impossible to determine which of the two "I"s is narrating: the narrator as character or the narrator as narrator— that is, the narrator whose position is outside the fabula. This is because the narrator identifies himself so intimately with the character that he used to be—this tendency is probably stronger in autodiegetic narrators—that at times he does not make a clear distinction between the two. In so far as the identity of the narrator is concerned, it can be noted that narratologists have not yet created a term for a narrator whose name in the fabula is never given in the narrative text, as in Silbermann and Le Retour de Silbermann. This situation has necessitated the use, in this study, of the cumbersome term "narrator-character."

Each of Lacretelle's primary narrators has a different purpose for communicating his narrative. On the surface, the simplest is the narrator of Silbermann, who relates his tale with the apparent motive of telling the story of his extraordinary friend. However, it has been demonstrated that, to some extent, the narrator also paints a portrait of himself. This portrait helps the narratee understand why the narrator-character was inclined to sacrifice so much to protect such an egotistical person as David
Silbermann. In *La Vie inquiète de Jean Hermelin*, the narrator of the confession and the narrator of the journal are one and the same, but his perspectives in the two narratives have been shown to be very different. The narration of the journal is unusual because it is the only section of the three novels studied in which material from the fabula is narrated very close to the time that the action occurred. In fact, some of it is narrated directly into the journal as it is taking place.

That the narrator of the last line in the journal is never identified raises questions about the outcome of Jean's battlefield experience, and the actual motive for writing both the confession and the journal. This uncertainty regarding motive also raises doubts about the identity of the narratee in both accounts. Narratology provides concepts of the terminology with which we are able to identify and attempt to define, if not to solve, these problems.

In *Le Retour de Silbermann*, the primary narrator may be said both to direct and to participate in the narrative in as much as he is an adult in both cases. As director, having encountered the first secondary narrator by chance, he is obliged to convince him to talk about his cousin. Afterwards, he must first locate the other secondary narrator and then persuade her to relate her portion of David's portrait.
Several narrative strategies are used to convey the information that each of the secondary narrators relates in *Le Retour de Silbermann*: the American David Silbermann, and Simone Fligsheim. Even after his death, aspects of Silbermann's character are revealed in the pages of *Les Tables* that are consulted by the primary narrator. The result of three narrators' contributions, through the medium of multiple narrative techniques, is a multi-faceted portrait of an extraordinary character.

The narrator of *Le Retour de Silbermann* has the most complex role, first as the primary narrator, and then as the receiver of narratives by other narrators who relate their experience with Silbermann. The primary narrator not only listens to their narratives, but he also analyzes their response to their own narrative and to himself. The result is a rich texture woven from the three narratives about David Silbermann, and a fourth, which evokes the relationship between the narrators. Although the primary narrator is always present, there is much less direct reference to himself in *Le Retour de Silbermann* than in *Silbermann* or *La Vie inquiète de Jean Hermelin*.

B. The Narratee.

The nature and the degree of the perceptible presence of the narratee evolves in some respects between the first and the third texts studied. First, in *La Vie inquiète de*
Jean Hermelin, the narratee of the confession listens to a narrative that is much in the tradition of the classical French analytical novel. Although there is some use of images, such as in the scene at the window, the primary narrator relates mostly events to describe his own tormented life. With some small changes, in the journal Jean Hermelin could be any soldier in World War I.

The narrator in La Vie inquiète de Jean Hermelin gives the impression of being little concerned with discussing or making allusions to information or events outside the fabula. Consequently, he does not require an erudite narratee, if the latter is assumed to be a French person other than himself. On the other hand, the narratees of the two Silbermann narratives are cultured French people, required to be so because of the numerous allusions to historical, geographical, literary, and political subjects. One senses that the narrators of the Silbermann novels are more aware of their potential public than is the narrator of the preceding novel.

With the bolder assignment of psychological material to perceptible focalizeds beginning with Silbermann, the principal narrators of the two Silbermann novels assume the presence of a more and more diligent and flexible narratee. The receiver has to be diligent because more participation is required now of the narratee. For example, in the confession of La Vie inquiète de Jean Hermelin, the action
takes place in three places, the depiction of each one representing or reinforcing the picture of a different stage in Jean's development. In Silbermann, however, the places evoked reflect and strengthen the picture of the psychology and characterization of all three main characters, Silbermann, the narrator, and his mother, rather than the portrayal of a single one.

