

THE UNIVERSITY OF HULL

COLOUR SYMBOLISM IN THE WORKS OF GUSTAVE FLAUBERT

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Colour Symbolism in the Works of Gustave Flaubert

The thesis adopts a structural and systematic approach to the study and analysis of colour terms in Flaubert's fiction.

The Introduction highlights how Flaubert has come to be regarded as a problematic writer and how much existing work on his colour terms is in some way lacking in clarity. I proceed to fill this gap in Flaubert studies by elaborating a method of analysis of colour terms which clarifies how meaning is produced by the text. The method of analysis comprises eight stages which are systematically worked through as one considers eleven variables, one or several of the latter coming into play at any stage in the method and which may influence the ultimate type and degree of value-charge carried by a colour term. The method and the variables should be thought of as one ensemble or a methodology for the analysis of colour terms in prose fiction. The methodology is highly refined and is without precedent in that I examine the dual exchange of figurative charging which is always operational between a colour term and its associated referent.

The thesis is divided into five chapters where each text is studied separately. The *Oeuvres de Jeunesse* are experimental writings and Flaubert is testing the figurative potential of colour terms. The chromatic codification is mainly traditional, though a nascent private elaboration may be discerned. *Madame Bovary* represents the peak of literary perfection. All the novel's colours contribute to the overall illusion/reality dichotomy which lies at the heart of the text.

Salambô exploits colour within a relatively limited symbolic arena. *Blanc* and *rouge* underscore the moon/sun opposition with the associated male/female opposition. *L'Éducation sentimentale* illustrates, once more, the central illusion/reality dichotomy and *rouge/rose* are exploited with subtle figurative dimensions in order to bring out differences between the profane and pure woman. *Trois contes* display a reduced colour palette but each tale uses colour to a specific symbolic end. *Un Coeur simple* uses *bleu* in connection with saintliness; *Saint Julien* exploits *blanc/noir* in connection with female/male space and human/animal space; *Hérodiade* uses *rouge/bleu* to underscore essential differences between flesh and spirit.

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INTRODUCTION

The mainstay of much recent Flaubert criticism focuses upon the writer's notoriety as a disturber of fictional peace. In his writings there is an evident shift from the 'comfortable' and readily available signification yielded by the classic nineteenth-century texts to Flaubert's own brand of textual meaning which is, by general admission, problematic. Indeed, his novels have come to be accepted as forerunners of the twentieth-century *writerly* texts associated with modernists like Barthes and Sarraute. As we read, we not only enjoy the spectacle of the text *writing itself*, as it were, but as readers are indispensable to the very process of literary production. It is for this reason that Flaubert is regarded as a *difficult* writer. The reputation he continues to enjoy has given rise to a flourishing critical output, both imaginative and authoritative, and which seeks to exhaust his richly allusive fiction. Some of the more detailed studies on him concentrate on various aspects of his style, namely imagery, symbolism and patterns of allusion, all of which form an integral part of the substructure of his narratives. This substructure, or *le dessous* as Flaubert termed it, is a meticulous organization of symphonically orchestrated detail, seething with symbolic potential (frequently mythical or religious) and which is ultimately assimilated into that mystical and harmonious whole which he conceived of as *la forme*. Flaubert's celebrated doctrine of impassibility favoured the elaboration of a style which would enable the reader to experience directly his text without authorial guidance. Flaubert desists from moralizing or from passing direct judgement on his characters, preferring to shape our inferences through patterns of poetic symbolism which in their own right afford him an effective means of metacommentary on human affairs.

Any reader who has a genuine interest in Flaubert will not fail to

notice his liberal and often remarkable use of colour terminology which, when deftly manipulated, can easily make us feel we are looking at an Impressionist canvas in all its sumptuous iridescence and liquefied luminosity. This is most apparent when intense and striking hues are made to foregather around a particular *tableau*. Critics such as Pierre Monnier¹, Jacques de la Varenne² and Jean Canu³ have long since drawn attention to this facet of Flaubert's work, demonstrating how pictorial effects achieved in his narratives are the results of his careful note-taking during trips to the East where infinitely resplendent tonalities almost overloaded his sensory capacities. Don Demorest in his pioneering study⁴ makes much the same point, but goes a step further by pointing to vistas of figurative import discernible in Flaubert's colour terms. In addition to all this, the abundance of colour terms in the *Correspondance* reveal his predilection for sensory effects - recorded with unreflecting spontaneity - and *bleu*, in particular, is at once linked with a sentimentalism he discredited and with the beauty of poetry.

Fortunately, for our purposes at least, we have today much more ambitious studies on Flaubert. The figurative possibilities of colour have been delineated in several articles which touch upon the notion of colour as representing a fundamental element in Flaubert's aesthetic vision. The fact that more attention has been paid to Flaubert's use of colour than to that of any other nineteenth-century writer suggests that his exploitation of it is a more salient and noteworthy feature of his writings. Studies range

(1) 'Gustave Flaubert coloriste', *Mercure de France* (1.12.21), 401-417.

(2) *Grands Normands, études sentimentales*, 1939.

(3) 'La Couleur normande de *Madame Bovary*', *Publications for the Modern Language Association of America* (XLVIII), 167-208.

(4) *L'Expression figurée et symbolique dans l'oeuvre de Flaubert*, Les Presses Modernes, Conard, Paris, 1931.

from brief footnotes to more comprehensive examinations dealing with colour as an integral and atypical aspect in its own right. There are three American theses and one German doctoral thesis to date⁵ which consider some of the uses Flaubert makes of colour terms in his fiction. There exists also a wealth of material in the form of articles focusing on particular colour terms, often in *Madame Bovary*⁶, and many others looking at colour usage in well-known modern works of fiction⁷. The area of concern is with *bleu*, predominantly, though some critics touch upon symbolic signification issuing from *rouge*,

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- (5) Judith-Poole Knapp, 'Madame Bovary: The Dialectics of Color and Light', *Dissertation Abstracts International*, 41 (1980-81), 1629A, University of Arizona, 1980.

Robert F. Allen, 'A Study of the Adjective in the Characterization of Style in *Le Rouge et le noir*, *Le Père Goriot*, *Madame Bovary*', *Dissertation Abstracts International*, 28 (1967-68), 3629A-3630A, University of Colorado, 1967.

Radmila Lapov, 'Le Vêtement dans l'Oeuvre de Flaubert', *DAI*, 43 (1982-83), 178A, University of Maryland, 1981. An earlier version of this thesis was, indeed, 'Colour Symbolism in the Works of Flaubert'.

Inge Zimmermann, 'Farbsymbolik und Handlungsstruktur im Romanwerk Flauberts' University of Bonn, 1968.

- (6) B.F. Bart, 'Flaubert's Documentation goes awry or what Colour were Emma Bovary's Eyes?', *Romance Notes*, 5 (1963-64), 138.

William Bysshe Stein, 'Madame Bovary and Cupid Unmasked', *Sewanee Review*, 73 (1965), 197-209.

Jutta Lietz, 'Zur Farbsymbolik in *Madame Bovary*', *Romanistisches Jahrbuch*, 18 (1967), 89-96.

Stirling Haig, 'The *Madame Bovary* Blues', *Romanic Review*, 61 (1970), 27-34.

Ole Wehner Rasmussen, 'La Signification de l'adjectif *pâle* dans *Madame Bovary*', *Revue Romane*, 7 (1972), 26-31.

Rita S. Mall, 'The Dream-Merchants: Musicians in *Madame Bovary*', *Hartford Studies in Literature*, 2 (1979), 185-96.

Phillip A. Duncan, 'Symbolic Green and Satanic Presence in *Madame Bovary*', *Nineteenth Century French Studies*, 13, nos. 2 & 3 (winter-spring 1985), 99-104.

- (7) See my Bibliography.

dore, jaune and *rose*. With special reference to Flaubert, much of the critical material is diffuse, highly subjective and fails to accentuate the importance of the internal rigour of Flaubert's narrative structures. Close study of these surveys reveals that there is still much room for a systematic analysis of colour terms. What I propose to do is to draw upon the material already at hand, develop it methodically and analyse the figurative impact of colour terms in all of Flaubert's principal writings with the aid of a new methodology.

Before moving on to outline such a methodology, it is important to have a clear idea of why adjectives of colour are such a unique type of attribute. They are of necessity subsidiary elements in the sense that they will always be associated with a referent. This being said, they possess a striking sensory appeal in their own right and it is this fact which explains the reason for colour terms being invested with certain *conventional* values or qualities. This means that colour terms are ready-made symbolic units and the meaning we attribute to them differs from civilization to civilization and may also differ at a given period of history. This exploration of colour terms will recognize their conventional values of the last few centuries and values attached to them by peoples of the Western world. This enables us to set Flaubert in a context of associations which would have been universally accepted at the time he was writing.

Dictionaries of signs and symbols are available explaining what the conventional values of colour terms are⁸ but these values appear to be far from unified. Colour does mean different things in different cultures and it is now impossible to establish the ground for the conventional value of a colour term which has often been obscured with the passage of time. Colour associations tend also to fluctuate with the changes of custom and fashion. The Ancient Greeks were fond of primitive reds and yellows and Christians partly in revolt against Greek paganism, came to prefer the other end of the

(8) See Alan Whittick's *Symbols, Signs and their Meaning*, J. W. Arrowsmith Ltd., Bristol, 1960.

colour scale, greens and blues and the purity of white. Red has become for them a symbol of sin and bloodshed, and yellow a mark of shame. Christians preferred more remote greens, blues and whites as symbolic of meditation and worship, the projection of interest into the mystic, the supernatural, the life yet unrealized. A later romantic development also associated blues and greens with nature and its poetry, while whites, greys and blacks inevitably spelt the abstract, the psychic and the mystery of the unknown. In some early Spanish ballads there were definite values associated with specific colour terms. Green was the colour of hope; blue symbolized the absence of jealousy; yellow meant sadness and the loss of hope; both black and yellow foreshadowed trouble. Of course, the exploitation of colour in patterns of imagery is nothing new in literature. Writers in the tenth century were manipulating colour terms in heraldic subject matter to produce more than mere sensorial impact. A special use was made of the term *azur*. The code was to all intents and purposes a *conventional* code but the gamut of potential connotations generated was very rich and varied.

Whenever a writer uses a particular colour, then, this age-old legacy is inextricably part and parcel of the term in question. This is all very well if a writer wishes his blacks to connote doom and death; if, however, he wishes to subvert the traditional encoding system and generate his own *private* network of associations then the process becomes problematic, not least because of the authority of such well-established values. There is a third possibility which must not be ignored - one which is essential to the tenets of the realistic presentation of character and the world he lives in. Realist writers by and large sought to reproduce features of the real world. This implies that if a character's coat is black then this is so because people of that time were wearing black coats, purely and

simply. Colour usage in this instance is not symbolic (whether this be conventional or private), but *mimetic*, which is to say that it *mimics* the way things were. Verisimilitude was all-important to the Realist writers of the nineteenth century. Flaubert's stance is an anomalous one, however, for his prose, especially the mature *Madame Bovary*, does what poetry is supposed to do. Flaubert at once uses colour to make a general statement about an aspect of external reality - and this referentiality subtends mimetic sweep - and taps it simultaneously for potential symbolic echoes. When dealing with Flaubert one can never be certain that a colour is functioning on a purely mimetic level. More generally there is an interaction between conventional and private value-charging and where figurative impact is muted the colour is working mimetically. Paradoxically, symbolism is a key feature of this Realist writer's texts.

As a central organizational strategy subtending narrative, colour imagery may grant an insight into a writer's literary aims. R. Dugan in an article on *Salammô* notes: 'La couleur et son utilisation dans une oeuvre de fiction est souvent une clef pour une compréhension plus profonde d'un artiste, de son style, de son point de vue, de ses intentions'⁹. Robert Allen also understands the implications of a writer's use of colour terms and in two leading articles on Flaubert breaks new ground in that he departs from the impressionistic bias which has been the hallmark of so much work done in the field of Flaubertian colour symbolism. Allen's work dates from 1968 and 1969¹⁰. The main point Allen makes and which I

(9) Raymond Dugan 'La Couleur et le faux dynamisme dans *Salammô*, de Gustave Flaubert' in *Essais sur Flaubert*, Carlut, Paris, 1979, 331-44, p. 331.

(10) Robert F. Allen 'L'Atmosphère telle qu'elle est évoquée par les adjectifs-clefs de *Madame Bovary*', *Les Amis de Flaubert*, 33 (1968), 16-25. The sequel is a study of 'Les adjectifs de couleur', *Les Amis de Flaubert*, 34 (1969), 11-20.

will build into my method for the analysis of colour terms is that *frequency* and *context* are the two crucial factors which enable a colour term to take on symbolic meaning. This latter concept will be the backbone of my own refinements. The *context* in which a colour term appears, as I will show, must be considered in the light of several variables which come into play at different levels of the symbolization process at different times. It can nevertheless be said that Allen has provided raw data which demonstrates the ultimate conscious or subconscious aims of Flaubert as Symbolist writer. I shall proceed briefly to schematize Allen's findings and highlight how these are lacking in accuracy and clarity. Allen makes the point that once an adjective of colour has been loaded with ulterior meaning, it is *context-sensitive*, its symbolic impact being significantly increased by the element with which it is linked:

C'est à partir d'adjectifs qui n'ont habituellement pas de valeur symbolique qu'il établit une certaine forme de symbole. Il ne s'agit pas d'un symbole classique donné à priori à un mot pour transformer le texte où l'on l'insère, mais du procédé inverse. Chez Flaubert, le sens du mot se charge de valeur symbolique à la suite des divers contextes où il se trouve placé. C'est le pattern (le moule) qui crée le symbole¹¹.

What Allen is saying is that Flaubert opts primarily for *private* rather than *conventional* symbolism. This is not altogether true as the chapters in this thesis will demonstrate. His method, however, may be verified since he bases his results and interpretations on textual data alone. Allen remains fully aware of the impressionistic effects generated by colour terms, but chooses to stress the importance of *departure from the norm* with regard to adjectival usage. Unfortunately, the chink in Allen's mathematical armour is apparent from the outset of his work and this renders the remainder of his analysis suspect in the extreme. Allen fails to give

(11) Article of 1968, art. cit., p. 25.

the *absolute frequency* of occurrence of colour terms in *Madame Bovary* - that is the total number of colour terms in the entire text; nor does he give the *absolute frequency* of words in the novel - a figure essential to the correct computation of subsequent frequencies. Allen's obsession with the mathematical approach to the study of colour terms is as reductive as the impressionistic readings already referred to in much Flaubert criticism. Unhappily, Allen compounds the felony of reductive reading by basing all his data on a miscalculated *relative frequency* (the number of times a word occurs per one hundred thousand words) and this nullifies the validity of his tabulations in both articles. Allen admits that his method of identifying a *mot-clef* is abstruse: 'Bien que la terminologie et les formules puissent sembler compliquées,....'¹²; and he paradoxically maintains, as we have seen, that *context* is paramount, all the while insisting on the supremacy of statistical analyses which can have only limited scope when applied to literature. Once Allen's numerical distortions have been rectified, the final statement to be made as a direct result of the findings remains unaltered: Flaubert's exploitation of the attribute breaks completely with both his contemporaries and his precursors. It is this uniqueness which makes the study of Flaubert such a tantalizing challenge. Allen makes no attempt to interpret the implications of his data and this means that his 'key adjectives' are disconcertingly devoid of meaning in any useful *qualitative* evaluation. The fact that *vert* and *jaune* are computed to occupy fourth and fifth place respectively in the scale of his standard deviation table is a significant find in itself. However, the quantitative supremacy of both these attributes over *bleu* does not accommodate the possibility of a colour term with a low frequency having massive symbolic impact. *Frequency alone is not a foolproof guide to symbolic impact*. My methodology will correct this potential distortion

(12) Article of 1968, art. cit., p. 16.

by highlighting how a colour term occurring with low frequency may nevertheless have an important symbolic investment. Allen's method has more recently been refined by Adamson¹³ in his study of colour terms in Camus's novel *L'Étranger*. Whereas Allen's calculations go awry, Adamson uses a computer-compiled concordance which provides accurate data at a glance. Adamson has a method which is divided into four distinct stages and at each stage one considers the following:

- (a) *the semantic context of the colour term in question*
- (b) *colour terms in relation to the structure of the novel*
- (c) *the relevance of colour terms in an interpretation of the main character*
- (d) *colour terms as a stylistic distancing device*

Adamson's method is more reliable for two reasons. Firstly, his use of the computer-compiled concordance ensures that not a single reference to a colour term slips through the net; secondly, he understands the true significance of *context* in any authentic evaluation of colour terms. However, the weakness in his method asserts itself when he fails to examine the interaction *between* colour terms appended to similar referents. This notion of looking at homogeneous referents linked with colour terms is a further refinement that my own method of analysis will include, for the cross-referencing between similar referents associated with different colour terms is one of the ways in which the colour becomes charged with varying degrees of symbolic meaning, positive or negative. Another weakness in Adamson's method is his failure to consider the value of the referent in its own right and the ways in which a potentially value-charged element might influence the figurative impact of an appended colour term.

Over the page I have sketched my own method for the analysis of colour terms in table form. Each of the stages of the method and the

(13) 'The Colour Vocabulary in *L'Étranger*', *Association for Literary and Linguistic Computing*, 7 (1979), 221-37.

network of variables are then explained in detail.

METHODOLOGY FOR THE ANALYSIS OF COLOUR TERMS

METHOD

- (a) Consultation of computer-compiled concordances in order to determine the frequency and location of colour terms¹⁴
- (b) Identification of the twelve most commonly found colours
- (c) Organization of referents linked with colour terms into paradigms or sets
- (d) Analysis of the two-way exchange between colour term and appended referent
- (e) Analysis of the metaphoric/metonymic links between colour term and character
- (f) Analysis of the metaphoric/metonymic links between referent and character
- (g) Analysis of cross-referencing where appropriate between homogeneous referents appended to different colour terms
- (h) Analysis of the colour term's overall symbolic value(s)

VARIABLES

- (a) Whether the colour term has a conventional value
- (b) Whether the referent has a conventional value
- (c) Whether the colour term has a private value
- (d) Whether the referent has a private value
- (e) Whether implicit colour terms are to be included
- (f) Whether the referent with which the colour term is linked is literal, figurative, artificial or fantasized
- (g) Whether colour term figures in a prominent position in the sentence, paragraph, chapter or part
- (h) Whether the colour term is in isolation
- (i) Whether the colour term is in a chromatic cluster
- (j) Whether the colour term is focalized
- (k) Whether the colour term figures in a comparison, or a similar rhetorical device, where its impact is boosted by a 'de-realization' effect

(14) For details of the Concordances to Flaubert, see p. 333 of this thesis. (Not available for the *Oeuvres de Jeunesse*)

The methodology comprises a method with eight stages of analysis and eleven variables. Any one, or several, of these variables may be operational at each stage of analysis. My methodology is a refinement of the work done by both Allen and Adamson and is unprecedented in that the referent is seen as playing a major role in influencing the symbolic meaning yielded by the colour term. The first three stages of my method are unaffected by the variables; stages (d) to (h), however, may be affected by one or several. Stage (a) of the method involves the consultation of computer-compiled concordances. Details of frequency and context of colour terms are then noted. The second stage is to identify the twelve colours which have the highest frequency for each of the texts studied. The third stage of the method involves arranging colour terms into *sets*. Each set will contain a number of common referents appended to a similar colour term and may contain any number of *members* (the referents comprising the set) from a single one (rare) to fifty and more. A typical run of sets for, say, *rouge* in a Flaubert novel might be *CLOTHING*, *FACE*, *PARTS OF BODY* and *SKY*. Upper case italics are used when the name of the set is mentioned in order to differentiate it typographically from the rest of the text. An important point to bear in mind when arranging the elements into common groups is that it is desirable to keep the sets as large as possible. Happily, it is possible to do this most of the time in Flaubert; where it is not, one is left with *isolated examples*, and even some of these are worthy of set status. The *CLOTHING* set may contain members such as 'robe rouge', 'camisole rouge' and 'pantoufles de velours grenat'. This is obvious enough; however, stage (c) prescribes as accurate a delimitation of the paradigms or sets as possible. This is where one recognizes that the *immediate* context of the colour term might not be the most useful way of handling it. For instance, if one has a reference to 'plumage rose', 'pattes roses' and

'ailes roses' and if they all belong to a bird, then the most useful set for the purposes of analysis is the *BIRD* set with three members. A quite different example, but where the question of the delimitation of sets is important, might be a reference to 'rideaux de calicot blanc'; what is being highlighted is the *curtain*, the material from which it is made being of only secondary importance. French adjectival agreement, in this case, underlines the alliance of colour and *material*, but it is clear that the curtains, too, are necessarily *white curtains*. Although it is more productive to consider the yield of signifieds produced by curtains and colour within the context of *Madame Bovary*, this may not always be the case. Patterns of suggestion may also be generated by the materials from which objects of a specified colour are made.

Stage (d) of the method for the analysis of colour terms explores a specialized area of study which has been ignored by previous scholars who have worked on colour terms. This is the two-way exchange of value-charging which will always be operative to some extent between a colour and its associated referent. Several things may occur during this process and just what does happen, and to what degree, is determined by stage (d) of the method and variables (a) to (d) inclusive. The myriad permutations are considered as and when they become pertinent during the analysis of individual works. Possible permutations include an example where the appended referent is 'neutral' (meaning that it carries no symbolic charge, either conventional or textual) and so is likely to be wholly affected by either conventional or private associations with which its appended colour term is imbued. On the other hand, the referent in question may be a conventionally or a privately charged element per se, in which case a two-way process is operational; the colour deposits a charge upon the referent and vice versa. This is an area where tension may be generated

in the chromatic arena, for the value of the referent (positive or negative) may repel that of its colour term (negative or positive). This is where the systematic organization of colour terms into sets comes into its own, for the negative or positive value which is finally yielded will be the overall value produced by the sets; this overall value will underpin Flaubert's central themes. By way of example, one might mention the overall value which is produced by *jaune* in *Madame Bovary*. The colour is invested with a negative charge which is wholly private and which underpins a negativity by generating connotations of imprisonment, adultery and financial ruin. The two-way value-charging process between colour term and referent is highly complex. A second aspect of this phenomenon is the process which is operational when a colour term is attached to a traditional symbol (e.g. *serpent*), the referent in this case having enormous authority as it is an age-old symbol of corruption and temptation. If the appended colour term is either traditionally or privately positive in value, then tension will be generated which could theoretically undermine a series of references to the positive colour value and transform its charge into a negative one. Fortunately, referents in Flaubert do not possess this authoritative back-up. A privately elaborated symbol may have an identical effect upon an appended colour term. *Papier* is a potent private symbol (contextually-established) in *Madame Bovary* and this is due to its great frequency and intimate association with Emma. The value disseminated by *PAPER* contributes to the negative significations yielded by the other nine sets for *jaune* in the novel.

Stage (e) of the method is an analysis of the ways in which symbolic meaning is generated by a colour/character association. The symbolic investment will be at its strongest when the colour is predominantly linked with a main character. This is so because all elements in a novel underpin

a text's central themes, and themes in literature are inextricably associated with a principal character's development. In Flaubert, colour terms are structural building-blocks which effectively illustrate his texts' themes, namely the discrepancy between illusion and reality, beauty and ugliness, spirit and flesh. When looking at colour and character, certain relevant variables must also be studied. The complex ways in which method and variables interact will emerge in the chapters of this thesis dealing with individual novels. Stage (f) of the method is closely allied with stage (e), for the sets are made up of the referents linked with colour terms. The largest of all the sets in Flaubert is *CLOTHING*, and given that the elements comprising this set are spatially contiguous with characters, the potential for symbolic charging is high. A character may choose a particular colour out of preference (as Emma does with *bleu*) and this choice makes a statement about the character. Emma's intimate association with this colour is both metaphoric and metonymic and this is discussed at length in the chapter on *Madame Bovary*. Compelling parallels and contrasts may be drawn between different types of character wearing the same colour or between different characters wearing different articles of clothing and of a different colour. From a structural standpoint, this is how the text's symbolic infrastructure manifests itself.