C. Focalization.

The more analytical confession in La Vie inquiète de Jean Hermelin contains the highest frequency of narrative in which the focalization shifts from the fabula to hypo-narrative, and in fact the latter constitutes a major part of the principal narrative. Le Retour de Silbermann, on the other hand, contains very little hypo-narrative. All three narrators, the primary one as well as the two secondary ones, are more interested in communicating information about the fabula—Silbermann's life—than in analyzing either his life or their own.

My study of Silbermann reveals an evolution in the use of perceptible focalizeds as they are used in an attempt to understand the psychological state of characters. Beginning with defined ways of associating the observable characteristics with ones that are not, the narrator-focalizer less and less often mentions the means of his technique, to the point where he occasionally eliminates
them altogether. *Silbermann* contains more examples of direct assignment of the qualities of imperceptible focalizeds to perceptible focalizeds than references to perceptible focalizeds for their own sake. From this phenomenon one can deduce an evolution in which Lacretelle's narrators attempt to accomplish two things. First, they eliminate traces of their own presence: for example, by stating that \( a = b \), they avoid saying something like "\( a \) seemed like \( b \)," a statement that suggests that "\( a \) appeared to me to resemble \( b \)." Second, this technique appears to give the narrator-focalizer access to the inner life of his characters, which would normally be inaccessible to homodiegetic narrators. The effect is that the narrator presumably gains knowledge that is normally reserved for heterodiegetic or "omniscient" narrators. This procedure is a function of focalization, not of narration.

In *Silbermann*, focalizeds such as those on Silbermann's nostrils actually correspond to symbols for imperceptible focalizeds that represent character traits. These focalizeds have the same significance when used later in *Le Retour de Silbermann*, and contribute to the compelling evidence that the two novels have the same narrator.

In *La Vie inquiète de Jean Hermelin* the primary narrator observes others' reactions to himself, in order to
achieve his goal of describing and analyzing himself. As narrator he is interested in other characters in his past only because their reactions to him reveal their response to his own character. In other words, they are like mirrors: focalization on them leads, through an interpretation of the focalizeds, back to a sharper focalization on and a more detailed portrait of himself.

In Silbermann, one outcome of focalization on other characters, although not a stated objective, is also the discovery, and perhaps inadvertent narration, of the primary narrator's own character. Focalization on members of the narrator-character's family serves primarily to reveal who he was, but it also serves to contrast the two boys. Indeed, focalization on David Silbermann in Silbermann and on Landry in La Vie inquiète de Jean Hermelin serves the same purpose: they are foils to the primary narrator. In Le Retour de Silbermann focalization on the secondary narrators serves to describe them; unlike in the previous two narratives, this focalization sheds little light on the portrayal of the primary narrator. Although this focalization on secondary narrators contributes to the characterization of David Silbermann, it is not a primary aspect in his portrayal. Regardless of whether the narrator of Le Retour de Silbermann is the same as that of Silbermann, the former is not overtly interested in exploring his own character. That is, his focalization
on the secondary narrators and on his recollections of Silbermann serves mostly to evoke these three other characters.

Significantly, in *Le Retour de Silbermann*, most of the narration of the life of the French David Silbermann is achieved through focalization on the discourse of the two secondary narrators, and, to a lesser degree, through focalization on the secondary narrators themselves. This accumulation of focalizeds on the title character provides further justification for accepting the novel as aptly titled, even though Silbermann is neither primary nor secondary narrator, and is seldom focused on directly at the primary level.

The narrator-characters of *La Vie inquiète de Jean Hermelin* and *Silbermann* are sensitive young men who are able to understand at least some of their mothers' emotional patterns. This ability to interpret perceptible focalizeds makes the closing statement of the passage in the station scene in *La Vie inquiète de Jean Hermelin*, as well as the almost clairvoyant scene between the narrator and his mother at the piano in *Silbermann*, plausible to the receiver. In each of these two works the interpretation of perceptible focalizeds becomes more accessible to the narrator-focalizer when the perceptible focalized is the mother. That this level of penetration into the psyche of another is not achieved in *Le Retour de Silbermann* can be
assumed to be because there is no close relative present. Jean and Adrienne achieve this same deep penetration of one another's thoughts and emotions, but not on such a high level as the previously mentioned characters.

In *La Vie inquiète de Jean Hermelin*, Lacretelle's first and most analytical narrative, a significant number of hypo-narratives are found, mostly in the confession, which consist of the narrator's analysis of events in the fabula. This self-analysis is consistent with the stated objective of the narrative. Such hypo-narratives continue to occur, although in fewer numbers, in *Silbermann*, but are rare in *Le Retour de Silbermann*. Such pauses to contemplate the events in the fabula are, by their very nature, less necessary in the less analytical narratives.