Stage (g) of the method is an analysis of the cross-referencing process which may generate symbolic tension between similar sets for different colour terms. For example, the inherent positivity of blue paper in *Madame Bovary* is offset by the inherent negativity of yellow paper in the same text. In a sense, each very different element undergoes symbolic amplification by the obvious difference between a 'positive' colour and a 'negative' colour used in contexts which highlight respective 'positive' stages in Emma's fictional destiny and 'negative' stages in her development. Cross-referencing on a larger scale - and this may be a mental activity after

the text is closed rather than a phenomenon which actually goes on whilst processing the text - shows how certain colours, for example those in *Madame Bovary*, are structurally opposed in order to underscore the illusion/reality dichotomy at the core of the work. *Jaune* is at variance with *doré*; *rouge* with *rose*; early references to *bleu* and *bleuâtre* with later references to the same colour and shade. This type of colour opposition is not peculiar to *Madame Bovary*, though here it reaches its peak as one facet of literary craftsmanship which makes the novel a work of beauty approaching the realms of poetry.

The final stage in the method is to determine the overall signified for each of the colour terms studied. The symbolic charge and meaning carried by the colour terms will corroborate the negative or positive themes of the texts. This explains why the colours in *Madame Bovary* produce a negative charge and several negative signifieds, for the main theme is that of the destruction which is caused when the real and the imaginary are confused.

The first four variables have been examined in the light of how they function with stage (d) of the method. The remaining seven variables are in need of further elucidation. Variable (e) accommodates the potential that any referent may have to convey a colour image even though that referent is not linked with a colour term. For example, the first time we are introduced to an object in the fictional world its colour may be made explicit. We may subsequently come across the same object on any number of occasions and on these occasions it may have no appended colour term. The *Hirondelle* in *Madame Bovary* is a case in point. The shuttle-service between Yonville and Rouen is effected by this yellow coach, but referred to on only two occasions as explicitly yellow. The remaining twenty-three references to the same vehicle carry the implicit colour term and these *rappels* of the original

colour term are highly significant for two reasons: (i) the high frequency of incidence of the same object and (ii) the intensely powerful metaphoric and metonymic links between it and Emma. Frequency and context will be the overriding determinants when one comes to consider the relative importance of implicit colour terms. This may be possible only in retro-active reading.

Variable (f) probes the myriad referent types with which a colour term may be associated. Referents are of four distinctly different kinds in Flaubert: literal, figurative, artificial and fantasized. Any set may contain one or more members falling within any of these categories. An element in a set could be both artificial and fantasized, or literal and artificial or even figurative, artificial and fantasized. The permutations are, again, numerous and the type of referent under scrutiny along with its colour term is crucial to the aggregate figurative values produced by each set. Figurative referents tend to have greater symbolic potential than literal ones and this is because this type of element often figures in a comparison where the appended colour term undergoes a process of *de-realization*. For example, Emma Bovary's hope of finding a *grande passion* is compared to 'un grand oiseau au plumage rose'¹⁵. Nowhere does such a bird exist in the fictional world. It is an avian fantasy coloured pink and this colour, together with the potential for flight implicit in the bird image, lie at the heart of Emma's sentimental dreams of bliss and romantic fulfilment. Whereas a figurative referent does not exist in the fictional universe described, an artificial referent refers to an object which is real, though artificial, in the fictional world. However, the possibility of an artificial referent being figurative is not precluded, though this is very uncommon. One might include under this rubric the artificial green meadows

(15) See *Madame Bovary* with an introduction by Claudine Gothot-Mersch, Garnier, Paris, 1971, p. 41.

on the wedding cake in *Madame Bovary*¹⁶. A fantasized referent refers usually to focalized objects in the fictional world. On one occasion Emma fantasizes some red fruits¹⁷. The dative of advantage in the sentence - '*... qui va chercher pour vous*¹⁸ des fruits rouges...' - translates Emma's passive stance in relation to her private fancies; and it is this very passivity which is central to her fantasies of attentive male and receptive female.

The impact of the colour term according to its position is accommodated by variable (g). Our enjoyment which is an essential part of the reading process is both emotional and intellectual. Flaubert is undoubtedly a perplexing writer and he certainly makes his reader work hard; so much so, in fact, that the latter feels a part of the final creation. The emotional dimension of colour terms could be defined as an impressionistic apprehension of their sensory appeal. Colour terms may enlist an immediate affective response. *Primacy* and *recency* effects¹⁹ capitalize on the reader's emotional response to narrative by imprinting either an initial or a final association on his mind. Initial impressions are of necessity emotionally charged; later impressions often supersede affective input and rely more on the intellect as data is processed to produce meanings issuing from the text's symbolic deep-structures. Linked with this phenomenon is the importance of *location* of a colour term in a sentence. A good example of Flaubert's famous ternary rhythm occurs at the beginning of Part One, Chapter Nine. The highly symbolic cigar case is for Emma a secret emblem of adulterous passion and it is made of green silk. The qualifying colour

(16) Op. cit., p. 30.

(17) Ibid., p. 36.

(18) My italics.

(19) See Meer Sternberg's *Expositional Modes and Temporal Ordering in Fiction* for a full discussion of these rhetorical devices; John Hopkin's University Press, 1978, p. 209.

occurs at the end of a long sentence, which is also the end of a paragraph. Impressionistically, impact is boosted by the location of *vert*; figuratively, impact is boosted by Emma's metaphoric and metonymic kinship with the green object. This particular example is coincidentally one of a colour term in isolation and the influence this fact may have upon the value-charging process is accommodated by variable (h).

Variable (i) influences symbolic value-charging with regard to the potential effects a group of colour terms may have. A cluster of colour terms normally weakens the impact that a colour in isolation might have. Emma's wedding cake is a riot of colour, a mixture of tawdry decoration and cloying nutriment. The important reference to 'papier doré' which is linked with the novel's other paper references has a muted impact and must be 'taken out' of its context, as it were, so that it is not eclipsed by arguably less significant colour notations. On the other hand, a cluster of colour terms may be highly suggestive. The figurative impact of the five colours of Emma's burning bouquet is not adulterated by the sheer abundance of colour terminology during this short episode. This is to be explained, in part, by the functions of variable (g) - the colours in fact close an important part of Emma's life and close, literally, Part One of the novel. The other explanation is that the appended referents are in each case significant as symbols in the text: the yellow of *dust* (textually and conventionally negative); the figurative red of a kind of *buisson ardent* (a religious symbol which might be seen as a portent of danger and disaster as Emma in effect reneges her marriage vows); the figurative black of *butterflies* (textually-loaded symbols and a conventional symbol of symmetry)²⁰.

(20) Op cit., p. 70. Flaubert may have capitalized on the conventional notion of symmetry inherent in the butterfly shape. This episode of paper burned is structurally paralleled with that of paper torn at the end of Part Three, Chapter One (p. 251). The figurative butterfly - this time white - makes an allusive appearance.

Variable (j) raises the complex question of focalization. When an object in the fictional world is filtered through the sense perception of a character, then the object can be said to be *focalized*. This may be linked with things imagined; but whereas everything that is fantasized is focalized, not all focalized material is part of a fantasy. When Emma first sees Rodolphe he is dressed in 'velours vert'²¹. The colours he is wearing strike her and the metonymic links between colour/Rodolphe and Emma at this point become metaphoric links with regard to Emma's attachment to the cigar case made of *green* silk and which is a symbol of adultery. This kind of metacommentary is directly relevant to Emma, however, for she is undoubtedly sensitized to the *luxe/luxure* association with which green objects are imbued.

The final variable bears upon the 'de-realization' of colour terms and the associated increased impact which such terms carry. This is very close to variable (f) and occurs when the colour term figures in a rhetorical device. Emma's bird is fantasized and figurative - it is built into an extra-diegetic comparison²² - and thus has no existence beyond the fictional reality in which it is embedded. The bird is the *comparant* of the comparison (the *comparé* is the illusory happiness Emma thought she would have once married to Charles).

Colour symbolism enriches both thematic and structural coherence in Flaubert's works. The following chapters will show that he uses colour terms in a skilful way and one which neither subverts entirely nor corroborates entirely the traditional associations of colour terms. What he does

(21) Op. cit., p. 130.

(22) This is the kind of comparison where the *comparant* or the 'comparer' is not a part of the fictional world in which reference to it occurs. The bird is unreal. Where the 'comparer' is an object figuring in the fictional world, then this type of comparison is an *intra-diegetic* comparison.

is to operate *within* the parameters of conventional values but extending them to generate very specific effects with regard to his main characters. As Flaubert reaches the peak of artistic perfection he is able to generate a chromatic encoding which is of a private nature and which functions alongside a traditional encoding to generate different values. Private and conventional systems may co-exist and this must create symbolic tension, for it is the discrepancy in value which distinguishes the one from the other. The *Oeuvres de Jeunesse* are shown to be experimental writings where this degree of sophistication is not developed; the methodology demonstrates how Flaubert's symbolism is conventional, although a nascent private encoding is discernible. *Madame Bovary* will be shown to represent the apogee of symbolic perfection, its colour symbolism being both of a conventional and a private nature. Colour terms are organised to specific ends in *L'Éducation sentimentale* (1869) and *Salammbô*. Flaubert's symbolism underlines essential differences between the sexes in the latter work and in the former it underscores the difference between sacred and profane females. Flaubert is by now an expert in his elaboration of colour symbols and consistent symbolic patterns are in evidence within greater patterns of inconsistencies and paradoxes. The final work to be studied - *Trois contes* - is the only writing where the frequency of colour terms gives an indication of their symbolic impact. Flaubert generates some compelling parallels between animal and human worlds and highlights the radical divergence between spirit and flesh.

As is the case with all literary studies, the plenitude of a text's richness is available only when one is thoroughly acquainted with that text. The methodology for the study of colour terms presupposes a prior knowledge of Flaubert's texts. Only then can one move with sensitivity across their pages, bringing the variables into play where they are relevant at each stage in the method.

CHAPTER 1

The Oeuvres de Jeunesse :
The Quest for Structural and Thematic Unity

By way of an introduction, I consider it essential to point out that in my investigation of Flaubert's earliest experimentation with colour terms I have elected to concentrate on three of Flaubert's *Écrits d'Adolescence et de Jeunesse* which I believe show the depth and breadth of his creative talent at this early stage in his literary career. From 1836 I have selected *Un Parfum à sentir*; from 1837, *Rêve d'enfer*; and from the same year I have chosen *Passion et vertu*, the latter being the prototype for *Madame Bovary* both in theme and in its treatment of the colours *noir, blanc* and *rouge*. Chronologically, *Un Parfum à sentir* precedes *Rêve d'enfer* but the sequence of investigation I have chosen is designed to give a cross-section overview of the varying *genres* with one fantastic and two philosophical tales grouped together. Although the appendix to the thesis contains tabulated charts corresponding to the entirety of Flaubert's early output, it has been necessary for practical reasons to restrict detailed analysis to just the three above-mentioned texts. The three fullfledged *premiers romans* dating from 1840-45 are treated separately and at least for the purposes of my appendix are deemed less organically linked to one another than the corpus of earlier and shorter writings. The tabulated material in the appendix will therefore be based on data taken from the three texts in this latter instance and on twenty-three works in the former. It must be made clear from the outset that the three chosen texts from 1836-7 contain a comparatively high number of colour terms and this fact makes them ideal raw material for a structural analysis such as the one I am undertaking. Had the corresponding data in

the appendix been based on these texts alone, the results would have led to several serious misconceptions bearing upon the true significance of colour terms as they are exploited by Flaubert in his *Écrits de Jeunesse*. For example, the incidence of *rouge* is significantly higher in my selected texts than it is overall and although this colour occurs fewer times than *blanc* both in the texts I have chosen and overall, it has a much higher frequency of incidence than *noir* in my texts, whereas overall this is not at all the case. Given the paramount importance of *frequency of occurrence* of colour terms in quantifying figurative impact and potential symbolic value(s), it is obvious why attention must be drawn to this chromatic unpredictability within the structure of the early writings. The methodology for the analysis of colour terms as elaborated in the Introduction seeks to account for the way in which a colour term becomes invested with symbolic meaning, and incorporates a central mainstay of the cardinal importance of frequency of incidence and the context in which any colour term appears in determining the amount of figurative charging generated by a colour term. In the first work to be treated in this chapter - *Rêve d'enfer* - Flaubert is probing chromatic possibilities but the ambivalence of the story suggests that he has not yet developed a view of things which colour terms might effectively underpin. This is made apparent when the methodology for the analysis of colour terms is applied to these early writings. The variables function to optimum effect in those texts where the faintest symbolic squeaks are audible. In the *Oeuvres de Jeunesse* Flaubert has not achieved the sophisticated symbolic network that will be evident in the later *Madame Bovary*. Colour values are mainly *conventional* values in the early writings and so the range of variables which probe a text's *private* symbolic network will not be applicable. However, the stages of the method must be followed systematically and

care must be taken not to 'force' these early texts to yield meaning which is not there. The methodology for the analysis of colour terms is an elaborate tool and the *Oeuvres de Jeunesse* are *immature* writings which do not possess the rich suggestiveness of later works. The methodology has been refined in order to open a Pandora's box of textual symbolic echoes, the allusiveness of which is infinitely potent in Flaubert's novels. This being said, some fascinating material is yielded in the *Oeuvres de Jeunesse* - material which a less refined and systematic analysis would not succeed in bringing out. The only *real* problem, as will be seen, is knowing when to bring the process of interpretation to a halt.

Rêve d'enfer

The fact that *Rêve d'enfer* is a *conte fantastique* allows Flaubert to exploit the surreal possibilities inherent in colour. Were it not for the tale's grave philosophical content, it might seem little more than a blend of popular cinematic absurdities ranging from a Spielberg nightmare to pure slapstick¹. Whereas in the entirety of the writings for the years 1836-39 *blanc*, *noir* and *rouge* rank highest in terms of frequency of incidence, in *Rêve d'enfer* the order is *blanc*, *pâle* and *rouge*. When one takes into consideration the impact of frequency, this fact could suggest a working out of polar opposites in terms of the colours *rouge* and *blanc*, with *pâle* substantiating the effects created by *blanc*. This is in fact the case and besides the surrealistic potential of odd combinations of colour terms, Flaubert capitalizes on a fundamental opposition between

(1) See various episodes in *Rêve d'enfer* including: 'En effet l'étranger et le duc Arthur étaient collés contre la muraille' (Gustave Flaubert, *Rêve d'enfer, Oeuvres complètes* (Paris: éditions du Seuil, 1964), I, 97). Subsequent references to the text will be taken from this edition.

Julietta and the Duke (*blanc, pâle*) and Satan (*rouge*) and a wealth of incendiary imagery to bolster the differences. This being said, the opposition is by no means clear-cut and many ambiguities are apparent both in the presentation of narrative material and in the characterization of Arthur and Satan. This phenomenon of the undecidability of Flaubert's writings will go a long way in explaining how ultimate meaning often teeters between positive and negative poles of value-charges and how colour terms, while contributing to the overall symbolic picture, themselves waver between fixed values - this is what makes Flaubert both interesting and maddening. Ironically, it is highly likely that this stylistic function is fortuitous in the *Écrits de Jeunesse* and that Flaubert is unsure of the measure of success potential symbolic reverberations will enjoy. In later writings, this identical phenomenon of uncertainty is *actively implemented as subversive policy* and has indeed come to be acknowledged as the hallmark of Flaubert's literary genius.

The major difference between these experimental works and the mature novels, regarded within the framework of colour symbolism, is the manner in which a vivid network of chromatic references functions within a thematically *incoherent* narrative structure in the apprentice works, whereas in the mature writings colour references are symbolically operational within more *coherent* narrative structures. Of course, this in no way alters the ambivalent status of colour terms in any structurally and thematically coherent work, and the value(s) with which any colour comes to be associated frequently remain(s) unstable. It is this very fact which enriches an investigation such as this with increased piquancy.

In the *Écrits d'Adolescence et de Jeunesse* the colour *blanc* reigns supreme in the chromatic hierarchy and comes to assume figurative value - initially purely traditional, but giving way more and more to private -

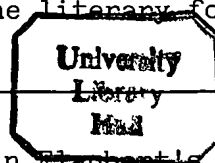
by virtue of its high incidence and potential symbolic impact when examined in relation to *rouge/sang* and to a lesser degree *noir*. The *rouge/blanc* dichotomy, prevailing as a quintessential stylistic device in the early works, becomes gradually muted as we pass to the later *premiers romans* where a *blanc/noir* opposition is much more in evidence with *rouge* as a figurative backdrop of secondary importance. However, *L'Éducation sentimentale* repeats the pattern of the 1836-39 texts with a red/white polarity and in this respect fashions a type of blueprint mould in which mature novels will be cast. An obvious difference between this apprentice novel and the earlier pieces is the quantity of material with which *L'Éducation sentimentale* presents us.

Before embarking upon a survey of the logic underlying the internal structures of *Rêve d'enfer*, it might be useful briefly to schematize some points issuing from study of the 1835 writings, and these may provide a marker for subsequent works. The earliest of the 1835 texts is typical. The principal evocations of colour are those associated with certain substances - *houe* (5 references), *sang* (18 references), *or* (6 references), *goudron* (1 reference), *foin* (6 references) and *marbre* (3 references). In this year of elliptical prose snatches, images of white, and especially light, predominate. Of the 61 adjectives of colour used in 1835, 25% are represented by *blanc* and 25% by *pâle*, applied to the face and to light. Although not as pronounced in the somewhat formulaic and experimental pieces of 1835, the chromatic nub of the subsequent early pieces hinges on the tension generated between on the one hand, beauty (both physical and spiritual), virtue and the purity of the Absolute, whether this be manifest in the quest for love, truth or artistic perfection and on the other, ugliness, corruption, defilement and the abnegation of Truth in the face of physical gratification. This meticulously engineered duality is

appreciably enhanced, I would suggest, by the skilful orchestration of references to *blanc* and *rouge*.

In 1836 *noir* comes to play a more significant part and this colour demonstrates the importance of *impact in context* probed by variables (g) to (k) in the methodology. Although this colour occurs with greater frequency than *rouge*, it never detracts from the potency of figurative amplitude the latter colour generates. On the whole, traditional and romantic connotations are respected by Flaubert in his use of colour in the *Écrits de Jeunesse* where *noir* is the inevitable by-product of the clash between *rouge* and *blanc*. In the early writings, *noir* carries with it the distinctive and unwholesome flavour of *le néant*².

To read *Rêve d'enfer* is to embark on a Faustian nightmare; and it is in this story that Flaubert exploits to the full the fantastic potential inherent in odd combinations of colour terms or colour terms associated with things which we would not normally associate with that particular colour. For example, Duke Arthur, the skeletal, wraith-like figure and would-be alchemist has hair flowing around his shoulders 'en longs flots d'azur' (p. 91), and a silvery skin which is 'blanche comme la lune' (p. 91). The celestial seme is underscored in the adjective of colour pertaining to Arthur's hair and it is in this area that much ambivalence is evident. Arthur tends heavenward both in body - '(il) étendait ses larges bras vers les nues' (p. 91) - and in mind - 'sa pensée qui volait vers les nues' (p. 91). He is portrayed as something of a Christ-figure, sent to this world to suffer and set an example to mankind, though of what is not specified. The association of Arthur with heaven is corroborated by references to the literary *nues* and the literary form of the adjective



(2) See Dennis Porter, 'Mythic Imagery in Flaubert's *Oeuvres de jeunesse*', *Australian Journal for French Studies*, 9 (1972), 148-60, p.50.

bleu. Moreover, *azuré* is a very rare adjectival form and this fact alone reiterates Arthur's otherness; he is a superior being, one destined eternally to suffer. It is posited by the narrator at the opening of the tale that Arthur is 'Satan incarné' (p. 90) and that he is 'infernal', a 'démon', 'damné' and an 'enfant de l'enfer' (p. 91). On the other hand, he is an 'esprit céleste', a 'nature supérieure' and has in his bearing 'quelque chose des anges' (p. 91). Is he perhaps a harbinger of the second coming or a minion thrown up from the brimstone of hellfire? Maybe he is quite simply unreal, a 'rêve fantastique' (p. 91) - and the azure of the hair would support this, too - who harbours fantastical thoughts: 'Un jour il voulut être musicien, il avait une idée sublime, étrange, fantastique ...' (p.92). The value-charging *bleu* is implicated in does not resolve the problem of Arthur's identity as either a benign or a malevolent being. Traditionally, the colour connotes the ideal, the spiritual and thus carries a positive charge. Despite the appellations and the infernal qualifiers bearing on Arthur's diabolical origins, the overriding impression is one of an *essentially good being*. He has fallen 'de si haut' (p. 92) which is to say he is descended from a *blue* medium, a heavenly environment and it is the earth's iniquity which is responsible for corrupting his fine and noble spirit (p. 92). Arthur claims to be like Satan, to have no soul, to be all body and purely physical. However, Satan is a soul only and would dearly like to possess a body in order to satisfy his carnal desires. Arthur's claim that he has no soul is belied by his swifter means of locomotion - his wings allow him to be air-borne - and once again the celestial seme is underscored. When Satan 'conjures up' Arthur before Julietta in an attempt to stir his flesh to sexual passion, the Duke's hair is depicted by its unusual and surreal blue colour and his eyes are explicitly of a heavenly kind: 'ses cheveux étaient bleus et

ses yeux avaient un éclat celeste' (p. 97).

The Good/Evil, Matter/Spirit dichotomy generates a considerable amount of symbolic tension in *Rêve d'enfer* and the confusion and uncertainty in the narrator's own mind as to who represents what is foregrounded (perhaps unwittingly) in the epic struggle as Spirit and Matter grapple: 'C'était deux principes incohérents qui se combattaient en face; l'esprit tomba d'épuisement et de lassitude devant la patience du corps' (p. 99). The very incoherence of these 'two principles' is underlined, I would suggest, by a network of referencing focusing specifically on the *bleu/blanc* and *rouge/sang* opposition with *noir* as a backcloth of total undoing and eternal damnation.

Bleu occurs on seven occasions in *Rêve d'enfer* and for the purposes of a structural analysis the referents to which the colour is appended may be divided into two sets - *HAIR* and *SKY*, the former containing four members and the latter three members. The valorizing impact of the colour stems from three areas:

- (a) traditionally the colour is heavily semanticized as valorizing material, bestowing a positive charge on its appended referent or on the approximate context in which the colour appears;
- (b) in *Rêve d'enfer* ideal blue appears as *bleu* only twice, the remaining five references suggesting an even more saturated and idealized form of the colour - *azur/azuré*;
- (c) the colour occurs in contexts which figure either the Duke or Julietta and within the context of the narrative these two people are diametrically opposed to the evil Satan who is habitually associated with *rouge* (though not exclusively so).

Even though the literary *azur* militates against a potentially negative value-charging process, the more mundane *bleu* is no less surrounded by essentially valorizing material when it is applied to Arthur's hair: 'Arthur marchait ... prenait plaisir à sentir le visage effleuré par sa chevelure bleue et soyeuse' (p. 93). Arthur refers to his silky hair as proof that he is not human, that he is fantastic, divine: 'Un homme? Satan! ... en as-tu vu: des cheveux comme ceux-là? - et il montra sa chevelure bleue' (p. 98).

This is one application of *bleu* in the *Écrits de Jeunesse* which promotes Flaubert's mastery as an impressionist writer; the appeal of the undulating blue hair is sensual in the extreme. This impression is picked up at the tale's close. Part IX of the story lends a cyclical air to this almost incantatory drama of the struggle between man's duality and his failure to reconcile spirit and body. When Julietta declares her demoniacal passion to Arthur the night sky is 'toute blanche, toute azurée' (p. 100) as though the repetition of the colour of the ideal in some way proclaims the restitution of the forces of Good as Satan's sway is vanquished and all trace of *rouge* marking the progress of His influence throughout drains away, like the draining off of poisoned blood from a septic wound. Arthur's kinship with the celestial is reinforced by those three references to the adjective *azuré* after the failure of Satan to tempt him to love. Arthur is portrayed as an impassible, passionless figure who has none of the drives and requirements of mere mortals and whose connection with the blue of heaven emphasizes his spirituality. He appears as a spirit trapped within the confines of the flesh; he is 'charnelle et divine dans sa matière' (p. 99) and his dominating attribute is that of *froideur*, making of him a marmoreal, statuesque being. As Julietta plants kisses on Arthur's unresponsive body, he remains unyielding and gazes

heavenward, toward the 'ciel azuré' (p. 100), not aware that he has a 'réalité céleste' (p. 100) before him - and the epithet *céleste* is just one of many that links Arthur and Julietta. Following her desperate suicide, we have yet again that same description of the blue sky, the azure sky, relayed in a kind of narrativized Greek chorus: 'Et la nuit était belle, toute calme, toute azurée comme la mer' (p. 100) and death which has preyed without discrimination in the tale (and its ubiquity is implicit in the five references to *le néant*) is now unbridled as waves die and debris is washed up, bringing with it the corpse of Julietta herself.

Bleu/azuré is a relatively minor structural device used to highlight the disunity evident in the portrayal of the central character where the nexus between the 'démon' and Arthur is obscured (both Arthur and Satan are referred to by this identical noun) and the initially unprepossessing alchemist is gradually etherealized and so valorized as a representative of Good, predestined to conquer Evil and resist the corrupting power of the flesh. This process is accompanied by a proliferation of external references to blue, either directly or indirectly implicating Arthur. Although Julietta, Arthur and Satan all share chromatic similarities, the main opposition is between the Tempter Satan who is predominantly red and the tempted Arthur and Julietta who are predominantly either white (principally) or pale or blue. If we distil this scenario one stage further we are presented with a central *bleu/rouge* opposition where tempted and tempter symbolize Good and Evil. Julietta is not as closely associated with the valorizing *bleu* as Arthur for she succumbs to temptation, and the fire and the heat implicit in her all-consuming passion, inspired by Satan, make her akin to Him and set her apart from the cold, unfeeling Duke who is more systematically linked with the *absence* of heat or fire:

'Le duc Arthur d'Almaroës était alchimiste, ou du moins il passait pour tel, quoique ses valets eussent remarqué qu'il travaillait rarement, que ses fourneaux étaient toujours cendre et jamais brasier, ...' (p. 90).

However, Julietta has in common with Arthur the fact that she is victimized by Satan and the *blanc* the first two share is tainted in Julietta's case by the *rouge* of the Devil. One of the story's most striking networks of imagery, peripherally related to colour terminology, is incendiary imagery, the fire motif, and Arthur's and Satan's status as 'principes incohérents' (p. 99) is re-affirmed by a web of fire images which serve to collapse oppositions between them and so undermine the central soul/body duality.

When Satan manifests Himself for the first time, there is a potent contrast between the accumulation of references to cold, ice, darkness, snow, satin and silk which are all linked with Arthur, and the brilliance and concomitant heat and radiance linked with Satan. He has 'yeux qui flamboient' (p. 93) and there is a similar contrast prior to His appearing before Julietta. She is initially associated with white (her person) and is subsequently associated with white animals and Satan's hail of flames enhances this colouring, all the more so as Julietta blanches with fear (p. 95). A further detail focuses attention upon His fiery eyes: 'ses yeux brillèrent comme deux charbons' (p. 96); and it is this detail which forges a link between Him and Arthur, for the Duke, previously, was observed in a fantastical glow emanating from the flare of the 'charbons' in the fireplace (p. 93). During the final struggle, Satan's eyes 'flamboyèrent' (p. 99) and a later reference to Julietta betrays His all-pervasive influence: 'elle ... avait les yeux creux et ternes (these two epithets are applied to Arthur's eyes, see pp. 93 & 92) qu'éclairait une étincelle d'enfer' (p. 100). The passion He arouses in her is a 'feu

brûlant' (p. 98) which causes her lips to be similarly 'brulantes' (p. 100).

Blanc has the greatest frequency of incidence in *Rêve d'enfer* with 22 occurrences and along with *bleu* and *rouge* is exploited for its symbolic potential. The set divisions for *blanc* are *FACE*, *PARTS OF BODY*, *ANIMALS*, *SKY* and *NATURAL WORLD*.

The five references to white hair pertain to Julietta and her family. She is on four occasions seen with white hair and this reiteration comes within a very short textual space, for the purpose is to highlight the degenerative process which is the direct result of unrequited love (p. 99). The *HAIR* set for *blanc* establishes parallels with both *rouge/sang* and *bleu*. The surreal hue of Arthur's hair has a correlation in the almost surreal fashion in which Julietta's hair is transformed from *blond* to *blanc*, and the change is explained by the narrator: 'Ses cheveux étaient blancs, car le malheur vieillit' (p. 99). The blue/white axis monopolized contextually by Arthur and Julietta has the fantastical as common ground and this is taken one step further in the miraculous transformation of milk into blood and this phenomenon of *sudden transformation* is common to both hair (Julietta's) and milk (a white cow's, and metonymically linked with a 'white' girl).

Although the white of Julietta's hair is due to premature senescence, the conventional sense of purity is corroborated by virtue of the fact that she is sixteen years old, a simple cowgirl, beautiful and so ideal game for the corrupting influence of Satan. The girl's purity is continually reaffirmed by the close association of her with the colour *blanc* and Flaubert is capitalizing on a conventional code of colour symbolism whose authority is paramount. Julietta has 'dents blanches' (p. 91). This single similarity forms a symbolic bond between the two figures who will

be assailed by Satan with his 'dents verdâtres' (p. 98). The ugliness of the teeth colour mirrors His ugly dominion and highlights the beauty and purity of the innocent (Julietta) or the untaintable (Arthur). There is, however, a negative aspect implicit in the colour of Arthur's teeth – and this issues from the context in which the detail is embedded, generating a classic tension between positive and negative value-charging. We have gained a knowledge of Julietta's background and character from a steady accumulation of narrative details, and the very context in which the mention of her white teeth is placed emphasizes her purity (fair hair, pale complexion and even the whiteness of her cows). In the case of Arthur, context sensitizes us to the undeniably infernal facet of his character; we know he is withdrawn, leads a cloistered existence, is of a bilious temperament. The reference to his teeth is set in a context of repulsive detail: 'lui dont les dents blanches exhalaien une odeur de chair humaine, eh bien, cet être infernal, ce vampire funeste n'était qu'un esprit pur et intact, froid et parfait, infini et régulier, ...' (p. 91). Flaubert is able at once to highlight Arthur's odious nature by applying an identical descriptive detail to him and to Julietta; but rather than subvert a carefully established code of innocence conveyed traditionally by *blanc*, it is clear that the applications of the colour are intended to be divergent. In the case of Julietta we have a literal application; in Arthur's case, a fantastic one where the sensory impression of a clash of *blanc*, *bleu*, *vert* and *rouge* creates a quasi-surreal effect.

A similar phenomenon is discernible in the *PARTS OF BODY* set. As already noted, *blanc* is systematically applied to Arthur and to Julietta. He is seen on three occasions with a 'corps blanc' (pp. 95, 97 & 98); on two occasions with a 'peau blanche' (pp. 91 & 92); and Julietta on one occasion with a 'cou blanc' (p. 95). That the *blanc* of Arthur's skin is

something of an anomaly is hinted at in the text: 'As-tu vu chez aucun d'eux un corps blanc comme la neige ...' (p. 98). Julietta's 'cou blanc' is suggestive of youth and beauty and the one reference to her 'vêtements blancs' (p. 99) consolidates her innocence. If Arthur's negative outlook on life is affirmed by things black associated with him (and Flaubert is exploiting a traditional code of symbolism), then Julietta's spontaneity is affirmed by her naivety which almost contaminates the animals with which she works. Her 'vache blanche' (pp. 96, 97 & 98) will be tainted by Satan and there exists an implicit indication that an analagous process of contamination is going on in connection with Arthur. The dilapidated castle he inhabits in Germany is full of unlit corridors and its previous owners, like himself, have caused the walls to blacken with their contaminating sadness (p. 92). The *contamination* process is something of a motif and the principal example of this noxious phenomenon is, of course, the cow's milk changed to blood (p. 97) and arguably both these red and white liquids are essential to life itself. The cow's milk, however, is produced by a sickly, maimed beast and the vital fluid is infected and toxic.

Pâle is connected with *blanc* insofar as it is linked with Arthur, Julietta and her family and Satan. It occurs 15 times and is the colour with the second greatest frequency of incidence. The sets formed are *FACE* and *LIGHT*. The fact that so many of the references appertain to the face suggests a typically conventional usage of the colour, where a face is temporarily pallid as a result of fear, anger or indisposition or is permanently pallid as an index of nobility or romantic refinement. Pale light emanating from the two principal celestial bodies is backdrop to the crucial initial appearances and impressions of Arthur and Satan. The dwindling rays of the vespereal sun accompany Arthur's liberation from his

self-imposed prison existence: 'aux pâles rayons d'un soleil qui se meurt, ... on voyait paraître quelquefois le duc Arthur' (p. 91). Later, as Satan appears to corrupt Julietta, the time of day is again a limbo between day and night: 'le soleil n'éclairait plus, il faisait presque nuit et la lune, pâle et faible, luttait avec le jour' (p. 96).

The several references to Julietta's pale face are to a temporary hue, a colour engendered by fear and shock. Only on one occasion does the text indicate her true and permanent skin colour - and the detail has a valorizing impact: 'Mais elle avait toujours le teint doré et brûlé du soleil' (p. 100). This is the only reference to *golden* and in the *Écrits de Jeunesse* the colour already contains the seeds of a full-blown ideal, exploited more widely in *Novembre* and extensively in *Madame Bovary* and *Un Coeur simple*.

Fear causes blood to drain away from the face and following the visitation of Satan and Arthur, Julietta's family is quite literally appalled (p. 97) and on witnessing the cow's milk distressingly transformed into blood Julietta 'devint pâle' (p. 97). When she first sees Satan she is 'immobile et muette de terreur' (p. 95). The pallid face may also inspire terror, for it is the normal face colouring of the living dead, the bloodless. Arthur's pallor is of this type, for although he is alive he lacks the red of life-blood. Ostensibly, his pallor is attributable to his being confined to his study, where ventilation is poor and hours of work are long: 'C'était bien là un de ces fronts pâles d'alchimistes d'enfer' (p. 93). The theme of *wasting away* is everywhere in the tale and this is underlined by evocations of *pâle*. Prior to the suicide, Julietta is 'pâle, amaigrie, avait les yeux creux ...' (p. 100). Now her pale complexion is attributable to deterioration, both physical and spiritual. The final reference to Arthur and his 'front toujours

pâle' (p. 100) is an index of insensitivity as he is unmoved by a female's entreaties.

The obliteration of clearly defined boundary lines between values embodied by Satan and those embodied by Arthur is contributed to by *pâle*, though to a lesser degree than it is by *blanc*, *rouge* and *bleu*. Satan is supposedly possessed of a soul, a feeling, lustful entity who is perpetually tormented by His carnal frustrations; yet He provokes a fearful response in others with His commanding and bloodless countenance. As He appears before Julietta, His face is '*pâle, ridé, osseux*' (p. 96) and on that final appearance before Arthur, He has a face which is '*plus hideux et plus pâle encore*' (p. 98). On the whole, the colour is exploited for its conventional impact and may bear both positive and negative connotations. There is a dual system of signification operative with *pâle* reiterating purity (and in this sense it amplifies the meaning produced by sets for *blanc*) and sickness, old age, lack of vitality, fear, callousness and evil.

As several of the details of the closely related fire imagery have revealed, *rouge* is the colour, not of a healthy passion, but of devastation and hallucination in *Rêve d'enfer*. We have eight references to the colour, excluding one reference to *cramoisi*. The sets identified are *FACE*, *SKY*, *LIGHT*, *MATERIAL* and *PARTS OF BODY*. The meaning(s) produced by these sets once more undermine(s) the central opposition between spirit and body. *Rouge* is appended to members of sets which are contiguous with Good and Evil, because of their link with either Arthur/Julietta or Satan. The colour is neither proof of Satan's profoundly evil will, nor is it overwhelming evidence of Arthur's beneficence. Good and Evil constantly cross each other's path and which is which is one question the tale does not answer clearly.

The *FACE* contains three members, two of which are associated with Satan, and one associated with Arthur, and this opacifies any definite judgement as to *rouge's* total allegiance to Good or Evil. The sets which contain a single member for *rouge* are *LIGHT* and *PARTS OF BODY*. That Arthur is half of the embodiment of the 'deux principes incohérents' is affirmed by the description of him and his surrounds prior to the manifestation of Satan and he presents us with a fantastic aspect as powerful as that of Satan's own. Arthur is first of all painted in terms of fire images and red light and immediately after this, Satan appears accompanied by similar red attributes, though the light is simply 'brillantes' (p. 93).

Satan appears first to Arthur, then to Julietta, and initially He is set against blinding light, has flaming eyes and a 'poil rouge' (p. 93). In traditional symbolism, the presence of red body hair is a mark of Satan (as is the cloven foot) and Flaubert makes use of this conventional symbolism. More explicit red is to be found in the description of Arthur. There are a few dying embers in the room and his face is illuminated all of a sudden (and the *tout à coup* suggests *sudden transformation*) from pale to red and this prefigures the transformation of the milk into blood, another sudden change which provokes a feeling of horror in the observer. It is the suddenness of these changes which plays upon our greatest fears of the unexpected and the 'lueur rougeâtre' (p. 93) of the coals changes Arthur's face, lending an 'éclat fantastique' to his appearance. This time his eyes are also 'rougis' (p. 93) which contrast with the pallor of his brow and the whiteness of his skin. There is a reversal of this scenario in Satan's second manifestation where *He* appears aglow in the 'rayons rougeâtres' (p. 95) of the sun, and flames assert themselves again. It is the 'soleil rougeâtre' (p. 95) which presides over His appearance and the actual reddish rays of the sun which precede

that appearance. Both members of the *SKY* set, the 'rayons' and the 'soleil' are linked with Satan and it is appropriate that the source of greatest heat and energy should accompany His visitations. Typically, the *SKY* set for *blanc* is linked with Arthur and the cool, white moon is 'His' celestial body. When Satan appears before Julietta He is more closely linked with *rouge* than previously. Like Arthur, Satan has a pale forehead and His ugly face is pinched and hollow-cheeked with 'moustaches rouges' (p. 96) and His eyes 'brillaient comme deux charbons' (p. 96). The fire imagery establishes yet another similarity between Satan and Arthur. On this occasion He is wearing a 'toque de velours rouge' (p. 96). The third scene of fire and ocular imagery and of implicit reds is the last one, forming a kind of tripartite satanic rite, as Satan and Arthur struggle. The Former's lips are 'ensanglantées' (p. 99) and His 'yeux flamboyaient'; He is 'rouge de colère', and as with *pâle*, we are able to draw a distinction between temporary and permanent redness. We know Satan's face to be *pâle* (see pp. 96 & 98) and the part of His body which is permanently red is His body hair (p. 93), contrasting with Arthur's white body and Julietta's figurative white purity. In addition to being operative in a symbolic structure of contrasting values and themes, *rouge* functions most importantly as a tool in creating a surrealistic scenery. The very title of the work contains the semes of irreality and possible impossibilities. Thus the magical quality of the scene (though it is also equally terrifying) where Satan appears before Julietta is a scenic phantasmagoria paving the way for sudden emergence from flames in the bowels of the earth (p. 95).

The contamination motif and the implicit red of Satan's influence is graphically vital in the tale's use of *sang*. The most potent concentration of references to blood occurs some two thirds of the way through the

story when Julietta sees the white cow's milk turned into red blood (p. 97). Members of sets for *blanc* carry a heavy charge of traditional purity in connection with Julietta and these are defiled by satanic influence, tainting them with the red of blood. Arthur, despite his white skin, is not as divorced from diabolical traits as one might think. If Satan's lips are 'ensanglantées' (p. 99) during the struggle, then this detail was foreshadowed in an early description of Arthur whose cracked lips would thrill at the taste of fresh *blood* (p. 91). Arthur has been contaminated figuratively, before Satan sets about contaminating literally everyone and everything around Him. As Julietta helplessly succumbs to temptation, she bears the contaminating mark, a bloody knee, an injury sustained through trailing along the rough pebbly land in search of an impossible love: 'car elle aimait d'un amour déchirant, entier, satanique' (p. 98). Fire imagery conveys Julietta's destructive passion which will surely condemn her to hell-fire, for she experiences a 'feu brûlant' and a 'feu dévorant' (p. 100).

Rouge/sang and the related fire motifs come to symbolize danger (traditionally the negative value-charge is heavy), satanic wrath and confer a surreal sheen upon both events and characters. The diabolical negativity is enhanced by cross-referencing to the sets for *bleu* and particularly for *blanc* where *FACE*, *SKY* and *PARTS OF BODY* contain members which generate charges of varying positive and negative degrees according to context (conventional and/or affective and impressionistic impact) and the authority of cumulative references (conventional and/or private impact).

Noir occurs ten times in *Rêve d'enfer* and four sets are to be identified: *INTERIOR*, *MATERIAL* (literal and figurative), *NATURAL WORLD* and *PARTS OF BODY*. The blackened walls of Arthur's ruined castle is the aspect with which we are confronted when first introduced to his home (p. 92) and the detail is repeated as Satan manifests Himself on one of the walls (p. 93). The room Arthur inhabits has a 'plafond noirci' (p. 93) - by smoke -, and though amply spacious, the impression is one of constriction and dark. The only splash of colour detracting from the ominousness of this crepuscular atmosphere is furnished by the decorations in 'velours cramoisi' (p. 92) and this detail already heralds Arthur's symbolic unity with Satan and so underscores the tale's thematic shortcoming of an ill-defined difference between polar opposites. Arthur's red decor prefigures Satan's red velvet hat (p. 96). At the same narrative juncture, Satan is seen in 'habits ... de soie noire' (p. 96) and these, in their turn, recall Arthur's 'large fauteuil en maroquin noir' (p. 93). Both colour, and on one occasion material, are transposed from an infernal interior to a manifestation of hell itself. Implicit in this deathly backcloth is the notion of *le néant*. The apprehension of this futile existence literally colours Arthur's vision of the world he inhabits. Condemned to live, he finds cold comfort in features of the natural world which should normally incite one to turn life to the good, however painful it may be: 'Oh! que de fois il passa des nuits entières à se promener dans les bois à entendre le bruit des flots sur la plage, à sentir l'odeur des varechs qui noircissent les rochers!' (p. 91). That Arthur specifically associates natural phenomena with *le néant* is reaffirmed in his conversation with Satan a little later: 'Viens! nous parlerons mieux de l'éternité et du néant au bruit de la tempête, devant la colère de l'océan' (p. 93). One reason why light never penetrates the

Duke's dwelling is the clump of dark trees surrounding it: 'Le chemin qui conduisait au rivage était pierreux et ombragé par les grands arbres noirs qui entouraient le château' (p. 93). Arthur is a constant reminder of man's mortality, both in his physical appearance ('mains osseuses', 'yeux creux', pp. 91 & 93) and in detail of extended description: 'grand fantôme noir, ... le râle d'un mourant' (p. 91). It can be said in conclusion to *noir* that Flaubert is taking advantage of a known system of signification centred around negative values and connotations. *Noir* serves to amplify the global pall of doom and omen which ultimately subsumes character and cosmos.

The remaining colour of significance in the tale is *vert* which occurs three times and forms the *WING* set containing two members and the *TEETH* set with one member. Like several other colours, *vert* promotes the surrealist texture of the tale for it is the colour of Arthur's wings. Arthur's kinship with the moon is reiterated in the tale and made more forceful by the use of comparison to emphasize a likeness. Arthur's skin has a snowy reflective sheen and is 'blanche comme la lune' (p. 91) and before taking to the wing following his meeting with Satan, he awaits the appearance of the moon and then opens his 'immenses ailes vertes' (p. 95) and the detail of his white snowy skin is again mentioned. Green wings in a context of surrealistically niveous skin provides us with an exceptionally powerful evocation of colour mixes. Arthur's relationship to the moon is shrouded in mystery but it seems that he has a special affinity with it, for it accompanies his motions, and the notion of a controlling heavenly principle amplifies his ethereality.

Quite apart from having surreal impact, *vert* when applied to wings is an excellent example of the tension generated between colour term and appended referent when there exists a discrepancy between value-charges

for each. Arthur's spiritual side is conveyed via members in sets for blue and white. A wing is usually perceived of as an angelic attribute, but it may also be satanic - like a bat's wing - and green deposits a negative charge in *Rêve d'enfer* for the reasons that all nature is black (normally lush and green) and the Devil's repellent teeth are 'verdâtres' (p. 99) and reek metaphorically of death for they are compared to 'l'herbe des tombeaux' (p. 99). If Arthur's teeth reek literally, as we have seen, at least they are pleasantly white (p. 91). Thus a tension is generated between a conventionally positively charged referent - a wing - and a privately negatively charged colour - *vert*. Whenever private charging occurs, the authority is very strong, for it is born of a complex of interacting elements and if the signified yielded is successfully relayed, symbolic overtones will be difficult to undermine or subvert, however distinctive and ingrained the traditional value may be (always assuming this value to be radically different or even contradictory).

What has come to light in this 1837 tale where Flaubert is at liberty to exploit a wide range of chromatic possibilities (for it is a fantastic, romantic and philosophical work) is a phenomenon which will be the mainstay of his use of colour in subsequent works. Flaubert operates habitually within a conventional framework but extends its parameters to generate specific symbolic effects. It must be remembered that these are literary experiments, apprentice pieces, and the author is feeling his way as to the possible symbolic echoes a colour term may generate. The value(s) any colour term generates (where this is different from the conventional meaning or connotation) remain(s) hazy in the *Écrits de Jeunesse* and it is not until we reach the longer novels that Flaubert devises a coherent system of underlying meanings which emerge forcefully from his narrative structures. However, even at this early stage, there are valid grounds

for designating Flaubert a precocious mind. In this 1837 work, *blanc* testifies to the exploitation of a purely conventional colour code with all its attendant variations. With *noir*, again, a traditional code is promulgated as semes of death and nothingness are underlined. With *rouge*, the passion seme inherent in traditional symbolism is only minimally exploited - far more figurative authority comes from blood and fire - and the special focus is on destruction and damnation with some special fantastical effects. Similarly, surreal effects and the stench of death and physical decay were the products of *vert*'s signified, and with *pâle* Flaubert is able to be flexible. The romantic ideal so readily **high-lighted** in the mature novels is here singularly muted, and the colour is much more akin to *blanc* with its connotations of youth, purity and innocence, but turning to the pallor of fear, indisposition and death.

Rêve d'enfer is without doubt an ambitious work and colour terms obfuscate demarcations between heavenly and infernal, Good and Evil, giving us a forestaste of the infamous *ruses de style* which infuriate readers and which problematize hermeneutic recuperation to a considerable degree. Colour terms play a crucial role in this opacification, leaving us with an all but unintelligible picture of man's duality, his paradoxical disunity and essential oneness.

Un Parfum à sentir

Un Parfum à sentir, written in 1836, is the second Early Work which I have selected for study and like *Rêve d'enfer* the incidence of *rouge* (and *rose*) is above average. In this work an opposition between the beautiful and the ugly female is discernible and Flaubert is experimenting as to how he might dramatize this polarity within a structural system of diametrically opposed colour terms. The strong thread of the fantastical with which

Rêve d'enfer is shot through is absent in this *conte philosophique* but *rouge* is developed subtly in relation to Marguerite and emerges with comparable figurative impact when examined along with *blanc*.