D. Punctuation.

The punctuation of shifts in focalization with white lines, which begins in *La Vie inquiète de Jean Hermelin*, continues, albeit to a much lesser degree, throughout the other two texts analyzed. Ellipsis points also continue to appear in the two succeeding novels. Single-spaced suspension points across the page appear only once, in *La Vie inquiète de Jean Hermelin*. In other words, with the exception of this latter phenomenon, although these techniques are used in all the subsequent narratives, the variety and frequency of this type of punctuation observed
in this first narrative are never repeated. The ostensible reason is that the fabulas of the other narratives, although consisting of a powerful conflict, never again make such a strong dramatic impact on the narrator, either while narrating or in his role as character. We conclude that, in the three novels studied, the autodiegetic narrator experiences, or at least expresses, stronger emotions than the homodiegetic narrators.

Other characters in the fabula do not always communicate in verbal form what they perceive about the character who later narrates the story. For this reason, the primary narrator often interprets his own perceptible focalizeds on others when he attempts to understand their reaction to perceptible focalizeds on himself. Although this occurs in *La Vie inquiète de Jean Hermelin* for obvious reasons, it occurs in *Le Retour de Silbermann* for less obvious ones. Here, the primary narrator is intent on understanding the reactions of the American and Simone to himself so as to persuade them to become secondary narrators. This interpretation of perceptible focalizeds as imperceptible focalizeds is convincing because it resembles what people do in real life.

E. Narration of Images.

Images are used narratologically in all three narratives. They play a principal role in the development
of Jean's association of guilt with erotic feelings in the confession of *La Vie inquiète de Jean Hermelin*, both in the scene at the window and in the street scenes where his imagination endows the passerby with non-human form. It has been seen that, in the journal, the important description of Jean's realization that he is no longer ashamed of the nude figure is narrated in images suggesting a baptism. In *Silbermann* they are fundamental to the development of characterization of the narrator-character and his parents. Images are used sparingly in the three narratives of *Le Retour de Silbermann*. First, the three narrators are communicating with each other pragmatically rather than in a literary way. Second, unlike the primary narrator, who has written at least one book, neither the American David Silbermann, a gem merchant, nor Simone Fligsheim, a former medical student, demonstrates any interest in literary narration. In his composite narrative of his interviews with the American and Simone, the primary narrator maintains a style that is journalistic rather than literary.

F. Narration of Place.

As has been seen, the three places in which Jean Hermelin lives are symbolic of the stages of his psychological and social development. His military life, located away from these places and from his mother, who had
always been present in his life, provides conditions in which he is finally able to deal successfully with others. The bathing scene at Aubréville represents a rejection of the old inhibitions, which include more than just the revulsion to nudity: along with the latter, all past negativity is cleansed away as well.

The focalization on Aiguesbelles in Silbermann serves to narrate the character of the primary narrator-focalizer. Without it his actions might appear bizarre to the narratee. However, once the forces that motivate him are made clear, it is easy to understand why he tolerates, and even admires, such an unlikable person as Silbermann, and why he is finally able to understand his own parents. Through this technique, the narrator-character becomes more comprehensible as well, and his eventual moral compromise more readily acceptable. Similarly, his fascination with one who does refuse to compromise, but who in the end fails to come to terms even with his own family, becomes
times in question; without the secondary narrators there is no fabula.

In other words, the homodiegetic narrator has access to whatever he can perceive from the interpretation of perceptible focalizeds on the other actors in the drama, from what the others tell him about themselves or about others, or from other sources possible in the fabula. In the narrator-focalizer's interpretation of perceptible focalizeds, techniques of suggestion furnish the key.

Finally, although the three novels are all related by homodiegetic narrators, their narrative fabric is different. The choice of the journal and the confession as genres for *La Vie inquiète de Jean Hermelin* provides the opportunity for the narrative contrast that characterizes this text. Effective use of images and description of places also contributes to the narration of character in *La Vie inquiète de Jean Hermelin* and *Silbermann*. In the same way, the technique of having three narrators relate *Le Retour de Silbermann* makes possible the variety of points of view and narrative techniques that contribute to its complex texture. Description of secondary characters and the more frequent direct interpretation of imperceptible focalizeds are the principal techniques that contribute to the success of *Silbermann*. Through careful choice of narrative techniques suitable to each novel's structure,
Jacques de Lacretelle can be seen to exploit the potential of all these three, nominally very different, works of literary art.
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