There are 87 colour terms in *Un Parfum à sentir* and *rouge* has the highest frequency of incidence with 21 references. A transparent nexus between beauty and *blanc* and ugliness and *rouge* is confirmed by an analysis of the sets. These are *FACE*, *CLOTHING* and *PARTS OF BODY*. Eleven of the thirteen members of the *FACE* set belong to Marguerite and it is those parts of the body which are admired in Isabellada for their prettiness (these are *never* red) which in Marguerite are permanently *rouge*, and inherently ugly. The 'front' which Isambart is loath to kiss is 'rougeâtre' (p. 61) and the suffix of the adjective incorporates some of the undesirability it designates, imparting a greater negative charge to the otherwise neutral referent. The greatest emphasis, however, falls on Marguerite's 'cheveux rouges' to which there are four references (pp. 58, 61, 64 & 66). Each mention of her red face is in a context which reiterates her ugliness and lack of female charm. The two members of *FACE* which do not concern Marguerite are the 'nez rouge' and the 'perruque rouge' which belong to Isambart. Significantly, the red nose is the prop of a clown (though this is a real nose) and Isambart's bulbous nose is comical and this in part explains why Marguerite's red body parts and face are the butt of so much derision. Isambart's red hair is really *artificial hair*, a wig, and once more the clown is evoked; hence the mockery Marguerite's red hair invites.

Both members of the *PARTS OF BODY* set belong to Marguerite, and both members are further negativized by immediate context (the colour term) and the approximate context - for example, a different negatively charged adjective or an adverse point of view or some disparaging value-judgement,

whether it is narratorial or figural. Marguerite's 'bras rouges' (p. 57) are also 'amaigris', so divesting them of any potential contextual valorization. Her 'pieds' are specified as being deformed - 'des pieds informes' (p. 58) and so are 'permanently' ugly. Her 'permanent' foot colour, however, is not given, but on one occasion the heat of fever makes them red. As was seen in the former tale, this is not an uncommon phenomenon and it can be useful to differentiate between permanent and passing colour states.

The four members of the *CLOTHING* set are much more diffuse. The reference to 'haillons' (p. 59) is part of a generalization and the reference to the student's 'casquette rouge' (p. 66) is encoded in traditional scholastic symbolism. The 'bas rouge' (p. 61) belongs to Isambart and the red article of clothing provokes laughter as red stockings are loud and doltish. The most important charge for the colour red, then, is disseminated in the text by the *FACE* and *PARTS OF BODY* sets, and this charge is negative.

Blanc is the second colour in order of decreasing frequency with seventeen occurrences. The sets are *CLOTHING*, *PARTS OF BODY* and *TEETH*, with six, two and two members respectively. In marked contrast with the *CLOTHING* set for *rouge*, members of this set for white are closely related to Isabellada. White teeth belong to Pedrillo and Isabellada (pp. 57 & 61) and the traditional positive value inherent in the attractiveness of white teeth serves further to cast Marguerite in a decidedly unattractive light as she is unhappily edentate (p. 58). Isabellada's emphatically beautiful *gorge* (p. 62), appearing in a context of freshness and purity, has the term *blanche* appended to it twice and is more extensively valorized by comparison with the whitest marble. It is the beauty of this chest that

incites the narrator to digress from his narration and to fantasize at length about the pleasures to be obtained from youngladies in general. The narratorial detail is picked up two pages later, but this time focalized and transposed slightly by a poisoned and jealous psyche. The highly conventional 'cou d'albâtre' (p. 64) which Marguerite despises in any woman she happens upon is a masochistic aesthetization of the corporal attributes she has actually witnessed in Isabellada and which the former's husband finds pleasing in the extreme. Marguerite voices her bitterness in virulent tones but remains sufficiently lucid to see that it is the reaction of others to female beauty that makes the female attractive in the first place. Despite Marguerite's pre-Sartrean awareness of people's reliance upon others, she is equally aware that in objective terms she is a good deal less pretty than Isabellada. Isambart's cruel comment that Isabellada's 'mains sont blanches' (p. 63) is directed at Marguerite, who is expected to feel shame at her 'bras rouges et amaigris' (p. 57).

White clothing is used to translate and highlight Isabellada's beauty. Her garments serve primarily as an index of opulence, for the satin and cachemire associated with her provide a sharp contrast with the habitual coarse clothes Marguerite wears, mostly *toile*.

Only three members of the *CLOTHING* set are linked with Isabellada, two references to 'bas blanc' being used in relation with Isambart who wears such garments during circus performances. There is no systematic colour association with him; on this occasion the articles of clothing are half blue and like the red nose, the clothing attracts attention and is mocked. We are sensitized to the charged referent *bas* (in retroactive reading) and the negative charge is amplified when it is applied to Marguerite for four reasons:

(a) the neutral referent *bas* acquires a semantic charge which is negative because it is associated with ridicule in the text;

(b) the referent taints its appended colour term (and where the latter is similar, only mildly and where it is identical, very heavily) with a negative charge due to its acquired textual authority;

(c) white clothes are associated with the beautiful Isabellada and so a tension is generated when white clothes are associated with ugliness - this tends largely to increase the negative value-charging for *bas*;

(d) the wider context in which the reference occurs is saturated with ugly connotations and linguistic osmosis imbues much of the surrounding detail with negativity. In the case of Marguerite's 'bas blancs' the two-way charging process functions symbiotically. White is 'Isabellada's' colour and in this context the colour carries a negative value because of its link with an ugly female; and the referent itself carries a negative charge because of (a) and the greater context of the ugly in which it is embedded. Marguerite wears clumsy, heavy clogs on her feet and the stockings swaddle her 'mollet' (p. 61) which is known to be 'gros' (p. 58). In the same paragraph it is imparted that she wears a 'mouchoir d'indienne' on her head, a cheap material of coarse cloth which contrasts with the lightness and the quality of Isabellada's 'léger jupon blanc avec des fleurs brodées au bas, ...' (p. 62). The motif of the pretty flower accompanies descriptions of the pretty girl and old, dirty and faded flowers are exploited for their emotive impact with regard to Marguerite - yet another imagistic counterbalancing device which underscores the beauty/ugliness dichotomy in the tale. The 'robe blanche' (p. 62) Isabellada is wearing is in fact the same detail, but the narrator, in a flight of ecstasy, transforms it into something more provocative. *Blanc* is the colour of opulence and wealth in *Un Parfum à sentir*. This special signified,

produced by the *CLOTHING* set, is striking as it is yielded by two crucial incidents which have a profound effect upon the main character. The first of these is the scene in the confectioner's after Marguerite's abortive musical expedition. The first sensory stimulus to sharpen her reactions is that of smell - 'une vapeur tiède et odoriférante' (p. 59) - and the detail prefigures Isabellada leaving the masked ball with her escort and she, too, is regarded as comestible: '... laissa voir sa gorge décolletée et son dos couvert d'une odeur odoriférante'³ (p. 64). This is, of course, a richly allusive metacomment but what distresses Marguerite is the sight of the wealthy family inside the shop who are purchasing sweet cakes. The two boys' clothing is white, 'blanc comme le sucre qui couvrait leurs gâteaux' (p. 59). The detail is suggestive and invites a parallel to be made between rich and poor, for we recall Garofa's plaintive cry for 'du sucre' (p. 57) and Pedrillo's bitter reminder that they will be unlikely to have bread the next day. The other incident occurs at the end of the tale and is partly the cause of Marguerite's decision to commit suicide. Isabellada is riding in a coach, wearing cashemire, white feathers (p. 66) and gold necklaces. She has had a son by Pedrillo and has now married a titled man and is able to satisfy her love of luxury. The contrast between rich and poor, beautiful and ugly is highlighted as Marguerite is roughed up by the driver of the coach as she hurls invective at Isabellada.

If *blanc* becomes invested with a positive charge for the *CLOTHING* set (and for other sets), it is on account of the beautiful woman Isabellada. Beauty is inherently positive in value and this amplifies

(3) There is incisive irony even in this, for when Marguerite's corpse is retrieved from the Seine it emits an 'odeur nauséabonde' (p. 66).

Marguerite's ugliness. Objectively, then, a positive charge is yielded for *blanc* and the signifieds are desirability and attractiveness. However, the narrator is fully aware of social injustice and in the last analysis the colour white finds itself in opposition with *that* metaphorical ugliness. The white garments of the bourgeois boys and of Isabellada are a standing rebuke to the greed and the selfishness of those who are financially and physically favoured. When this important message is understood, the reproving nature of that message taints the beauty of white and it becomes invested with a negative charge, causing a tension between positive and negative. The narrator is ever weak in the presence of beauty, but he does not allow this to jeopardize his overriding concern which is adumbrated in his *avant-propos* to the story: 'Mettre en présence et en contact la saltimbanque laide, méprisée, édentée, battue par son mari, la saltimbanque jolie, couronnée de fleurs, de parfums et d'amour, les réunir sous le même toit, les faire déchirer par la jalousie jusqu'au dénouement qui doit être bizarre et amer, ...' (p. 55). Thus there exists a mix of positive and negative signifieds for *blanc* which may never be reconciled, just as there is a similar mix for *blanc/rouge*.

Noir occurs twelve times in *Un Parfum à sentir* and the three sets formed are *FACE*, *DOMINO* and *CLOTHING*, each containing three members. The colour is exploited mimetically as the mark of beauty and as the colour of concealment, for it is behind a black mask that Marguerite is able to hide her red face. Isabellada's hair is black (p. 61) and this contrasts with Marguerite's red hair or her 'cheveux d'une autre couleur' (p. 64) of which she is acutely ashamed. As was the case with the 'cou d'albâtre' (p. 64) - a focalized detail based on observation of

Isabellada's 'gorge blanche' (p. 62) -, Marguerite once again transposes real detail into something more aesthetic. She feels even more humiliated whenever she sees a woman with 'cheveux de jais' (p. 64) and the implicit black connotes brilliant gloss.

Rose has a relatively high frequency of incidence with ten references and forms two sets, *CLOTHING* and *FACE*, with seven and three members respectively. This colour becomes invested with a dream-quality in the later works. Flaubert exploits the colour for its conventional impact of prettiness and over-indulgence in relation to Isabellada but the sentimental potential inherent in the colour is not exploited; this is due to the fact that character is never sufficiently developed in these short pieces for us to acquire in-depth knowledge of his/her dreams, ambitions and aspirations. However, Flaubert is often innovative in the *Écrits de Jeunesse* and here there is a vision of the dream-value inherent in rose. The circus, of course, is the ideal medium for fantasy to be temporarily realized; fantastical acts and feats are actually performed before our very eyes. The traditional circus costume is pink and as we are introduced to Pedrillo's sons we note that they are undernourished and sickly, but are wearing the colour of irreality, a far cry from the reality of their plight: 'Débiles et faibles, leur teint était jaune, et leurs traits indiquaient le malheur et la souffrance. A travers leur chemisette rose, à travers leur sourire gracieux ... des membres amaigris, des joues creusées par la faim et des larmes cachées' (p. 56). In order to sustain the dream, real emotions must remain stifled behind make-up. The motif of emaciation is picked up in Marguerite's appearance, and when she returns to the circus and is ordered to give an impromptu performance by her husband, she shatters the dream of theatrical illusion both with her clumsiness (Marguerite is

associated with breakage - see the *baguette* and the *violon*) and her ugliness. Predictably, she disappoints the audience, and in particular a young boy 'aux joues roses' (p. 57), who contrasts with her own ailing offspring, and who had up until then longed to be a circus performer 'pour avoir des pantalons roses' (p. 57).

Even though *rose* functions mimetically as the colour of circus costumes, it is used with *bas* to create a diametrical opposition between ugliness and beauty. Marguerite wears a 'bas rose' (p. 58) as she sets out to entertain the crowds, this article of clothing, however pretty in itself, is wrapped around a 'mollet gros et mal fait'. The same type of clothing is worn by Isabellada but she carries it off with sensuality and her physical appeal is evident: 'des bas roses qui les serraient (cuisses) avec volupté' (p. 62). This time the thigh, and not the calf, is highlighted. Isabellada is also wearing 'une écharpe rose' (p. 62) as she frolics on the old Persian carpet on which Marguerite had begged for money. The latter wears a gauze hat - festooned with faded flowers - decorated with 'rubans roses' (p. 58). Context imbues the potential dream-colour with negative connotations. The overwhelming ugliness of all other narrative material surrounding this minute touch of beauty obliterates any hope of redemption through dream.

Along with the connotation of wealth, luxury and dream, *rose* is suggestive of health and vitality. The boys in the *pâtisserie* have a 'teint frais et rosé' (p. 59), contrasting with the 'teint jaune' (p. 56) of Marguerite's children. Isambart is of a like complexion (p. 61).

Bleu occurs eight times and forms sets which by now one recognizes as common to the spectrum of colour terms in the *Écrits de Jeunesse*. The two sets identified are *FACE* and *CLOTHING* with three members each

(and there are two isolated examples, *bras* and *rideaux*). The colour operates in an analogous fashion to the way it will in the later *Madame Bovary* where it is connotative of the highest and lowest points, either of exhilaration (spiritual and physical) or vile corruption (spiritual and physical). Flaubert toys with the potential ambivalence a colour of ethereality and decay can engender and experiments with its contextual values and impact within a tentative private encoding.

The *CLOTHING* set and the isolated *rideaux* (p. 65) have the makings of a potential ideal. If the intrinsic attractiveness of Marguerite's pink stockings is literally marred by mud (p. 58), then Isambart expresses a desire to throw mud on her 'robe bleue' (p. 63). This gesture (and its inevitable result) is strongly flavoured with a deflated or shattered ideal and raises one of the fundamental issues any study of the colour *bleu* must pose in Flaubertian fiction. This issue is the paradoxical tension which invariably coexists between two disparate value-charging processes. This may often be the case for colours whose traditional values are undermined by a contextual private code. But here there is an identical phenomenon for a value-charging *which is both private and within one text*, and the phenomenon appears to be peculiar to this one colour. Binary oppositions are a well-known stylistic feature in Flaubert, and the collapsing of those oppositions equally so. This may be effected in relation to theme, character, structure or symbolism and the more subtle and far-reaching impressions stem from this last category, primarily because symbolism is by definition polyvalent and can underpin the success of the other areas in a literary text.

In *Un Parfum à sentir*, people feel a need, a compulsion almost, to spoil or defile anything of beauty which stands in metonymic relation to

Marguerite. The second example of Marguerite and her blue dress (above) undermines the traditional (and sometimes private) value with which *bleu* is associated, since it is contiguous with Marguerite and mud, both of which are unpleasant to look at and consequently carry a negative charge which must imbue the appended colour term with some of that negativity. Traditional ideal blue is subverted and Flaubertian ideal blue is undermined. The first detail of the *robe* in the *CLOTHING* set does not attenuate the impact of the later detail and establishes the colour from the outset in a negative light. Marguerite attempts some ungainly manoeuvres in the circus and a blend of pathos and ridicule is the result. All that was visible of the caricature Marguerite 'sous sa longue robe bleu' was 'un ventre à la place d'une tête et que des seins qui tombaient avec dégoût et pesanteur' (p. 62). The objective description of a summer coach-ride posits the possibility of a dream-existence as 'rideaux bleus' (p. 65) induce reverie. The coach, with a window screened by blue curtains mediating between dream and reality, will be a constant and prominent motif in later works. In this respect, *rose* is more fully developed as the colour of dream. There is but a hint that an ideal realm may be attainable, but this is voided by the final and lasting impression purveyed by *bleu* as Marguerite's corpse is displayed: 'ses bras gonflés étaient bleuâtres et couverts de petites taches noires' (p. 66). The potential ideal has given way to physical decomposition as it reiterates the ubiquity of misery and death.

The *CLOTHING* set and the isolated *bras* yield negative connotations in *Un Parfum à sentir*, and only *rideaux*, which significantly is not constricted by the temporality of the narrative, promises escape to an atemporal, idealistic *au delà*. Details which are confined within the real of the narrative produce negative values. Once more, we are witness to a

head-on clash between dream and reality, underscored by references to *bleu*. This scenario remains unchanged with the inclusion of possible yields produced by members of the *FACE* set. These referents are mainly associated with Pedrillo and function mimetically (see pp. 57 & 61).

The last colour selected for examination is *vert* which occurs four times and forms two sets, *CLOTHING* and *PARTS OF BODY*, each with two members. Green serves to authenticate the referential illusion and has symbolic ramifications which consolidate the private figurative network of referencing Flaubert is seeking to establish. Both the rich lady in the shop and the student of medicine (who wishes to buy Marguerite's grotesque corpse) are seen in green clothing (pp. 59 & 66). Following Pedrillo's loss of vast quantities of money in the gambling den, his mind is invaded by visions of a hell on earth and he imagines the clouds to be taking on the form of money, of his wife and family and of his caged lion, the rotting body of which he believes he can almost smell: 'il sentait l'odeur cadavéreuse de ce corps déjà verdâtre' (p. 60). The notation is proleptic and anticipates the stench of Marguerite's hideously swollen body: 'Ce corps couvert de balafres, de marques de griffes, gonflé, verdâtre, ...' (p. 66). Colour is not used as imagistically or as imaginatively in the 1836 story as it is in *Rêve d'enfer*, but the type of tale is different and a *conte fantastique* provides perfect material for a fantastic use of colour terms. One would hardly expect to find blue hair in a philosophically oriented tale, though Marguerite's red hair is disconcerting to see and verges on the grotesque. Thematically, however, some similarities do exist, and these are underpinned by colour terminology. Just as there is some ambiguity as to Arthur's true status so there is a similar ambiguity as to the extent to which Marguerite is totally ugly and thus totally the

diametrical opposite of Isabellada. On the whole Marguerite is 'red', but she does wear a slide of 'corne blanche' (p. 58) in her hair, a colour which has been identified as mirroring the beauty of the beautifully named Isabellada. Implicit colour is also worth close study. A *marguerite* is a *white flower*, a delicate thing of great beauty, and Isabellada is normally linked with pretty, white things and with pretty flowers, whereas Marguerite is linked with faded or dead flowers. Thus a tension is generated between opposing values, as indeed it was in *Rêve d'enfer* where ambiguity arose as the result of linking Arthur with the colour of Satan and attributing some of Arthur's and Julietta's pallor to Satan. What colour terminology is doing in these works is reflecting the thematic opacity which is the natural product of a youthful writer. As a key structural tool, colour terminology may opacify either by design (the mature writings) or fortuitously (the *Écrits de Jeunesse*). However, we have no irrefutable proof that structural incoherence is handmaid to thematic opacity, and a glimmer of those *ruses de style* could be in sight. Flaubert may already be probing areas of symbolic structures which can prevent the identification of any consistent pattern when these are skilfully positioned in a textual strategy of literary opacification.

Passion et vertu

Il est dangereux de rire et
de jouer avec le coeur, car
la passion est une arme à feu
qui part et vous tue, lorsqu'on
la croyait sans péril.

(*Passion et vertu*, p. 114)

Passion et vertu might be regarded as one of Flaubert's most forward-looking early writings since several stylistic and thematic elements will recur in the mature works and especially in *Madame Bovary*.

Mazza is a psychologically less profound creature than Emma but she is possessed of that astounding capacity to delude herself to a point when it is too late and reality shatters the self-preservatory illusion. Given that the psychological dimension of this work is its chief merit, it is appropriate that descriptive devices are minimized and so colour, in a like manner, drastically reduced. There are 62 colour terms in the tale (and the *conte* revolves around an almost equivalent number of references to *noir*, *blanc* and *rouge*, though the distribution of these terms varies enormously). In the early part of the text, images of shadow and light, fire and water are the underscored imagistic agents. It is only in the second portion that colour terms proper begin to assert themselves with any degree of frequency and Flaubert is heavily indebted to the traditional romantic code of colour symbolism. *Rouge* is no longer the colour of physical ugliness or of fantastical fresques but is this time the shade of a devastating *passion* with all the heated emotionalism such an inherently dangerous state of acute feelings brings in its wake. The very title of the work suggests a potential working out of polar opposites. *Passion* could be dramatized in terms of *red* structures and *vertu* in terms of *white* ones. It is not altogether clear in the text that virtue does in fact correspond to white in the same way that passion so obviously does to red. Conventionally, passion whether it is the Byronic type or pure *volupté*, is sung of in words evoking flames, fire and when extreme and hence destructive, *incineration*. All these elements are present in this story. The word *passion* occurs fourteen times and *vertu* eleven times and the colours *noir*, *blanc* and *rouge* occur seventeen, fifteen and fourteen times respectively. A noteworthy point is that this is the first work examined where *noir* prevails and this corresponds to the ultimately deadly passion which Ernest inspires in Mazza. Interestingly,

the very name Mazza is another of those semanticized words, for the romantic and Italian termination fails to mask *the* most significant aspect of its Italian meaning: the infinitive *amazzare* means *to kill*.

It comes as no surprise that Ernest and Mazza are heading for doom from the outset, due to the radically differing outlook each has on life. Mazza is an incurable romantic, ready to abandon husband, family, honour and morality for a worthless man who treats her (and affairs of the heart in general) lightly and who is able to abandon his mistress after carnal satiation and joke about the experience, and his latest conquest, in his own social circles. There are two telling equations posited in the narrative which reveal the incompatibility of the two people. For Mazza, *passion* is the equivalent of *joie*, and *volupté* that of *bonheur*. She makes the sad mistake of confusing what should be a fleeting emotion (*joie*) with something which ought to be more permanent – a *passion* conceived for someone and which should be enduring. What is even more distressing is her equation of *bonheur* with *volupté*. This latter experience really is the passing one, felt in the heat of the moment and then there is a return to the *passion*, to a more permanent state of, ironically, *suffering*, for the etymon of *passion* is the Latin verb *patior*, meaning to *suffer*. Consequently, Mazza can never know true happiness. She does not know what it means to be happy because she believes that being happy means continually experiencing powerful sensual sensations – an impossible and undesirable state⁴. Ernest the pragmatist draws a comparison with *passion* too. For him, *passion* equals *tombe*; he is fully aware of the destructivity inherent in excessive physical passion: '... passion qui

(4) See p. 115: 'dans sa naiveté et son ignorance, elle se traça bien vite un avenir heureux, une existence paisible où la passion lui donnerait la joie, et la volupté le bonheur.'

commence avec un sourire et qui ne finit que sur une tombe' (p. 117). The text indicates that Mazza moves in a noxious atmosphere and that she needs the very poisons she creates for sustenance. When Mazza's all-consuming passion exceeds all reasonable bounds, she bites and scratches Ernest and he sees that 'la passion de cette femme était féroce et terrible, qu'il régnait autour d'elle une atmosphère empoisonnée ...' (p. 117). Following the end of their relationship, Mazza inhales the Paris air which is 'corrompue et empoisonnée' (p. 119) and this she 'sentit comme un parfum' (p. 119). This heady aroma of corruption is a far cry from the sweet fragrance of Ernest's first letter in which he foolishly declared his love and the nascent passion is suitably couched in a floral attribute: 'Le lendemain, Mazza reçut une lettre; elle était en papier satiné, toute embaumante de roses et de musc ... elle s'enivra de son odeur embaumée' (p. 115). In *Passion et vertu*, the love-process produces a veritable sick rose. After watching a funeral procession, a scene heavily dramatized by the reiteration of *noir*, Mazza thinks of the early days with Ernest and his kisses were 'doux comme l'aspiration d'une rose' (p. 121). The reference is analeptic and seals the tale's thematic content within a framework of narrative material focusing on the pain that a potentially tender experience brings, because the rose symbolism is closely related to Ernest, and there is a nexus between him and his exploitation of women as figurative fresh flowers and his subsequent discarding of them once they are 'faded' (p. 117).

Let us turn to *rouge* and see how it corroborates Mazza's inherently lethal *passion*. The colour occurs fourteen times and is third in order of decreasing frequency of incidence. I have identified two sets: *FACE* and *CLOTHING*, with nine and two members respectively. In the early stages

of Mazza's temptation, when she is still playing the role of virtuous wife and mother, *rouge* functions as a psychological barometer. Ernest comes to pay her court and Mazza 'rougit' (p. 114), mainly because she is not sure of the footing of their relationship at this stage. On receiving his first letter, she doubts no longer and along with this uncertainty goes her propensity to blush: 'elle pourra maintenant le regarder sans rougir' (p. 115). There is one instance of a delicate counterbalancing of detail pertaining to red eyes. One reason for them is genuine suffering; the narrator suggests somewhat mockingly that another reason is because Ernest has been weeping ... or has slept badly! We are informed that Mazza means slightly more to Ernest than any common *grisette*; and here the narrator defines himself as homo-diegetic and intra-diegetic: 'en outre, un jour, je le vis avec des yeux rouges, d'où l'on pouvait conclure qu'il avait pleuré ... ou mal dormi' (p. 117). The other detail occurs immediately prior to Mazza's suicide, at a time when sincere emotion is running very high: 'elle regarda dans une glace si ses yeux étaient encore bien rouges de pleurs, ...' (p. 123). The desperation intensifies, for she has 'joues ... pourpres' (p. 123), and this redness is deeper in hue and translates Mazza's sensation of blood almost exuding from her every pore.

Unlike the ugly permanent reds in *Un Parfum à sentir*, all the reds which suffuse faces in this tale are temporary, emotional reds. In true romantic style Ernest and Mazza are characterized by physical attributes which are either white or black. Red is reserved exclusively as emotional index and, of course, as the colour of danger and devouring passion. Ernest, too, has a tendency to blush - usually with shame. Mazza compromises him in public, which 'lui fai(t) monter le rouge au front' (p. 117). When Ernest sends his third and final letter he advises Mazza

to restrain her shameful letter-writing and says he burned her last one: 'j'aurais rougi que quelqu'un y jetât les yeux' (p. 121). Prior to the decision to take her own life, Mazza mulls over her liaison with Ernest, punishing herself and fulminating against him: 'Ta maîtresse! dont tu rougis maintenant, lâche!' (p. 122). The red cloak which Mazza wears to seek him out on the coast is noticed by a group of children as she sits in her barouche. This is the symbol of seething and incandescent passion, boiling within, and standing in stark contrast with the white garments of the young married couple she has just observed. Mazza's passion is reflected in elements of nature too. As she watches Ernest's ship leave, the sun is 'rouge et lumineux' (p. 118). Mazza's fingernails, literally red with Ernest's blood, sink into his throat and this is when he becomes aware that her love is the kind which 'fai(t) mourir' (p. 117). Prior to the suicide, Mazza literally tears out her own hair and her fingernails are this time red with her own blood (p. 122).

Blanc occurs fifteen times and there are four sets - *CLOTHING*, *FACE*, *PARTS OF BODY* and *STONE* (literal and figurative). As was the case with *rouge*, Flaubert is exploiting an essentially traditional chromatic code here as well. There are six members in the *CLOTHING* set and as a colour translating purity and innocence does not come into play until Part IV where we witness the wedding ceremony with Mazza. Guests are wearing 'bas blancs' (p. 118) and the bride is wearing 'un bonnet blanc' (p. 118). The clothes of the cortege are subsequently specified as white, as Mazza takes delight in seeing them spoiled by dust from their heels as they walk (p. 119).

Ernest in Mexico with new mistresses is portrayed as a rake in 'pantalon blanc' (p. 120); and the traditional costume at funerals is

black with a white tie. This is the second religious ceremony where colour plays a crucial traditional role, and both are witnessed within the space of three pages. The guests are 'vêtus de noir avec des cravates blanches' (p. 121). Mazza similarly relieves the sombre aspect of her funereal outfit by donning a pair of 'sandales blanches' (p. 121), but it is significant that she warms them 'au feu de la cheminée' as though trying to rekindle the spark of a passion which only she, and not Ernest, continues to experience.

Both members of the *PARTS OF BODY* set are connected with Mazza. She has white hands and a white bosom and these are posited as a romantic ideal by the text. The reference to the white hands is set in a context of the admiration of precious jewellery and the surrounding material imbues the hands with a positive charge (p. 114). Mazza's bosom is referred to along with several details which Ernest finds sensually appealing, and these project an image of Ernest's torrid physical passion with an admixture of idealization according to a traditional romantic code. He admires her 'croupe charnue' on the one hand (physical only), and her 'cheveux noirs' on the other (romantically idealized) (p. 120). The beauty of a white forehead is one of the features that attracts Mazza to Ernest: 'quand elle vit ... son front blanc ... elle crut qu'elle allait défaillir de bonheur et d'amour' (p. 115). There is a single reference to white hair as the traditional symbol of old age. When Mazza returns home after her seemingly endless day away, she feels as though many years have passed and that now, centuries later, she is old with 'cheveux blancs' (p. 119).

The two references to white stone are related in metacommentary, for the first detail, observed by Mazza, comes in the church where the wedding ceremony is taking place: 'elle regarda ... les vieux piliers de

pierre nus et blanchis' (p. 118). Immediately after having procured the prussic acid, Mazza returns home through an area of poverty, where misery is written all over the walls 'comme ces filets de couleur qui tombent des murs blanchis' (p. 123). The narrator is momentarily relinquishing his story-telling duties for he wishes to share with us an experience which we know to be part of the real world which he also inhabits. In the first example, the purity and piety inherent in religious surroundings is displayed metaphorically in the walls; in the second example, the white is contaminated by other colours as the misery of life's condition, and by extension the despair within Mazza, is metaphorically displayed on these walls. White as an objective correlative of Mazza's inner turmoil was seen slightly earlier, with the isolated referent *voile* (p. 118). As Ernest departs for America, Mazza watches the 'voile blanche' (p. 118) disappear on the horizon. The spectacle has a powerful affective investment for Mazza and the positive white of physical appeal and romantic beauty has a negative counterpart in the emotional states it comes to reflect. A further symbolic ramification of this particular detail might posit a selfish and therefore negative passionlessness as diametrically opposed to the destructive and therefore negative ardent 'red' passion experienced by Mazza. She is all passion and *rouge*; he is drained of it, after a while at least, and is *blanc*.

Noir functions as a traditional encoding device and disseminates a dual signified - black is the epitome of romantic beauty when the colour is appended to hair and it is also the colour traditionally worn as a symbol of death and mourning. Flaubert amplifies this dual signified with regard to Mazza, and given that this colour has the highest frequency of all the colours in the text, *noir* is not so much mere backdrop to the

signified produced by the conflictual interaction between *rouge* and *blanc* as *the* prevalent structural device translating the death of all passion and indeed of everything else as Mazza renounces life in the teeth of a recognition of love's impossibility. *Noir* yields three sets which are *FACE*, *CLOTHING* and *MATERIAL* with six, seven and two members respectively. There are four references to Mazza's 'cheveux noirs' (pp. 117, 119, 120 & 122) and on two occasions these references are accompanied by a mention of another part of her body which accentuates her sensual appeal. On the first, we understand that Ernest's 'love' for Mazza is based uniquely on sexual passion. Since her black hair and 'front pâle' (p. 117) no longer inflame his desire, then it logically follows that 'il ne l'aimait plus'; and the argument is couched in a context of fire imagery: 'et si quelque rayon d'amour venait à se rallumer chez lui, il s'éteignait bien vite ...' (p. 117). On a second occasion, Mazza's hair and bosom are evoked in memory by Ernest. Her 'seins blancs' and 'cheveux noirs' constitute an important part of her attractiveness, for Ernest allows his thoughts to shift to these two attributes after imagining her 'croupe charnue' (p. 120)⁵. The details are once more supplemented by an image of fire: '... il la regrettait, - mais il s'empressait d'aller éteindre, dans les bras d'une esclave, le feu allumé dans l'amour le plus fort et le plus sacré' (p. 120). Prior to her suicide, Mazza tears out great handfuls of her own hair; she destroys a part of her physical beauty before destroying her body (p. 122). The remaining reference to Mazza's hair with the appended term *noir* occurs after looking on at the wedding ceremony. Mazza, twisted in her mental anguish, derives pleasure from

(5) The two details recollected by Ernest have their correlate at the opening of the narrative where the initial image of Mazza is of a restless, passionate woman with 'les cheveux épars sur ses seins nus' (p. 113). It is not until much later that we learn the colours of these body parts.

seeing dust kicked up from the horses' hoofs soiling the white garments of the bride and groom as they walk along. The substance of death is tainting traditional virginal purity and is also a reminder that romantic love is doomed never to be enduring. The death of love, and the death of the body itself, is prefigured in a similar detail applied to Mazza. Ironically, she assumes herself to be in a privileged position, gloating as white is sullied by a *memento mori*. Mazza is this time *not* aware that a similar process of contamination is affecting her, for somnolent with the coach's rhythmic pitching, she is unconscious of dust falling downwards onto her 'cheveux noirs' (p. 119). The black hair is now tainted with the death substance and it is at this point that her hair is *high-lighted* as a symbol yielding a dual signified. The black hair now corroborates the signified of dust as the former may be either a romantic ideal with its jet-like gloss or mirror the inevitability of death with its dark mystery and foreboding. Thus Mazza's hair is an allusive referent along the positive and the negative axes of signification, and contact with dust amplifies the latter value-charge as her fate is metaphorically sealed.

The *CLOTHING* set is the largest for *noir*, with seven members. It is used of priestly attire - 'robe noire du prêtre' (p. 119) and as a mark of respect for the dead. At the funeral, Mazza wears a 'mante noire', contrasting with the 'manteau rouge' (p. 119) she wore while still in the grip of the first fire of passionate turmoil after Ernest's departure. She is also wearing 'voiles noirs' (p. 121). The guests attendant wear 'noir' and before Mazza, distraught, offers her last rites on the death-bed to Ernest's memory, she notices the 'dos noir' of the last to leave (p. 121). Typically, *noir* is highlighted in this scene. There is a

'drap noir' (p. 120) concealing the tomb, and the lights flicker in the bitter wintry wind which rustles these 'draps noirs tout étoilés de larmes d'argent' (p. 121). This scene is correlated with that following Ernest's departure for Mexico. On that occasion it was summer, however, and Mazza stands on the pier watching the waves breaking on the shore. Black is present in the threatening clouds and light in the setting sun 'rouge et lumineux' (p. 118). The figurative powder or dust is clearly linked with that at the wedding and with the dust falling onto Mazza's hair. From Ernest's betrayal, Mazza will be dogged by images of dust and images of an all-consuming fire.

Although *blanc* plays a traditional symbolic role, *Passion et vertu* is the first work so far examined where *noir* and *rouge* are more significant for the tension generated between their respective sets than between that generated between sets for *blanc* and *rouge*. The *blanc* of *vertu* is muted to the point of illusion, (always supposing the corresponding colour to be white) and the fact that the symbolic yield is principally produced by *rouge* and *noir* bolsters the cardinal importance of the two crucial elements prescribed by the model in the determination of levels of figurative charging operative in any narrative. This is the text where *noir* has the highest frequency of incidence and it is the work where passion is painted in a light of relentless negativity from beginning to end. Passion and death, red and black; both are admirably integrated into a textual encoding which makes colour terminology the handmaiden of thematics. *Blanc* never really comes into its own within the symbolic textual strategy elaborated in *Passion et vertu*. Exploited as it is in a predominantly conventional manner, the scope of its allusive potential is significantly narrowed, and Flaubert this time prefers to highlight red

and black as symbols of passion, the death of passion, death caused by passion and passion as synonymous with death itself. With such a potent, symbiotic alliance evident in the text between *rouge* and *noir*, it is inevitable that *blanc* be sucked into a vortex of quasi-insignificance. Sandwiched in terms of its frequency of incidence between *rouge* and *noir*, *blanc* has the voice of conventional wisdom alone to plead its symbolic cause. Flaubert develops its figurative potential no further but allows its culturally accepted signifieds to be perpetuated by *pâle*.

Pâle occurs nine times and forms just one set - *FACE*. As with *rouge*, there is an important differentiation to be made between permanent and fleeting pallor. The 'front pâle', twice seen, are examples of permanent romantic pallor (pp. 114 & 117). At the funeral, paleness suffuses the whole of Mazza's face - 'tête pâle' (p. 121); and after reading Ernest's lethal and final missive Mazza is 'pâle d'effroi' (p. 121) and this echoes her pallor - again emotionally-controlled - when exhausted by a hurried journey to Ernest's home (p. 115). Besides promulgating semes of ideality and immoderation, *pâle* is exploited as an index of indisposition. As Mazza's children waste away, 'ils pâlassaient de plus en plus' (p. 121). Following disappointment with Ernest, Mazza is herself a likeness of her own emaciated and poisoned offspring and the fact that they succumb is a commentary on Mazza's ineluctable destiny: 'Et puis l'on se demandait quelle était cette femme pâle et amaigrie, ce fantôme errant, avec ses yeux de feu et sa tête de damnée' (p. 120).

With *rouge* and *noir* and the attendant floral and dust imagery, Flaubert is exploiting to the full the figurative potential inherent in these colours whilst generating further patterns of suggestiveness in order to accentuate the main symbolic sweep. With *blanc* and *pâle*,

Flaubert elects to tap their conventional possibilities and to go no further - perhaps not wishing to deflect from the paramount import of the *rouge/noir* association. *Passion et vertu* could be designated the very first of a series of coherent works, the first text to present a thematically coherent vision of experience and the first text wherein colour terms corroborate and underscore this unity.

Mémoires d'un fou

By the youthful narrator's own admission, the *Mémoires* proper begin in the tenth of the novel's twenty-three short sections. They are to disclose his most heartfelt and intimate recollections of a difficult period in his life which all but saw his downfall as a victim of his own (on reflection puerile) over-sensitivity.

The preamble to this semi-autobiographical cataloguing is steeped in an attribute of heat and passion which connotes fond and vivid memories and the potential for destruction as the heart is bled dry, leaving the narrator with an inability to feel anymore: 'Ils (*mes souvenirs*) sont vivants à ma mémoire et presque chauds encore pour mon âme, tant cette passion l'a fait saigner' (p. 236). Ironically, in the nine preceding sections the emphasis is on the narrator's passivity, negativity and psychological inertia as he dwells unstintingly on ponderous metaphysical issues which make him the disciple of Romantic writers from Goethe to Byron. Typically, he observes and recalls, yet remains inactive. The ubiquitous influence of the Romantics permeates the realm of colour terms where a prevalently conventional usage is in evidence at the opening of the story. References to *noir*, *blanc* and *pâle* are instrumental in the creation of an atmosphere which translates the narrator's world-weariness and his resolute adhesion to Romantic wisdom in general.

Structurally and stylistically the *Mémoires d'un fou* offer a sample of that coherence born of a world-view translated into episodes of description, philosophical and metaphysical theorizing which will be the hallmark of the mature novels. Here, as in later works, there is a tendency for colour terms to find themselves concentrated in specifically descriptive parts. More profoundly reflective episodes are appropriately devoid of colour terms. The initial pages highlight premature senescence: 'Jeune, j'étais vieux' (p. 231); 'cadavre avant d'avoir vécu' (p. 235), which is to be understood partly by the narrator's innate lack of will and man's hopeless position in a hostile universe where he strives helplessly for spiritual salvation, destined to be forever duped by the imminence of the abyss.

There are 120 colour terms in the *Mémoires d'un fou* and *rouge/sang* has the greatest frequency of incidence with fifteen references. Five sets and just three isolated examples have been identified. These are *BLOOD* (ten members, literal and figurative), *FACE* (five members), *SKY* (two members), *WEAPON* (two members, literal and figurative), *CLOTHING* (two members) and the isolated *gorge*, *maisons* and *teinte*.

An early and disturbing episode gives primacy to blood and splashes of red and it is in this scene that *rouge/sang* both in terms of frequency and *impact in context* achieves a powerful symbolic effect. The episode in question is closely related to the young Flaubert's own monkey-dream and is the recounting of the narrator's horrific vision of menacing bearded humanoid creatures which apparently come to assail him whilst he sleeps in the paternal home. The figures are clearly masculine with their 'barbes noires' (p. 233) and are linked with corruption and death as they have half-decayed faces and oozing wounds and emit shrill,

sickening peels of laughter which resemble death rattles. There is a noticeable *rouge/blanc* contrast which conventionally translates the narrator's awakening sexuality. Details prior to the dream provide a contextual bridge from cold to hot, from white to red, and symbolically from innocence to sexual awareness. It is winter and snow is reflected in the narrator's bedroom: 'la neige jetai une clarté blanche dans ma chambre' (p. 233). Suddenly, the snow melts (the horror of the *tout à coup* and *sudden transformation* echoes the chimerical world of *Rêve d'enfer*) and there is a shift from freezing to burning as natural phenomena take on a 'teinte rousse et brûlée, comme si un incendie eût éclairé mes fenêtres' (p. 233). This red of conflagration, symbol of sexuality, prefigures the red of blood left by the hideous, deformed creatures which carry a phallic 'lame d'acier' (p. 233) in their mouths, implements which so terrorize the narrator. That such disgusting beings should be linked with sexuality emphasizes the common Flaubertian nexus between sexuality, physical corruption and death. The overriding impression is that disseminated by blood and its contamination of everything with which it comes into contact. The creatures are bloody before entering the narrator's room, and if they have used their weapons elsewhere they desist from so doing on this occasion; the threat, however, is no less significant. An Oedipal reading of this scene seems obvious - the blood, the blades, the punishment-fantasy, castration, overtly masculine 'punishers' (possibly grotesque father-images) and this reading would bolster the autobiographical content of the work, for the young Flaubert was of an essentially passive constitution⁶ and his strange relationship with his mother and particularly his father bears out such a reading. If the nightmare is an

(6) For a full discussion of Flaubert's 'constitution passive' see Sartre, J. P., *L'Idiot de la famille: Gustave Flaubert de 1821 à 1857*, 3 vols (Gallimard, 1971-72), vol. 1.

enactment of the Oedipal drama, then it is logical that the missing link - the female - should manifest itself somewhere in the dream. The narrator next dreams of his mother who is drowning and calling for help, but to no avail, for he is unable to move. The drowning motif is not uncommon in Flaubert and water as a backdrop to female contact is of the utmost significance. The dream involving the mother is not as colourful as the previous one, but a distinctive difference is noticeable in the chromatic patterns. The castration fantasy was couched in reds; the veiled sexual dream of the mother in greens (the implicit green of grass could be included, p. 233). Water and sex frequently accompany each other and the former is often a metaphor of the latter as one 'drowns' in erotic experience. In addition to the pattern generated by *vert*, a coterminous pattern is generated by *bleu*, though here it is apparent only implicitly, in the ubiquitous references to water. Later, in connection with Maria, *bleu* will index both idealization (spiritual) and eroticization (physical) of the female body. The erotic impulse experienced by the narrator in the maternal dream needs but a slight displacement, an object of desire, a mother-figure, for it to show itself completely. When this occurs, the blues and greens of the country as backcloth to the dream are transposed to the blues (and this time implicit greens) of the sea-side village with the immense span of water and the idealized *azur* of Maria's veins threading their subcutaneous way along a beautiful neck. Typically, both mother and Maria (the name connotes *virgin* and pure, *married* and possessed by the male) are unattainable, for both are married and so do not pose a realistic 'threat' to the young narrator, who is able to maintain perfect passivity.

If a dual chromatic matrix has been identified for red and blue/green corresponding to male and female oppositions, then a structural analysis of sets reveals how Flaubert undermines this apparently clear-cut polarity. The *WEAPON* set for *rouge*, surprisingly, plays a minimal role; the *fer* is figurative and pertains to the mark left by memories (p. 235) and the *épée* is fantasized, relating to the narrator's remembrance of times of old (p. 232). The principal sets which highlight Flaubert's subversive technique are *SKY* and *CLOTHING*. When the narrator casts his mind back to his younger days, the implicit blue of water and the red of sun, two irreconcilables, are set in textual proximity and this obscures the male/female symbolism which will be further opacified as he meets Maria. This central blurring of boundaries is prefigured thus:

C'était quelque course sur un cheval bondissant et couvert d'écume, quelque promenade bien rêveuse sous une large allée couverte d'ombre, à regarder l'eau couler sur les cailloux: ou une contemplation d'un beau soleil resplendissant, avec ses gerbes de feu et ses auréoles rouges (p. 235).

The incendiary imagery recalls the dream in the paternal home, which gives way to the blue/green of female presence. An even earlier detail involving this identical chromatic mix serves once again to blur the colour matrix for male/female as it will be posited in a potent figurative manner in the crucial dream. The narrator recounts his college days and imagines a future crowned with glory when he would be able to travel to exotic lands:

Je voyais les cavales bondir vers l'horizon rougi par le soleil; je voyais des vagues bleues, un ciel pur, un sable d'argent; je sentais le parfum de ces océans tièdes du Midi; et puis, près de moi, sous une tente, à l'ombre d'un aloès aux larges feuilles, quelque femme à la peau brune, au regard ardent, ... (p.232).

In both instances, red and blue are juxtaposed, and the implicit reds and blue/greens of the sky, sun, nature and water are omnipresent. The earlier example, of course, prefigures Maria herself, a woman with a 'gorge brune et pourprée' (p. 237). Images of fire, a searing sun and sensuality are matched with idyllic blue and the green of foliage. The idealized 'blue' female is normally de-eroticized, but in Flaubert there exists an odd amalgam of attitudes towards the object of spiritual adoration and physical desire. Colour symbolism underlines the narrator's own mixture of feelings towards his venerated female. The male chromatic matrix reasserts itself at the 'Trouville' scene, where the narrator first sees not Maria but a metonymic extension of her, the 'pelisse rouge' with 'raies noires' (p. 236), left on the *shore* and which he proceeds to retrieve. Certain imagistic devices pave the way for the contamination of the female principal's colours with those of the male. Blue ocean is once more present and the sand of the fantasy is picked up (p. 236). A searing sun beats down and the narrator is aware of sailors on the shore who are wearing 'des vêtements rouges et bleus' (p. 236) - another blend of the chromatic polarity as posited so vividly in the nightmare vision, only this time the *males* are attributed a female colour. The pleasant aquatic activities taking place stand in marked contrast with the *drowning* of the dream and if the narrator failed to save his mother then, now he successfully recovers a garment which is not obviously female apparel and is discovered to be so only on closer inspection. The *rouge/noir* of the cloak pick up the same two colours of the 'male' dream; the red and blood of a physical attack and the black of the male animals' beards. This symbolic matrix of signification suggests that the narrator *aesthetizes* and *sensualizes* his female at the same time, for traditionally red is the colour of sexual passion and contextually Flaubert has

elaborated a private code focusing on the red/male equation which underlines the narrator's Oedipal psyche and his yearning to love the mother physically but simultaneously be possessed by her *as though by a male*. The first impression left by Maria on the narrator is one of a beautiful woman, and the solar motif recurs in connection with the gaze: 'je vois encore cette prunelle ardente sous un sourcil noir se fixer sur moi comme un soleil' (p. 236). The *noir* of the brows, identified as a 'male' colour, echoes the black beards of the repellent beasts of the dream, black-faced creatures which represent the threat of sexuality. With regard to Maria, the black of the brow (similarly *black-faced*) is idealized and eroticized and the black 'male' colour operates in a limbo between physical desire and a total lack of desire, just as the black of the beasts represents a crucial moment between desire for the active mother and total annihilation of desire as the sex-drive is destroyed. Maria is further sensualized, for she has 'cheveux noirs' (p. 236) which are celebrated by the narrator on three separate occasions and it is the final reference which posits a startling nexus between her and his own mother. Ironically, it is in retrospect that the narrator realizes the extent of his love for Maria and he confesses to thinking about her incessantly and in a peculiar Venus-image imagines her 'sortant de dessous la vague, avec (s)es cheveux noirs sur (s)es épaules' (p. 247). If the mother drowned by being submerged in water, now Maria lives on as an idealized presence after re-emerging from water, and the aestheticization of *noir* is to the fore this time, not the erotic aspect, for her 'pied blanc' has 'ongles roses', a colour of purity and a colour of sentimental illusion.

The *BLOOD*, *SKY* and *CLOTHING* sets for *rouge* have disclosed some fascinating material bearing on the subcurrent of sexual tensions which so obviously obsessed the youthful narrator and which are a projection of Flaubert's private fixations. A structural analysis of this kind brings to the surface so many of the subconscious trends of fantasy with which Flaubert invested his texts and which known, or unbeknown to him, are laid bare by the contextual impact and high frequency of colour terms.

Bleu occurs thirteen times and four sets are to be identified: *SKY*, *SEA*, *CLOTHING*, *PARTS OF BODY* and one isolated example with five, three, two and two members respectively. The idealized term *azur* occurs five times, exclusively in relation to the *SKY* and *PARTS OF BODY*. The *azur* which is developed specifically with regard to Maria has a quality which transcends the literal blue hue of romantic seas and skies. The description of Maria with many incidental details of her background reveal the episode to be the fictionalized account of Flaubert's meeting with Mme. Schlésinger in Trouville in the summer of 1837. The relationship is a delicate blend of the mother-son union and the passionate and several key features will be carried over to the *Éducation sentimentale* of 1869. Maria will become Marie and the retrieval of the 'pelisse rouge' (p. 236) will recur in the later novel, only the garment will change.

Maria's dark skin and black brow and hair have a powerful appeal which is sexual yet a further idealization of the physical deflects from this aspect and reiterates her aesthetic attraction; the narrator further qualifies Maria's dark skin with a comparison and by so doing bestows a degree of ideality, along with the concomitant impossibility of attainment, upon her. Her skin is 'ardente et comme veloutée avec de l'or' (pp. 236-7). This anticipates a detail in the definitive *Éducation*

where Frédéric observes golden shafts of light sweeping down Marie's back, creating an effect of liquid amber flesh. *PARTS OF BODY* contains two members appended to *azur* – Maria's 'veines d'azur' (pp. 237 & 238), which are focalized and venerated by the narrator, so consolidating her idealization. A slight ambivalence insinuates itself even here, for the blue of the spiritualized body has a touch of red about it; Maria's *gorge* is 'brune et pourprée' (p.237). This colour recalls the *pelisse* and reaffirms both sensual passion conventionally, and contextually and ambiguously, the colour of the male.

Maria's suckling her daughter provides the narrator with further opportunity to eye the form and source of his sensual wonderment to a much greater extent. The fullness of her figure mesmerizes him and the prevalent colours are again *brune* and *azur* (p. 238) accompanied by the subversive reference to 'cette chair ardente' (p. 238). The heat *seme* is never to be dissociated with Maria and this emotive word so often undermines the textual impact of *semes* of ideality and veneration.

Colour terms proliferate following the narrator's meeting with Maria. This is due to the narrator's heightened awareness of his surroundings and his emotions, for detail is focalized and highly subjective. The *SEA* set and especially the two references to *vagues* highlight the physical/spiritual ambivalence which lies at the heart of this novel. Water is everywhere present in the *Mémoires d'un fou* and everywhere it signals erotic experience, whether it acts as backdrop to the anticipation of sexual fulfilment or as backdrop to the memory of it. When the narrator concludes that he loves Maria, much of the detail is couched in an aquatic context, suggesting erotic rather than *spiritual* love:

C'est que, pour la première fois alors, je sentais mon coeur, je sentais quelque chose de mystique, d'étrange comme un sens nouveau. J'étais baigné de sentiments infinis, tendres; j'étais bercé d'images vaporeuses, vagues; j'étais plus grand et plus fier tout à la fois. J'aimais. (p. 237).

The figurative *baigné* echoes the literal *nageaient* of the people in the sea as the narrator saw the *pelisse* (p. 236) and *vagues* may be adjectivally used here, but it evokes those waves so intimately associated with Maria from first to last and of which he dreamed when at his *collège*. The 'vagues bleues' (p. 232) accompany fantasized material focusing exclusively on the physical - heat of the sun, scent of the sea and the touch of a dark woman embracing him in a decidedly masterful fashion (p. 232). Later, when he and Maria go on a pleasure cruise, he is no longer 'bercé d'images vaporeuses' (p. 237) but is 'berc(é) par la mer' (p. 238) as he feels not the contact of Maria's body, but the material of her dress. Reality this time, not fantasy; and the narrator aesthetizes his reality, idolizes Maria from afar. She is explicitly linked with the implicit blue of skies and water and her heavenward gaze hints at a kind of deification: 'elle levait son regard vers le ciel, pur, étoilé, resplendissant de diamants et se mirant dans les vagues bleues. C'était un ange, à la voir ainsi la tête levée avec ce regard céleste' (p. 239). If in the fantasy the dark woman embraces *him*, then this is because he needs to be *possessed*. In reality, he is totally passive. As we have seen, he 'lets himself' be enchanted by Maria's words; he 'lets himself' be rocked by the sea and ironically, he 'lets himself' be touched 'par tout cela' (p. 238) but *never* by Maria.

References to *SKY* likewise act as objective correlatives to the narrator's adulation of Maria. An early reference to a 'ciel d'azur' (p. 232) as a backdrop to his dreams prefigures the ambivalent feelings

he will experience after meeting Maria. Stars shine (the detail of *stars* is picked up in the 'spiritual' episode, p. 238) and he dreams of 'joies infinies' and paradoxically of a blend of carnal and spiritual delights - 'des voluptés qui sont au ciel' (p. 232). A similar and later reference comes in connection with the young *Anglaise* with whom the narrator forges a sentimental attachment. *Rose* functions as the colour of sentimentality in *Mémoires d'un fou* and as for the colour of the ideal, *bleu* is called upon and executes the narrative duty admirably. The attachment to the girl is sentimentalized largely as a result of the reiteration of *rosé*, and which contrasts with the less sentimental *rose* linked with Maria as a typically feminine colour. The *Anglaise* has perfect white teeth and a 'peau ... si fraîche, si rosée' (p. 240), contrasting with the sensualized 'gorge brune et pourprée' (p. 237) which is Maria's. From a mother-son relationship exemplified by Maria/the narrator, we shift to a brother-sister relationship: 'je l'embrassais comme ma soeur' (p. 240). This time the narrator is the older and thus the less ingenuous party: 'Pauvre fille! elle était si bonne et m'embrassait avec tant de naïveté!' (p. 240). With the memory of this encounter fresh in his mind, the narrator wanders into the woods and dreamily observes his surroundings: 'le ciel blanc, bleu et mat formait sur moi un dôme d'azur qui s'enfonçait à l'horizon, derrière les pavés verdoyants; par hasard, j'avais du papier et un crayon, je fis des vers ...' (p. 241). *Bleu* and *blanc* are both backdrop to dream and illusion and the implicit blue of the *horizon* stands in contrast with the red of the horizon as the narrator dreamed of being embraced by the dark, mysterious woman (p. 232).

Blanc occurs some twenty times and this makes it the second most important colour in terms of frequency of incidence. However, in terms of impact, its function is almost exclusively mimetic and at best acts as a backcloth to *bleu/rose*, emerging as the supporting 'female' colour, as *noir* is the 'male' colour used to enhance references to *rouge*. The sets for *blanc* are *FACE*, *SKY*, *CONSTRUCTIONS*, *PARTS OF BODY*, *CLOTHING* and *SHORE*, with three, three, four, two, two and two members respectively. There are four isolated examples. As already noted, usage is preponderantly conventional but *CLOTHING* is significant as it is the colour of Maria's dress and bonnet which she is wearing at the sea-side resort: 'Elle avait une robe fine, de mousseline blanche, qui laissait voir les contours moelleux de son bras' (p. 237); and 'Quand elle se leva pour partir, elle mit une capote blanche avec un seul noeud rose' (p. 237). In traditional terms, the colour white signifies innocence and purity, but this is belied by the overtly sensual 'pelisse rouge' fetishized by the narrator (p. 236). Rather than capitalize wholly on this conventional value, Flaubert concentrates on the idealization potential inherent in white, particularly as it is developed in relation to Maria, with *rose* in proximity. A charge is deposited by *blanc* and this is positive in value and the aggregate behaviour of the key set divisions generates a signified connoting ideality. Idealization is strongly *underscored* with the second set of significance, *PARTS OF BODY*. The narrator generalizes and asserts that a man's desires change object according to his age. Adolescents, he says, adore 'une poitrine de femme, blanche et mate' (p. 241) and the idealization implicit in these words is reaffirmed by the preceding subjective vision of the sky which similarly was 'blanc, ... et mat' (p. 241). The other reference to a part of the body occurs as the narrator eulogizes Maria's memory at the close of the novel;

once more, a mix of sensual and spiritual is hinted at. He imagines the 'peau brune' and her 'pied blanc aux ongles roses' (p. 247), a combination of colours offering both sensual and spiritual overtones.

Noir occurs sixteen times and the sets are *FACE* (five members), *SHORE* (four members) and *CLOTHING* (two members). There are five isolated examples. The importance of the *FACE* has already been dealt with in connection with 'male' colours and the narrator's complex Oedipal tendency. *CLOTHING*, similarly, erodes male/female demarcations, since Maria's *pelisse* is patterned with 'raies noires' (p. 236).

The *hallucination* experienced by the narrator after his return to the spa where he met Maria two years previously contains a wealth of detail which links this vision with his earlier dream of his drowning mother. He imagines he hears Maria's footsteps 'dans les herbes' (p. 246) and the implicit green of the grass echoes the explicit green of the *campagne* as he walks with his mother (p. 233). The narrator continues his stroll and water is once again present as it was in the dream. Now he watches the sunset and its reflection in 'un coin du ciel limpide et bleu' (p. 246). This detail picks up a similar one applied to water in the dream; this time the *bleu* is implicit: 'L'eau coulait, coulait limpide, ...' (p. 233). The 'teinte noire' and the 'teinte rousse' (p. 233) which constitute a part of the punishment-fantasy and as such are associated with the paternal pole of chromatic signifiers, are picked up in this same later episode as the sun metaphorically *drowns*. The paternal colour axis is replaced by the maternal, for the sun's rays, refracted through water, suffuse the sky with a feeble 'teinte de rose' (p. 246), and the colour recalls Maria and her 'noeud rose' (p. 237) and her 'ongles roses' (p. 247).

Pâle occurs seven times and two sets have been identified: *CONSTELLATION* (three members) and *FACE* (four members). Symbolic overtones are singularly avoided and Flaubert does not exploit its multi-valency as a potentially positive and negative symbol as he does in many of his works.

Doré does contain the germ of the ample figurative sweep the colour will invariably display in all the mature writings. It is referred to on eight occasions and the sets are *SUN* (three members), *NATURAL WORLD* (two members) and *FIGURATIVE GOLD* (two members). The fact that a complete set is figurative only is a comment on its symbolic authority.

That Maria is adored as something precious and idealized is evidenced by the focalized reference to her skin which is 'comme veloutée avec de l'or' (pp. 236-7).

The last colour to be examined in this survey is *brun* with seven references. It forms one set - the *FACE* which contains five members. There are two isolated examples. A key reference is that embedded in a detail of sensual splendour and spiritual adoration, where the narrator perceives the fine down on Maria's upper lip, imbuing it with a brown tinge: 'Joignez à cela un duvet fin qui brunissait sa lèvre supérieure et donnait à sa figure une expression mâle et énergique à faire pâlir les beautés blondes' (P. 237). *Brun* is explicitly associated with a masculine quality and in this sense it may be linked with *noir*. However, if *noir* is linked with both the male and the female (though the primacy effect is a male association), *brun* is linked with the female only, yet is asserted to be 'male'. This usually so self-effacing a colour is being exploited to contribute to the overall obfuscation between polar

opposites which were identified at the beginning of this section. Flaubert is leaving no stone unturned and is availing himself of a rich and varied palette to consolidate his symbolism which underpins an essentially confused narratorial attitude towards sexuality and brings to the surface of the text an unresolved Oedipus complex.

Novembre

The chromatic opposition evidenced in the *Mémoires* (*noir/rouge* and *bleu/vert* (*blanc*)) is highlighted by a structural analysis of a narrative shot through with a significant Oedipal investment and where the former chromatic paradigm corresponds to the male and the latter to the female. This colour opposition also has a wider application which makes the symbolic yield more accessible, and the signification which results is more pronounced in the *Écrits de Jeunesse* than anywhere else in Flaubert's writings. These apprentice works exhibit the inseparability of sex and violence and of passion and sexual violence. *Rouge* is indexical of the cohabitation of passion and violence (the semic field of these concepts extends to the notions of fire and blood, both of which are preponderantly *red*) and *bleu* the idealization of a woman at once sensual and aesthetic. This latter symbolic scenario is continued in *Novembre* where *bleu* is orchestrated to produce a signified of ideality and *rouge* bears the indelible traces of the narrator's recently acquired sexual knowledge. The emergence of this consistent figurative tension anticipates the central polar opposition in *Madame Bovary* and in *L'Éducation sentimentale* (1869).

There are 184 colour terms in *Novembre* and *blanc* has the highest frequency of incidence with forty-one references, from which eight sets

have been established: *CLOTHING* (10 members), *PARTS OF BODY* (9 members), *SKY* (5 members), *FACE* (4 members), *NATURAL WORLD* (4 members), *STRUCTURES* (3 members), *BED* (2 members), *MATERIAL* (2 members) and two isolated examples - *vitres* and *éléphant*. Once again, Flaubert is much indebted to the conventional charges carried by *blanc*. Textual underscoring of the correlation between *blanc* and innocence/purity is effected via a member of the *CLOTHING* set - *robe* - which occurs five times, three centred on Marie's first communion. The reiteration of the 'robe blanche' (p. 265) which Marie re-evokes in the presence of the narrator constitutes a standing rebuke to her present mode of behaviour. She is, however, fully aware that a gulf of experience now separates her from that former state and nonchalantly dismisses her desire to recapture a lost innocence. If Marie is once more wearing a 'robe blanche' (p. 259) when the narrator first visits her (we do not learn about first communion for some six pages), this corresponds to his idealized vision of female beauty, a fantasy which he stirs up in moments of emotional frustration, a woman 'en robe blanche' (p. 250). There is much irony in the fantasy, for the woman he meets is no longer pure and the white of the clothing clashes visually with the sensualized black of her hair⁷. Whereas in the *Mémoires* the narrator experienced a complex of emotions, at once idealizing and sensualizing Maria, in *Novembre* the spiritual and physical elements appear to be segregated, *blanc* connoting the idealized facet of Marie's person, *noir* her unequivocally sensual appeal.

The two references to *vêtement(s)* uphold the signified of ideality for *CLOTHING*, and it is noteworthy that the colour is developed very

(7) See Lucette Czyba's *Mythes et Idéologies dans les romans de Flaubert*, Presses Universitaires de Lyon, 1983, p. 31, where it is pointed out that the heroines in the *Écrits de Jeunesse* almost without exception have black hair and eyes.

closely with regard to Marie for this is the first fully-fledged work where colour is associated consistently with a female character. During the initial encounter, Marie's dress appears even whiter when illuminated by sunlight filtering through the yellow curtain and is depicted as 'ce vêtement blanc' (p. 259). At a later stage, the narrator fosters illusions of faraway places and he concentrates on India where all is beauty and the people wear 'des vêtements blancs' (p. 272). Dressed in white, Marie is not innocent but is valorized and the traditional white of purity as it is exemplified in the robe gives way in *vêtement(s)* to a privately elaborated code of idealization, making for a private/traditional interplay within the same set. The *gant(s)* mentioned three times participate in a similar private/conventional dialogue. For the narrator, *gloves* were once part of the requisite accoutrement of female elegance, since he would link them with the beauty and sweet fragrance of violets. The total image is infused with the memory of warmth and comfort (p. 250). The second reference to a 'gant blanc' renders it unambiguously sexual. The narrator's companions would keep as souvenirs 'un vieux gant blanc' in order to smother it in kisses (p. 252). The final reference again concerns Marie, and the conventional signification is spotlit as white gloves were worn at first communion.

The two references to Marie's *dos* in the *PARTS OF BODY* set are focalized and valorized in traditional terms as attributes of supreme beauty. The narrator is aware of her 'dos blanc (qui) se courbait un peu' (p. 260) during the first encounter and following the night spent with Marie, he once more becomes aware of her 'dos blanc (qui) se courb(ait) comme un roseau' (p. 270). The graceful image points up the valorization.

The *SKY* set contains five members and *ciel* appears once at the opening and once at the close of the narrative. Initially, the narrator's *récit* celebrates Autumn and the train of thought leads logically to remembrances of the past. At the end of the narrative, the intra-diegetic narrator's energies are sapped and a mental, followed by a physical, death descends upon him. References to a 'ciel blanc' highlight the cyclical tone of the work where an autumnal haze obliterates sunlight and imbues the sky with a 'couleur blanche' (p. 248). The notion of life's end as a gradual process begun at birth is underlined by conferring upon that sky qualities of a 'vie expirante' (p. 248). The detail short-circuits the narrative for when the narrator returns to Trouville 'avant de mourir' (p. 275) the sky is again typified by an absence of sunlight and is 'tout blanc' (p. 275). Thus with *SKY* negative connotations creep into a fabric of signifieds which largely subtend the traditional meanings of purity and innocence, elaborated further still by a privately encoded semantic web of allusiveness centralized around idealization and rapture. Though the bulk of the signified for *blanc* remains unchanged, tension is generated between signifieds of various sets and even between *ciel* and the remaining three members of this set which conform to pre-established signifieds of euphoria, idealization and purity.

Two strategically positioned references to *BED* enhance the purity yield so far identified for *blanc*. Its first appearance occurs as the narrator recalls his school days where as an *interne* he was confined to a white bed in a dormitory. Since Woman is noted as being a 'mystère attrayant' (p. 249) for the narrator at this stage in his life, it is clear that the bed is a metaphor for his virginity and purity. The sense of idealization, of course, is conjoined with this innocent phase. The detail is

delicately counterpoised with a reference to Marie's 'lit blanc' (p. 265) in which she slept as a young girl following her communion. Both beds are white and are occupied by virgins and the exploitation of a conventional colour code is made explicit.

Rouge occurs twenty-one times and conventional signifieds are widely exploited and extended to embrace special symbolic values when Marie is involved. A study of the sets for *rouge* will reveal it to be the colour of prostitution and of a passion/idealization dialogue. Idealization is characteristically associated with *blanc* or *bleu* in Flaubert. What we have here, however, is the *idealization of sexual passion and prostitution* and this signified is succinctly and emotively translated by the *SKY* and *horizon* in particular. The sets are *SKY* (5 members, literal and fantasized), *CLOTHING* (3 members, literal and fantasized), *FACE* (4 members), *PARTS OF BODY* (2 members), *CURTAINS* (2 members), *NATURAL WORLD* (2 members) and three isolated examples: *falot*, *corail* and *cuivre* (fantasized). Whenever Marie is present, there is a characteristic proliferation of colour terms and red light typifies moments such as these or moments of intense sensual experience recalled or anticipated by the narrator. On one occasion *ciel* is the objective correlative of the narrator's fevered state after experience with Marie. He takes his leave and 'le ciel était en feu' (p. 260) - the fire imagery corresponding to his own sensual burning within. The *horizon* is 'tout rouge' and *flanboyait* (p. 260) and the image echoes a former state of innocence and *idealization* recounted by the youthful narrator when in Trouville. At that time images of *blue* bolstered the ideality *seme* and these are mingled with incendiary imagery. The narrator is attracted to the explicit blue of the sky and water, and red and blue fuse, generating a pattern of idealization which will time and again be translated by these colours:

*des sillons de feu s'étendaient sur les flots;
entre le ciel azuré et la mer plus foncée, l'horizon
rayonnait, flamboyait* (p. 256).

The 'teintes vineuses' (p. 263) tingeing the sky at the climax of the novel have their correlate at the end of the work before the narrator's death is reported. In the summer he would watch leaves stir and 'les rayons du soleil couchant qui empourprent le ciel passer, comme une pluie lumineuse, ...' (p. 276). The figurative 'perles lumineuses' (p. 256) of the idealized phase are re-evoked and this iridescent water was literal rain at the time of sexual union with Marie (p. 263); and if the luminosity which then filtered into the bedroom connoted sexual ecstasy, it connotes death at the close of the narrative. The *SKY* set yields a subtle signification of a sex/death inseparability.

The reference to Marie's 'corail rouge' (p. 259) which is worn in her hair underlines her sexual charm and the idealization of this sensuality is hinted at as the ornamentation is set in a 'peigne d'or' (p. 259).

The *CURTAIN* set produces a symbolic yield which forges a strikingly bold link between red and prostitution. As a young virgin, the narrator would pass in front of 'maisons éclairées' (p. 251) and the sensual enjoyment going on inside remains equivocal but the 'rideaux rouges' suggest that the manner of gratification is akin to that to be obtained in *maisons closes*. This supposition is given substance by a later recollection of the narrator as he recalls Marie's room with its 'rideaux de soie rouge' (p. 260), the luxuriant silken hangings concealing unbridled physical passion. The passion/idealization signified which is produced by some sets for *rouge* is not identical with passion and innocence. Indeed, a tension is generated between similar sets for *rouge* and *blanc* in this context. The white hangings seen in the narrator's school dormitory (with the white bed) reiterate his virginity

and contrast sharply with the red ones which witness the loss of that virginity. The *CURTAIN* links up with prostitution and the acquisition of sexual knowledge.

As the colour of sensual passion the conventional authority of *rouge* is capital. Flaubert enriches its emotive appeal by setting it off against *blanc* where the respective sets operate in symbiotic harmony to throw up two distinctly converging patterns of suggestion which nonetheless stay separate and so highlight, by symbolic parallelism, the novel's underlying figurative tension.

The frequency of incidence of *noir* is slightly greater than that of *rouge* (22 references as against 21) and the latter colour was treated first in order to bring out the dual system of signification which is the thematic nerve centre of the text. The pre-established connotations with which *noir* is imbued in the context of nineteenth century values are wholly drawn upon and generate tension as seen in the opposition between the visible and hidden aspects of the female form. The sets identified for *noir* are *HAIR* (5 members, literal and fantasized), *CLOTHING* (4 members), *NATURAL WORLD* (3 members), *FACE* (2 members, literal and fantasized), *SKY* (2 members) and six isolated examples. Black hair is commonplace in Flaubert's women but its reappearance in various heroines always makes a fresh statement about the particular mystical and sensual qualities possessed by each one. The narrator's first visit to Marie furnishes him with an occasion to delight in the voluptuous spectacle of her long, black tresses which 'tomb(e)nt sur ses hanches' (p. 260). The memory of this sight is the fulcrum of future fantasies for the narrator who dreams of being loved by a fanciful female with 'cheveux noirs' (p. 272). The narrator has a liking for hair - 'J'aime les cheveux'

(p. 263) - and following Marie's cutting off a lock of the narrator's hair, he muses about 'tresses noires' (p. 263) and the reciprocal giving of them as tokens of everlasting love.

The sensuality of *concealment* is translated via the *CLOTHING* set, all of whose members belong to Marie. In marked contrast with her first appearance, Marie is wearing a black dress when the narrator returns in the evening and the garment is a point of departure for a series of sexual visions. The 'pantalon de velours noir' (p. 262) assigns a degree of masculinity to Marie, reinforced by the slightly virile 'duvet' on her lip (p. 259) and in this she resembles many of Flaubert's fully-developed female figures who subvert conventional gender-roles.

Bleu gives occasion for touches of ambiguity and is encoded within two antithetical value-systems in *Novembre*. This is a characteristic ploy whereby the reader is compelled to call into question basic assumptions concerning beauty and ugliness, idealism and disillusionment. *Novembre* is highly lyrical in parts and pantheistic unity is sung of in terms of abstractions of *azur*, and concrete phenomena of *bleu*. The sets identified are *WATER* (6 members, literal and fantasized), *SKY* (5 members), *PARTS OF BODY* (3 members), *CLOTHING* (2 members) and one isolated example. The inherent duality of *bleu* is accentuated in the *PARTS OF BODY* set. One member - *membres* (p. 256) - is tainted with the negative connotations of decay whilst the two remaining members are charged positively by virtue of close association with Marie. As was witnessed in sets identified for *rouge*, there is an *idealization of sensuality* apparent in the *PARTS OF BODY* set for *bleu*. Marie's body is sexually receptive during the first encounter; her breasts heave as she anticipates gratification and she has 'narines palpitantes' (p. 259). Her upper lip is lightly

covered with a 'duvet bleu' (p. 259) and the idealized image implicit in the colour does not detract from the narrator's sexual awareness at this juncture, since he moves on to enjoy the sight of Marie's more explicitly sexual corporal attributes. The 'veines bleues' (p. 259) on Marie's temples recall the aestheticized 'veines d'azur' on Maria's breasts in the *Mémoires*, the sight of which provoked in this narrator a spiritual response (p. 237), whereas for the narrator of *Novembre*, the blue veins are the last visual stimulus he has before the sex act commences. The idealized and *spiritual* aspect of *bleu* is discernible in the *WATER* and *SKY* sets, the majority of whose members occur in the 'ideal' Trouville episode where sea and sky reflect each other in immeasurable expanses, providing an ambiance of peacefulness for the narrator's religious ecstasy (p. 256). Broadly speaking, *azur* is linked with these moments of pantheistic bliss, whereas *bleu* refers us to Marie and especially to the narrator's idealized image of her.

Pâle occurs thirteen times and two sets have been identified - *FACE* (7 members), *SKY* (4 members) and two isolated examples. There is a cluster of references to aspects of the external world at the opening of the novel which testify to the romantic connotations inherent in Flaubert's use of *pâle*. It is autumn and the bleak wintry sky blots out the glare of sun and moon alike, rendering the surrounds slightly spectral. The theme of *death* is **underscared** and the colour provides a backcloth of colourlessness against which the vital, passionate encounter with Marie can be set with its accompanying vivid splashes of colour and light. The lyrical 'Oh! le pâle soleil d'hiver!' (p. 253) typifies the narrator in romantic vein as he sings of the joys of remembrance and things past. The signified of romantic beauty is equally generated by

references to *pâle* when these are linked with Marie. Her 'tête pâle' is framed by sensual black hair. The idealization of this physical beauty is conveyed by a play of light about her face, described by the narrator as he returns in the evening: 'sa figure avait cette pâleur lascive que donnent les flambeaux' (p. 261) and this lauding of sensuality is a motif emerging from sets for *bleu* and *rouge*. Intense physical ecstasy, or the anticipation of it, is also translated by a pallid face. It is interesting that at the other end of the scale *rouge* suggests sexual receptivity when it is a passing facial colour; *pâle* as a temporary face colour is manipulated by Flaubert in a strikingly similar fashion. The colour may connote, of course, absolute *passionlessness* as it did in *Rêve d'enfer* where the Duke is devoid of sexual feelings. This divergent development of *pâle* comes to fruition in amplified terms in the later *Madame Bovary* where it signifies romantic beauty and the idealization of romantic bliss, sexual passion and ultimately death.

Rose occurs seven times and three sets have been identified: *FACE* (3 members, literal and artificial), *CLOTHING* (1 member), *PARTS OF BODY* (1 member) and two isolated examples. Although the frequency of incidence of *rose* is low, it is invested with a high symbolic significance due to its correlation with Marie and sexual fantasy. Marie confers upon the colour a sensual signified, for prior to the night spent with the narrator her 'lèvre' is 'rose et humide' (p. 262). The colour is also linked with dream and fancy as indeed it will be in future novels, but whereas the colour is sentimentalized in, for example, *Madame Bovary*, here it carries purely sexual connotations. The narrator would dream of women's 'pantalons roses' (p. 249) and this prefigures Marie's 'pantalon de velours noir' (p. 262), significantly in tatters. The idealized pink garment will reappear in reality as corrupt and debased and this mirrors

the fragility of the narrator's innocence as he loses his virginity to a prostitute.

Doré occurs seventeen times and the sets are *CLOTHING* (4 members), *LIGHT* (3 members), *SUN* (3 members), *NATURAL WORLD* (3 members, literal and fantasized) and four isolated examples. As a signified of something precious or something idealized, the colour manifests the germ of a figurative trend which will recur in the mature writings. It has already been noted that the narrator is attracted to water and hair; he is also attracted to 'choses brillantes' (p. 249) and things gilt appeal to his sensualist nature. The tightrope walker whom he adored as a child wore 'paillettes d'or' (p. 249) on her dress and it is the glitter which excites his senses. At the end of the manuscript the narrator imagines himself in Sicily and details aspects of a girl he might meet there; she has 'cheveux noirs' (p. 272) and wears 'un cordon d'or' on her bodice. An idealized decor is created in Marie's room by light filtering through yellow curtains casting a 'reflet d'or blafard' (p. 259). She herself wears a 'peigne d'or' (p. 259) and the adulated figure is not removed from sexuality for the 'corail rouge' adds a sensual touch. *Doré* functions much like *rose* in *Novembre* insofar as the colour evokes ideal-ity but is not sentimentalized. It is closely developed in relation to Marie and the ideal, but sensual, female and it differs from *rose* in that it carries a signified of preciousness. It is this signification which confers upon the colour the seal of conventional exploitation.

Jaune is not significant in terms of its frequency of incidence for it occurs only nine times, but the contexts in which it appears confer a dual signified upon it. It does not behave as a debased form of *doré* as it so often will in later works but serves as an index of the narrator's

pantheistic ecstasy with a necessary positive charge and as an index of physical decay with a negative charge. The sets identified are *NATURAL WORLD* (4 members), *LIGHT* (2 members), *PARTS OF BODY* (1 member), *CURTAINS* (1 member) and *FACE* (1 member). The *LIGHT* set is elaborated as an objective correlative of the narrator's sexual experience and its two members either point back to, or appear in a context of, sexual fulfilment. As the narrator leaves Marie the evening sky is pregnant with symbolic signs of sensual gratification; fire images and references to red abound and *yellow* marks the point at which the narrator feels a sense of loss, a yearning for a supreme experience which leaves him empty and dejected. The loss is figurative, too, for he has now been deflowered: 'le jardin, déjà dans l'ombre, était plein de tristesse, des cercles jaunes et orange tournaient dans le coin des murs, ...' (p. 260). The colour translates his wistfulness and that the experience he has had is valorized is affirmed by the other member of this set which is further valorized by association with *doré*. On this occasion it is morning and the narrator observes Marie as she sleeps: 'L'aube parut, une ligne jaune saillit dans le ciel, s'allongea horizontalement et, prenant de plus en plus des teintes dorées et vineuses, envoya dans l'appartement une faible lumière blanchâtre, irisée de violet, ...' (p. 263). This is a key episode and colour terms foregather to convey sexual quietude. As with *doré*, experience is idealized; and this idealization is of a sexual nature, reaffirmed by the variations of *rouge* in each instance, identified as the colour of sexual passion.

Beauty and ugliness are never defined as opposites in the Flaubertian order of things and it is the beauty of hair which impels the narrator to dwell on its necessary corruption after death: 'Que de fois, dans des

cimetières qu'on remuait ou dans les vieilles églises qu'on abattait, j'en ai contemplé qui apparaissaient dans la terre remuée, entre les ossements jaunes et des morceaux de bois pourri' (p. 263). The traditional symbolism bearing on the negativity of decomposition is exploited.

Novembre is an enterprising early work in that Flaubert is fashioning a code of signification which bears almost exclusively on one central character. He is, however, still indebted to conventional symbolism but more and more its inherent flexibility is serving *him* rather than *he* being the slave to the voice of traditional authority.

L'Éducation sentimentale (1845)

Colour terms in this novel function mimetically, on the whole, and where they do more than translate neutral description, a predominantly conventional code of signification is exploited. However, many colours do contain the seed which will help produce the chromatic ramifications so apparent in the mature writings and this 1845 text is, of course, at just one remove from the first of those writings. This novel conforms to the pattern of its predecessors in that colour is developed by and large in relation to a, or several, female characters. This was the case in *Novembre* and the *Mémoires d'un fou*. This aspect of Flaubert's writing will remain unchanged, and his acute sensitivity to the femaleness of his heroines impels him to concentrate on their reactions and psychological portraiture rather than on that of his male characters. If a novel's principal character were determined by the number of colour terms directly associated with him/her, then *Émilie* would be the main character in *L'Éducation sentimentale*, not Henry or Jules. Details of sets are given for the colours which contribute to a traditional and/or nascent private code of symbolic signification. The few colours which do not

highlight this play of ulterior meanings are not included in the analysis.

Blanc has the greatest frequency with sixty-nine references - there are 383 colour terms in the text - and eleven sets are identifiable: *CLOTHING* (21 members), *FACE* (9 members, literal and fantasized), *PARTS OF BODY* (7 members, literal and fantasized), *CONSTRUCTIONS* (6 members, literal and fantasized), *MATERIAL* (5 members, literal and fantasized), *CONSTELLATION* (4 members), *LIGHT* (3 members), *ANIMALS* (3 members), *CURTAINS* (2 members), *FLOWERS* (2 members, literal and artificial), *MARBLE* (2 members) and five isolated examples. The five references to *gant(s)* in the *CLOTHING* set perpetuate a conventional signified of elegance and dandified refinement. The charge disseminated is positive, for the white glove has a universally recognized social significance which may not be undermined. The *gant blanc* symbolizes elegance and opulence and Jules' contempt for males who publicly sport this article of clothing does not affect the predominantly positive value passed from colour term to referent (a traditional connotation) and from referent to colour term (a conventional and contextual move). Three references to *plume(s)* uphold the connotations of wealth and beauty such as were identified for the glove. If a sprinkling of references to white clothing pertain to Lucinde, Mme Gosselin and M. Gosselin, the bulk of white attire is centralized around *Émilie* who is either seen to be wearing it or fantasized in it by Henry. The positive white of aspects implicating *Émilie* is carried over to the *FACE* set where there is a hint that eternal beauty and perfection may pall in the course of time. The conventional impact of *blanc* when it is applied to teeth is twice used with regard to *Émilie*. The hard and resilient enamel of those teeth permits *Émilie* to engage in an erotic ritual of sadistic pleasure with Henry as she bites into his flesh with 'la

férociété de la Vénus antique' (p. 314). The subsequent reference to 'dents blanches' carries a negative charge for the immediate context of the detail is laden with an insistent *ennui* engendered by the sameness of that beauty. The negative value with which this latter reference becomes invested, however, is limited insofar as emphasis is clearly on the unchanging nature of phenomena rather than on the colour of the teeth.

Rouge occurs fifty-five times and eight sets have been identified: *FACE* (23 members), *MATERIAL* (7 members, literal and fantasized), *CLOTHING* (6 members), *SUN* (4 members, literal and figurative), *LIGHT* (3 members), *PARTS OF BODY* (3 members), *ANIMALS* (3 members), *NATURAL WORLD* (2 members) and four isolated examples. Members of sets can be divided into four groups according to the function of *rouge* which is largely mimetic and therefore unsensational from a figurative standpoint. The functions I have observed are (a) emotional barometer (mimetic); (b) index of plodding mediocrity where M. Renaud is concerned and of his coarse mannerisms; (c) the colour is designated as one of ugliness when its referents are members of the *PARTS OF BODY* and these may be set off against the refined or physically attractive attributes of *rose* as they are applied to parts of the body; (d) *rouge* is also the colour of the fantastic in *L'Éducation sentimentale* as it was in the earlier *Rêve d'enfer*, and danger, foreboding and possibly the satanic are alluded to when it operates in this capacity. The irreal sheen conferred upon events when *rouge* operates thus is to be contrasted with the positive dream-shimmer intrinsic in certain usages of *rose*. The lurid quality of *rouge* makes it ideal for Flaubert to exploit as a colour promulgating supernatural, hallucinatory visions, and this is done via the *SUN* and *LIGHT* sets in the *chien galeux* episode where Jules encounters a mangy dog which

ultimately aids him to regain a purchase on reality. The animal at first reminds Jules of his mistress's spaniel, Fox, and an association of the dog with *death* insinuates itself as Jules ponders the possibility of its signalling the demise of Lucinde. The animal is physically corrupt, and in this it resembles the *Aveugle* in *Madame Bovary*. As it is observed slaking its thirst from a ditch of yellowish water there is a symbolic play of light which has the effect of transforming the water into blood. This is akin to the nightmarish event in *Rêve d'enfer* where milk is literally transmuted into blood: 'sa langue en lapant faisait des cercles sur l'eau jaunâtre, immobile, qu'un dernier reflet de soleil rendait toute rouge et presque sanglante' (p. 352). It is difficult to say with any degree of precision what the beast symbolizes; many views and analyses have been proposed but it seems logical to treat the episode as one wrenching Jules from escapism and fantasy to reality, the real world, warts and all, and where he must learn to operate effectively. Jules attempts to escape the dog, an animal reiterated as a *monstre*, and its persistence suggests an almost human sense of purpose. Its imperviousness to weapons, however, suggests supernatural protection and *LIGHT* underscores this: 'Il pleuvait, c'était une nuit sombre, toute la ville dormait, les réverbères suspendus balançaient leur lueur rougeâtre à travers le brouillard' (p. 353). The interpenetration of red light and rain-laden fog makes for a terrifying nightmare vision. It is this very horror which shakes Jules from his cocoon and impels him to dwell on the possibilities of the future rather than on the immutability of the past.

A physical opposition which is developed with the *FACE* and the *PARTS OF BODY* sets is that between M. Renaud, the mediocre bourgeois husband whose face often betrays gastronomic over-indulgence and breathlessness

and is *rouge*, and the younger, romantically attractive Henry who takes Mme Renaud as lover and who is *pâle*. As the colour of sensuality, *rouge* is not elaborated with direct regard to faces in this novel. When it is applied to the face, the effect is usually one of ugliness. M. Renaud is out walking by the Luxembourg gardens and has a 'respiration bruyante' and 'pommettes rouges' (p. 348). Henry, by contrast, who happens upon him, 'a pâli' (p. 348) and this temporary facial draining of colour is triggered by shock. M. Renaud turns even more red and this points a difference between the two men: 'le bonhomme a rougi par-dessus sa rougeur' (p. 348). Earlier, after dinner in the *pension*, M. Renaud had 'la face épanouie et les joues rouges' (p. 317). That red hands are posited as undesirable is borne out by the opposition between a reference to such hands and one to pink hands. Mlle Aglaé possesses ugly hands: 'Chose déplorable, surtout pour une femme sentimentale, ses mains étaient rouges et, l'hiver, abîmées d'engelures' (p. 285). During the height of the relationship with Émilie, Henry would delight in watching her come to him in all her beauty 'le visage clair, lavé d'eau froide, les mains roses et les pieds dans de petites pantoufles de peau brune' (p. 297).

Noir has forty-two references and forms six sets: *FACE* (14 members, literal and fantasized), *CLOTHING* (11 members), *ANIMALS* (4 members), *PAPER* (3 members), *MATERIAL* (2 members), *NOIR* (2 members, figurative) and six isolated examples. Émilie possesses black hair which is a constant source of sensual delight for lovers. It is mentioned three times with an appended colour term and referred to several more times, anaphorically benefiting from *noir*, and is on one occasion rendered more beautiful still by comparison with the hard perfection of ebony: 'Il adorait surtout ses cheveux; elle lui laissait passer sa main dessus, il caressait

cette ébène unie et la lissait sous ses lèvres' (p. 297). The code of chromatic exploitation in the *FACE* set is clearly conventional as *Émilie's* black hair and eyes are posited as Romantic ideals of feminine beauty. If white articles of clothing are associated with *Émilie* in a light of beauty divorced from sensuality, then black garments conceal and by so doing excite Henry's senses with regard to the hidden beauty beneath the clothing. Although black clothes are not exclusively the monopoly of *Émilie*, she is frequently seen in them and footwear in particular sparks desire in the male observer. Henry is recounting to Jules the seduction of *Émilie* and it is the black of the shoe and the white of the stocking which he details: 'je vis son bas blanc saillir après la chaussure noire qui lui serrait la cheville, et la forme de sa jambe charnue apparaître ensuite' (p. 312).

The positive charge issuing from sets which are underpinned by Romantic beauty is countered by the negative value generated by the *PAPER* set. The two references to *gaze(s)* are linked by the time-honoured Flaubertian theme of the necessary conjunction between consummation and disillusionment. *Noir* serves admirably as a symbolic device to translate the death of illusion in the face of Romantic love. The first assignation between Henry and *Émilie* is arranged by means of a missive (the husband is present) which is destroyed by fire in order to eliminate any evidence: 'Henry le regarda brûler: il se roula sur lui-même en une gaze noire, ...' (p. 293). Prior to the departure for America, Henry and *Émilie* burn old letters; anything which may be incriminating is destroyed. The incident of the second burning heralds the beginning of a protracted process of disillusionment which is due to set in and which will drive the couple back to France. That the best moments of their liaison are over is suggested

by Emilie's comment after attention is drawn to the incident of that first burning: 'Qu'il y a longtemps de cela! n'est-ce pas? nous nous sommes tant aimés depuis!' (p. 328). The description of the actual incineration is a copy of the former episode: 'Et il contemplait les gazes noircies qui s'éteignaient et montaient le long de la plaque' (p. 328).

Bleu occurs thirty-two times and eight sets have been identified: *CLOTHING* (10 members), *FACE* (4 members), *SEA* (4 members, literal and fantasized), *LIGHT* (3 members), *FLOWERS* (2 members, artificial and fantasized), *PARTS OF BODY* (2 members), *MATERIAL* (2 members, literal and fantasized), *SKY* (2 members) and three isolated examples. The *PARTS OF BODY* set is linked with Emilie and the idealized and the sensual women of the *Mémoires d'un fou* and *Novembre* are echoed, for Mme Renaud's hand is admired by Henry with its 'peau fine, bleuie à certaines places par le cours de petites veines minces entre-croisées' (p. 283). *Bleu* is associated with ideality and fantasy on many occasions in *L'Éducation sentimentale* and without exception the signifieds generated by the various sets are positive in value. Flaubert has broadened the symbolic sweep of the inherent dream-quality of *bleu* but he has not devised a dual system of signification as yet. Splashes of blue colour relating to things negative have been discernible in the very early texts, but there is no conscious effort to produce a symbolic tension such as will be found in *Madame Bovary*. Here, Flaubert uses the colour mimetically and the several key references which confer upon it the status of the ideal will be examined. One of the most tender moments in the entire novel is when Emilie visits Henry after failing to meet him at the appointed time. Her gaze is compared to a heavenly body and the immensity of water: 'Le rayon de la lune brillant au fond d'une mer d'azur n'a jamais été plus doux que son

regard, et sa voix était suave comme le soupir du vent sur les jasmins' (p. 294). The sense of idealization is affirmed by Henry's perception of Émilie at this point: 'il détournait la tête et la regardait de bas en haut comme une madone' (p. 294). He puts her on a pedestal and reveres her in the same fashion as the narrator of the *Mémoires* venerates Maria (p. 238). During the voyage to America, the narrator shares the couple's ecstasy and *SEA* is again used to convey the positive value inherent in the ideal. The value is enhanced much more this time by the concurrent exploitation of *rose*, also indexical of the ideal and dream in this novel: 'je n'ai pas vu des cieux plus roses luire sur des feuilles plus larges, ni firmament plus étincelant se mirer dans des mers plus bleues' (p. 333). At one juncture, the *SEA* is party to the dreams of the two principal characters. Jules longs to take Lucinde to an idyllic resort and to watch with her the stars shining 'sur une mer bleue' (p. 309). Henry is less forthcoming about the nature of his dreams which are in fact similar. This is the first novel in which Flaubert allows two male characters to steal the narrative limelight and *bleu* contributes to a sentimentalized dream atmosphere for both of them in relation to the women in their lives. Jules wishes to give Lucinde a handkerchief case 'brodé de fleurs roses et bleues' (p. 310). The *MATERIAL* set is invested with a signified of ideal in that it is implicated in fantasy. Henry dreams of happy couples riding in a berlin 'quand on relève les stores de soie bleue' (p. 315). The image feeds anaphorically on textual reality: later it is seen that Émilie's rooms are hung with 'rideaux de soie bleue' (p. 339), a decor undoubtedly noticed by Henry on many previous occasions, though not stated in the narrative. One critical reference to *bleuâtre* cements its conjunction with dream. Henry is alone and watching the moon's light reflected in the water. The detail will be reproduced in

Madame Bovary, though there Rodolphe will be accompanied by Emma (p. 203). The scene involving Henry triggers thoughts of Emilie: 'tout le reste était plongé dans cette vapeur bleuâtre et laiteuse des nuits d'été, qui donne à la nature la teinte des rêves'(p. 320).

Doré occurs twenty-nine times and seven sets have been identified: *CLOTHING* (10 members, literal and fantasized), *CONSTELLATION* (4 members, literal, figurative and fantasized), *FACE* (3 members, literal and fantasized), *PEARLS* (2 members, figurative), *DUST* (2 members), *DECORATIONS* (2 members), *CONTAINERS* (2 members) and four isolated examples. The division of sets gives an indication as to the status of *doré*, for material is focused on the pretty, the precious and the ornate and many elements are either figurative or fantasized, a fact which increases figurative potential. As with *bleu*, we have another colour of irreality. The colour is also used in a context of cliché; Henry pays court to Emilie and the two discuss literature in tones which prefigure Emma's and Léon's dialogue in *Madame Bovary*. Henry waxes lyrical about the great poets, and in an attempt to ascertain the degree of shared experience the two have had asks Emilie whether she has ever let herself be carried away 'par le rêve d'un génie sur quelque nuage d'or' (p. 287). As the colour of ideality, *doré* is more closely developed with regard to Jules. He adores Lucinde and disengages his thoughts from the possibility of sexual union with a young virgin: '(il) la posait au septième ciel, sur des nuages à franges d'or' (p. 309). The text makes explicit that Jules was 'sevré jeune d'illusions' (p. 325) and it is natural for gold to colour his visions. At the end of the novel he is still a young man and there is a suggestion that he has still to tap the full richness of his inner life. He leads a humdrum existence but like a desert he is 'riche ...

d'horizons dorés, de trésors inaperçus' (p. 370).

Pâle has twenty-one references and forms just two sets: *FACE* (16 members), *CONSTELLATION* (2 members) and three isolated examples. The divergent significations which will be much in evidence in mature writings are nascent here, for the colour denotes both a Romantic archetypal ideal with concomitant positive signification and is also the colour of indisposition and death, with a conventionally negative charge. *Pâle* is posited as the colour of elegance and refinement from the outset: 'il regardait ... les grandes dames à figure pâle' (p. 279) and the attraction such women hold for Henry is affirmed by a letter from Jules in which he states Henry's preference for fair-skinned ladies: 'Et puis, nous rêvions à nos maîtresses à venir; toi, tu voulais une pâle Italienne en robe de velours noir' (p. 288). *Émilie* has a fair complexion and the play of light about her shoulders sends Henry into raptures of sensual delight: '... la teinte pâle que la lueur des bougies donnait à ses épaules!' (p. 344). By way of contrast, *pâle* points to a host of meanings which are invested with an inherently negative charge; the two Parisian children, Adolphe and Clara, are pallid due to a stifling atmosphere (p. 285); the colour may signify shock - when the lack of colour is passing - (p. 294), or surprise (p. 345); illness (p. 318); spectral ghastliness (p. 299); awesomeness (p. 326) and the traditional connotation of thinkers having high, pallid brows is exploited (p. 323).

Rose is the final colour to be explored in this section and it occurs fifteen times and four sets have been identified: *FLOWERS* (3 members, literal, artificial and fantasized), *FACE* (3 members), *CLOTHING* (3 members), *PARTS OF BODY* (3 members) and three isolated examples. It is rose rather than *rouge* which is exploited for its touches of sensuality with regard to

Émilie. Her hand is described at length and is 'aristocratique' but not *pâle*, rather its sensual aspect is highlighted: 'C'était une main ... chaude et potelé, rose, molle, ...' (p. 283). Prior to this, several examples of physical beauty are furnished by the narrator. Émilie has a 'lèvre ... encore si rose' (p. 282). When she visits Henry after being exposed to bitter winds, 'ses joues étaient roses, ...' (p. 289). The colour rose is more intimately associated with Émilie than with any other person in the novel and the Émilie and idealization/sensuality equation permeates the *CLOTHING* set, now with a tinge of sentimentality: 'Et il se mit à l'aimer, à aimer sa main, ... les robes qu'elle portait, une façon de sarrau rose' (p. 292). The same of sentimentality is further enhanced as the couple avow their emotional kinship, and a floral attribute sharpens the dream value inherent in the colour. Henry asks Émilie if she recalls the lampshade 'avec ses petites fleurs roses' (p. 329) which cast light enough for Henry to illuminate a universe. The bulk of the positive value produced by the colour is due to its connection with Émilie and the focalized detail relayed from Henry's viewpoint. However, there is one instance of a linking of rose with Lucinde in a context of idealization. Jules would like to smother her in flowers in order that the pink beauty of roses pale into less accentuated shades than the pink of her skin: 'C'est celle-là qu'on aimerait à voir dormir sous la soie ... à couvrir de fleurs pour que les roses soient moins roses que sa peau' (p. 298). On the whole, rose as the colour of idealization, sentimentality, dream and a hint of the sensual is strictly Émilie's prerogative; Jules the artist has the ability to articulate in lyrical bursts and sing of the female's beauty in typical Romantic vein. His usage is the more conventional and clichéd; it is the manner in which Flaubert

develops the colour with regard to Henry and Émilie which stamps it as the colour of fantasy and ideality, worked out as a potentially private chromatic code.

By way of a conclusion, it must be reiterated that this novel is still part of a corpus of experimental works and as such cannot be expected to yield complex symbolic colour codes. Usage is prevalently mimetic. The colours *rose*, *doré* and *bleu/azur* do evince figurative amplitude, but this is very controlled and telescoped in the sense that it is usually developed around one character - in this novel, Émilie. Flaubert is still feeling his way and has yet to design a chromatic network of meanings which exceeds the boundaries of purely traditional values. *L'Éducation sentimentale* is exploratory, but the terrain is now well-tilled and the germinative process, begun here, promises a full-blown code of symbolic significations as we approach the mature writings.

CHAPTER 2

Madame Bovary : the Perfection of a Symbolics

Souvent je suis dans l'Inde,
à l'ombre des bananiers, assis
sur des nattes, les bayadères
dansent, les cygnes s'arrondissent
dans les lacs bleus, la nature
palpite d'amour

(*Souvenirs, notes et pensées intimes*)¹

J'ai fini ce soir de barbouiller
la première idée de mes rêves
de jeunes filles. J'en ai
pour quinze jours encore à
naviguer sur ces lacs bleus, ...

(*Corr.*, à Louise Colet, 27 mars 1852)²

The *Oeuvres de Jeunesse* support the contention that the young Flaubert is at this stage experimenting with a blend of traditional and private chromatic connotations which at times merge almost imperceptibly to create units of symbolic meaning. In the later *Madame Bovary* one often has the impression that the very process of symbolization has been allowed to accelerate, unchecked, generating symbolic signification which is closely akin to the purity of poetry. The methodology for the analysis of colour terms will highlight how Flaubert has composed a generative matrix of colour terms which form in very general terms the parameters of Emma's fictional destiny. That this destiny is subtended by a powerful undertow of irony is reinforced by a sometimes problematic use of colour symbolism which oscillates between positive and negative poles of value-charged material. This to and fro oscillation between polar opposites mirrors the dynamics of the narrative's thematic core - namely, the perpetual striving towards

(1) Vendredi 28 février 1840 (Buchet/Chastel), Paris, 1965, p. 59.

(2) *Correspondance*, II, Gallimard, 1980, p. 63.

illusion or illusory goals which is predictably thwarted by the intrusion of the reality principle. This explains why so many elements in *Madame Bovary* are tinged with both positive and negative connotations - sometimes alternately, sometimes simultaneously - and this includes colour terms. There are some 620 colour terms in *Madame Bovary*³, the distribution of which is more concentrated in Part One of the novel with fewer, but equal numbers, scattered throughout the pages of Parts Two and Three. The high chromatic content of the first part would correspond to the stage in Emma's development of dreams as yet unrealized but with a firm belief in their power to feed an avid imagination and buffer the bruising of acutely sharpened senses⁴. The distribution of individual colour terms varies enormously from part to part and data will be provided where appropriate. This chapter will deal with nine of the twelve colours used to compile the graph found in the *Appendix*. These are the mainstay of the overall symbolic effects achieved in the novel and the impositions of space have made it unfeasible to treat in any great depth the colours *gris*, *brun* and *blond*.

The colour which has attracted much critical attention - and where there appears to be the least dissension - is *bleu*. The mould of the *Oeuvres de Jeunesse* will not be broken in *Madame Bovary*, Flaubert exploiting once more an essentially traditional framework of colour connotations but further developing them to introduce twists of mordant irony. The colour is closely allied with moments of supreme euphoria and abject

(3) See *A Concordance to Flaubert's 'Madame Bovary'*, Carlut; Dubé; Dugan: New York, Garland, 1978.

(4) The 'coloured-panes' episode in the *Nouvelle version* of *Madame Bovary* is interesting. Emma avoids the clear pane of glass. See *Madame Bovary, Nouvelle version*, Paris, Corti, 1949, p. 216.

desolation; and it is through strategic positioning in the narrative that the fragility of dreams is exposed and the ultimate corruption of all flesh shown up. If Flaubert is indebted to conventional signification, then what are the traditional meanings of blue? Alan Whittick comments:

Sometimes regarded in Christianity as a symbol of heaven, Cherubin, who are regarded in the angelic hierarchy as being engaged in devout contemplation, are represented as blue.⁵

Jean Chevalier in his *Dictionnaire des symboles* says of *bleu* that it is:

... la plus immatérielle des couleurs ... la plus froide. des couleurs, et dans sa valeur absolue la plus pure.⁶

These time-honoured meanings are corroborated by the wealth of critical readings offered by many Flaubert scholars. Léon Bopp sees *bleu* as the 'couleur de ses (Emma's) rêves'⁷; Michel Butor notes: 'La couleur bleue est caractéristique de ces pays imaginaires au delà de l'horizon'⁸.

William Evans reads into the varying colour of Emma's eyes an indicator of her moral status at a particular narrative juncture and suggests that 'Blue, in the daylight, may correspond to her normal open life as the wife of a doctor'.⁹ Diana Festa-McCormick sees blue when worn by Emma as an attempt to mend the broken links of her femininity, to 'reconquer a

(5) *Symbols, Signs and their Meaning*, J. W. Arrowsmith Ltd., Bristol, 1960, p. 152.

(6) *Dictionnaire des symboles*, Seghers, 1969, 2 vols., vol 1, p. 209.

(7) *Commentaire sur 'Madame Bovary'*, Neuchâtel, Éditions de la Baconnière, 1951, p. 324.

(8) *Improvisations sur Flaubert*, Éditions de la Différence, Le Sphinx, 1984, p. 96.

(9) 'The Question of Emma's Eyes', *Romance Notes*, 16 (1974-5), pp. 274-277, p. 275.

mystical purity'.¹⁰ In an article showing how Flaubert may have exploited the legend of the *Belle au bois dormant*, Juliette Fröhlich comments on the blue wax used to seal Emma's letter of invitation to Charles: 'La lettre est 'cachetée d'un petit cachet de cire bleue', cachet autrement raffiné que 'les pains à cacheter' dont se servait Charles au collège pour fermer les lettres qu'il adressait à sa mere'.¹¹ Stirling Haig in his 'The *Madame Bovary* Blues' suggests that 'the motif of blue, ... is perhaps more intimately linked to the sentimental core of the novel than any other single motif in *Madame Bovary*'.¹²

Jutta Lietz in her article 'Zur Farbsymbolik in *Madame Bovary*' notes that blue 'ist die Farbe der Träume und Vorstellungen Emmas'¹³; Rita S. Mall sees it as 'the colour of dreams and the faraway in the novel'¹⁴ and for Renaud Matignon it is *bleuâtre* 'qui, trois fois au cours du roman, colore les instants d'extase et d'apothéose amoureuse de M^e Bovary'¹⁵. Jacques Neefs in his monograph on *Madame Bovary* devotes a full half page to *bleu* of which the nub is 'Le bleu sature les visions inoubliables'¹⁶.

(10) 'Emma Bovary's Masculinization: Convention of Clothes and Morality of Conventions', *Women and Literature*, 1 (New Series), 1980, pp. 223-35, p. 231.

(11) 'Charles Bovary et la Belle au bois dormant', *Revue Romane*, 12 [1977], pp. 202-209, p. 203.

(12) *Romanic Review*, 61 (1970), pp. 27-34, p. 28.

(13) *Romanistisches Jahrbuch*, 18 (1967), pp. 89-96, p. 90.

(14) 'The Dream-Merchants: Musicians in *Madame Bovary*', *Hartford Studies in Literature*, 2 (1979), pp. 185-196, p. 191.

(15) 'Flaubert et la Sensibilité Moderne', *Tel Quel*, 1 (1960), pp. 83-89, p. 88.

(16) '*Madame Bovary* de Flaubert', *Classiques Hachette*, 1972, pp. 73-74.

I am in agreement with these readings but it is odd that none has drawn attention to that ambiguity inherent in *bleu* - and more pronounced still in *bleuâtre* - which generates a dual signified of positive and negative values. Stage (d) of the method will spotlight how the paradigmatic relations between the numerous components of the substructure of the text yield these very different connotations all of which, however, percolate up from that identical system of interdependent elements.

Bleu occurs fifty-seven times, *bleuâtre* nine times and *azur* three times in *Madame Bovary*. Significantly, there is a decline in the number of references to *bleu* and its derivatives as the novel moves from Part One where there is one reference per four pages, to part Two with one reference per six pages, to Part three with one reference per seven and a half pages. Twelve sets have been identified, with only seven isolated examples: *CLOTHING* (18 members); *SKY* (12 members, literal, figurative and fantasized); *FACE* with *EYES* as sub-set (8 members); *CONTAINERS* (5 members, literal, figurative and fantasized); *MIST/INCENSE* (3 members, literal, figurative and fantasized); *PAPER* (4 members, literal and fantasized); *MATERIALS* (3 members, literal and fantasized); *FLOWERS* (2 references, literal and figurative); *VEHICLE* (2 references, literal and fantasized); *LIGHT* (2 members); *WATER* (2 members, literal and figurative); *WAX* (1 member).

So strong are the metaphoric and metonymic links which associate Emma with *bleu* that nobody would contest the value of its symbolic reverberations which systematically connect the colour from first to last with the mystico-spiritual, sentimental and affective strivings of the eponymous heroine towards a diffuse, ethereal, untainted realm; towards some ill-defined aerial state of spiritual satisfaction and physical gratification

which Flaubert posits as the potential ideal of a soul in search of the Infinite. The aspiration to the rarefied, for the purity of the Absolute, is shown up by Flaubert to be the venture towards an unattainable ideal, a distant and ever-receding goal.

Of the twelve references to blue sky, five of the literal occurrences signpost notable moments in Emma's emotional life, whilst the two remaining appear following her death and reiterate the idea that nature is eternal and will continue its cyclical activity impervious to one woman's perception of it in her private, idealized vision. The three figurative references are intimately implicated in the core of Emma's fantasies and the single fantasized reference is linked with Emma's erotic-cum-religious experience. Although several of the skies in *Madame Bovary* must inevitably be blue - where no colour term is appended, this is assumed to be the implicit shade - it is significant that there is not one reference to 'ciel bleu' in Part One; rather, the first reference to sky with an appended colour term is to 'ciel rouge' (p. 47)¹⁷ and this is the period of boredom, repressed *passion* and the crushing of dreams which will lead logically to adultery. There is an even number of occurrences of 'ciel bleu' in Parts Two and Three and this observation is noteworthy given that the frequency of *bleu* declines overall and thus the reference to 'ciel bleu' becomes invested with added relevance in connection with Emma's frenzied attempts to keep the illusion of bliss intact in Part Three. As with several of the sets for *bleu*, *ciel* is both appealing and appalling, delicious and destructive and this fact perpetuates the problematic status of the ultimate bulk of *bleu*'s signifieds.

(17) Page references are taken from *Madame Bovary*, édition de Claudine Gothot-Mersch, 1971.

The sky is *bleu* during Emma's visit to the wetnurse's with Léon (p. 93); it is blue at the seduction (p. 163); it is twice blue with Léon in Rouen (pp. 244 & 262) where Emma is due to appear, and later where she is present, spirited and acutely in tune with nature and where the narrator informs us that 'Ce n'était pas la première fois qu'ils apercevaient des arbres, du ciel bleu, ...' (p.262). Undertones of irony are insinuated, for this is the last time that Emma is described as seeing a 'ciel bleu'. The next reference to 'ciel bleu' is when it is seen by M. Rouault (p. 342) as he makes his way to Yonville for his daughter's funeral and the final reference occurs immediately prior to Charles's death (p. 356). It is in this manner that *ciel* disseminates a charge at once positive (corresponding to the idealized dream experience of Emma) and negative (corresponding-with suitable mordant irony - to the real state of affairs in Emma's fictional universe). The single mention of the poeticized 'ciel d'azur' (p. 218) widens the gap between fact and fantasy still further. Emma turns to religious experience after Rodolphe's betrayal, but her visions are adulterated insofar as they are eroticized; and the latent sensuality points unequivocally to her imagined agony where Emma once again strives for mystico-physical union with the Holy Spirit. Emma *believes* she sees 'en un ciel d'azur, sur un trône d'or, au milieu des saints tenant des palmes vertes, Dieu le Père tout éclatant de majesté, et qui d'un signe faisait descendre vers la terre des anges aux ailes de flamme pour l'emporter dans leurs bras'. This glamorized depiction of celestial succour is retrospectively undermined by the actual death-scene where Emma can be seen *burning figuratively* in the flames of a retributive hell (p. 331). The key reference to 'ciel bleu' is to the nominal 'Le bleu du ciel l'envahissait' referring to Emma's experience after Rodolphe's betrayal. Aerial substance is

highlighted as extremely insidious; sky is no longer innocuous backdrop to dreams and aspirations, rather it impinges directly upon Emma causing her to feel a curious sensation of *figurative drowning*. For just as surely as the narrative suggests burning or incineration as the inevitable consequence of adulterous conduct, so it alludes, obliquely, to drowning in a dangerously sensual liquid medium. If at the seduction a brown light 'circulait dans l'atmosphère tiède', now the blue of ideality itself 'circulait dans sa tête creuse', and this surfeit of the natural element rushing into Emma's body (recalling the compelling lactic image at the seduction, p. 165) leaves her feeling giddy as she all but succumbs to the symptoms of hyperventilation. Ironically, the moribund Emma's symptoms suggest strangulation or suffocation, *an absence of aerial substance*.

The blatantly negative charge which the nominal 'bleu du ciel' carries is amplified by many details pertaining to implicitly blue skies which corroborate Emma's imaginings and which, by extension, generate narratorial empathy. It is the destructive irony with its admixture of empathy that lies at the heart of *bleu's* symbolic value(s). Emma may be flippant and her behaviour capricious, but she preserves her ability to *dream*; her dreams may be fragile in the extreme, but they are not posited as a debased mental activity. Dream as a bastion of self-preservation is what motivates Emma and her most intense fantasies are couched in terms so poetic that the compassionate narrator feels impelled to relay these visions in his own linguistic style. However, the narrator is equally aware that anyone who wilfully takes the dream to be reality is likely to suffer; Emma's adultery is such an attempt to concretize fantasy; sexual experience and satisfaction are for her incidental.

There is a narrow margin between several members of *SKY* and members of figurative *WATER*. After the seduction a surfeit of the figurative blue medium which is the sky is *believed* by Emma to bathe her completely in luxurious ecstasy. Ironically, the experience is not far removed from those later classic symptoms of drowning due to total immersion in a figurative blue medium and which threaten Emma's very being; and the idea of *threat*, as we shall see, is crucial to an understanding of *bleu's* symbolism. Emma imagines that 'une immensité bleuâtre l'entourait' (p. 167); the utterance is problematized as narratorial authority is dispersed and we are invited to credit Emma's assertion that she is being engulfed by this infinity of pleasure. Prior to the seduction, Emma was physically elevated, standing high up above Yonville and gazing down at a figurative 'immense lac pâle' (p. 162). Clearly, reality is a pale shadow of inordinate fancy. That the real is controlled in Flaubert's world whilst the imagined or the clichéd is ironized is shown up by the fact that this lake, though figurative, is the only reference to *lac*, in the singular, in *Madame Bovary*; the other five references are to *lacs* in the plural, all of which are either clichéd or imagined and which mirror Emma's boundless capacity for inflation. *Immensité* in *Madame Bovary* is not particularly alluring. The imagined 'immensité bleuâtre' and the 'immense lac pâle' are followed by two references, one to figurative brown, and one to figurative black, *immense* waves (pp. 173 & 319).

Emma's dreams of a romantic figure become increasingly extravagant and so meet with the impossibility of ever being realized: 'Il habitait la contrée bleuâtre où les échelles de soie se balancent à des balcons ...' (p. 297). The silken ladders are at once details culled from convent reading, recalled after Emma's disillusionment in marriage when she yearns to lean on 'le balcon des chalets suisses' (p. 42) and a transfiguration of

the pictures in her reading matter printed on 'papier de soie' (p. 39). The *SKY* is always present and a mixture of irony and empathy is discernible where a poeticized *Pays du Jamais-Jamais* stands in opposition to the 'contrée bâtarde' which is Yonville (p. 72). An important point to consider with regard to *SKY* references is the symbolic investment they acquire when placed in the figurative, fantasized or sentimentalized contexts but *without* an appended colour term. The charge disseminated in these cases may be greater than that for various unobtrusive references to *ciel* with an appended *bleu*¹⁷.

The *WATER* set is closely allied with *SKY* in *Madame Bovary* and, as several readers have observed¹⁸, this medium suffuses the novel with a rich network of imagery. Louise Dauner states that 'water symbolism' has 'a strong sexual connotation' in the novel¹⁹, and it is significant that the narrative progresses from a relative dryness in Part One, to senses of humidity in Part Two, to an uncontrolled proliferation of liquid images in Part Three as the distressed Emma becomes implicated in a welter of maritime symbolism connoting the danger of culpable erotic experience.

Even at this early stage of my analysis, it is apparent how sets are commonly linked. The *WATER* set links *FLOWERS* and *EYES* in the novel, for eyes are liquid and a key image to Justin's eyes connects them with flowers (p. 132). Like *SKY*, so many references to *WATER* will be implicitly *bleu*; these are worth following up for their contribution to the overall symphonically orchestrated effects achieved.

(17) See Pages 40, 104, 228 & 262.

(18) See Margaret Churd's 'A Triad of Images in *Madame Bovary*', *Mosaic*, 5 (Spring 1972), pp. 203-213; also D. A. Williams' 'Water Imagery in *Madame Bovary*', *Forum for Modern Language Studies*, 13, no. 1 (January 1977), pp. 70-83.

(19) 'Poetic Symbolism in *Madame Bovary*', *South Atlantic Quarterly*, 55 (1956), pp. 207-220, p. 215.

Members of *WATER* and *MIST/INCENSE* yield rich results and Emma is the common denominator associating these sets with *FACE/EYES*. The sentimentalized water seen during the platonic phase with Léon is a transposition of a detail from Emma's *keepsakes* which retains its positive value-charge. As Emma strolls to Mère Rollet's with Léon, the narrator remarks of the river: 'Le soleil traversait d'un rayon les petits globules bleus des ondes qui se succédaient en se crevant;' (p. 97). The detail is valorized, though it fails to match the perfection of one of the plates in the keepsake figuring 'un grand rayon de soleil perpendiculaire tremblotant dans l'eau' (p. 40)²⁰. The reference to the poeticized and figurative 'flots d'azur' at the seduction at once echo a former state of bliss and innocence and ironically portend Emma's own figurative submersion in the lethal waters of extra-marital sexual bliss: '... on distinguait son visage dans une transparence bleuâtre, comme si elle eût nagé sous des flots d'azur' (p. 164). This detail ironically recalls the occasion when a different face is seen swathed in incense by Emma and *INCENSE* is regarded as a vortex of sensuous swirling. Members of this set underpin Emma's confusion of religiosity and eroticism for a muted sensuality is present in her wistful remembrance of those convent days, and as she dreams 'elle apercevait le doux visage de la Vierge parmi les tourbillons bleuâtres de l'encens qui montait' (p. 113). It is the structural unity of the novel which teases out this connection between an irretrievable purity and Emma's actual *déchéance*. Already the opacification of signifieds which is central to the way *bleu* and in particular *bleuâtre* function is in evidence. Context ironizes the colour term, conferring upon it a negative charge which undermines or subverts previously established positive values produced by an essentially flawed subjectivity.

(20) See the seduction where these details are undermined.

Bleu and *blanc* combine suggestively on a number of occasions and link Emma and Justin; this is especially the case when *FACE/EYES* are explored together with figurative *FLOWERS*. These sets become associated with the novel's themes of adultery, loss of consciousness, loss of self in sexual experience and death. During the blood-letting - which is also the occasion when Emma and Rodolphe first meet - the attendant Justin swoons away at the sight of spurting blood 'et ses prunelles disparaissaient dans leur sclérotique pâle, comme des fleurs bleues dans du lait' (p. 132). The sensorial appeal of this image belies the ominous undercurrent of negativity with which it comes to be imbued when it is examined along with similar elements in the text. The beauty of the figurative blue flowers immersed in milk points to three other instances of loss of consciousness all of which are linked with Emma. In the forest with Rodolphe Emma experiences a sexual swoon with a concomitant loss of self which is not unlike Justin's fainting fit and *blood* and *figurative milk* once again come together in a remarkably evocative image, this time of an almost newly acquired vitality: 'elle sentait son coeur, dont les battements recommençaient, et le sang circuler dans sa chair comme un fleuve de lait' (p. 165). *WATER* and *SKY* are also obliquely suggested in this image; we recall the *circulait* of the blue sky following Rodolphe's betrayal, a moment when Emma feels she is staggering around a pitching boat *as though about to faint* (p. 211); and the *fleuve*, of course, sensitizes us to myriad aqueous images, some delicious, some dangerous, which ultimately bring into sharp relief the motif of *lethal immersion in sexual experience*. So, an image which is superficially valorized becomes problematic when considered in relation to the text's unified organizational strategies.

The *FACE* is very much Janus-eyed in that it points both to the blue of ideality, innocence, dream and purity and also to disillusionment,

corruption and death. These seemingly disparate elements invariably coexist to such a degree in Flaubert that the polar opposites merge into a construct so hermetic as to become, in a subtly ambivalent sense, equivalences. Since the *FACE/EYES* is intimately linked with this phenomenon, it is not surprising that *bleu* should generate an uncomfortably ambiguous signified. We are informed very early that Emma has beautiful eyes: 'Ce qu'elle avait de beau, c'étaient les yeux' (p. 16); although they are not *bleu* at this time, the point is that they are *chromatically indeterminate* and are seen as blue on three occasions in the text, first by Charles (p. 34), then by Léon (p. 240) and finally by Rodolphe (p. 317)²¹. On these three occasions the blue of the eyes is valorized. When Emma is in the throes of her death-agony, her face is *bleuâtre* (p. 323), the colour which, more than *bleu*, even, is associated with euphoric moments in Emma's life. The only other character in the novel whose eyes are *chromatically indeterminate* are the *Aveugle's* who first appears before Emma with his 'prunelles bleuâtres' (p. 272), only to appear two chapters later with 'yeux verdâtres' (p. 306). Thus the metaphoric links between Emma and the Blind Man are forged and his physical corruption can be seen as a symbol of Emma's moral decline. The pattern we have so far come to expect is that there is sometimes an overlap between members of various sets. The *EYES* are not unconnected with *CONTAINERS* in *Madame Bovary*. The final reference to the blue of Emma's eyes is couched in a metaphor whose *comparant* is a figurative container and whose *comparé* is a metonym of the eyes: 'elle était revissante à voir, avec son regard où tremblait une larme, comme l'eau d'un orage dans un calice bleu' (p. 317). Emma's

(21) See Claudine Gothot-Mersch's 'La Description des visages dans *Madame Bovary*', *Littérature*, 15 (October 1974), pp. 17-26.

kinship with the *CONTAINER* - here idealized - is eventually ironized. She ardently desires 'deux grands vases de verre bleu' (p. 62) during the disenchantment with married life and much later (we do not know when she bought them) fills them with roses in expectation of Rodolphe (p. 192). Both *bleu* and *rose* are colours of the ideal in the novel and it is ironic that Emma's final contact with a blue container is with the 'bouteille, en verre bleu' (p. 253); like the vases, colour term and referent occur twice, but this *CONTAINER* is lethal, for it holds the poison with which Emma will end her life: 'elle ... saisit le bocal bleu, ... et ... se mit à manger à même' (p. 321). Things coveted by Emma are often cheapened or extremely dangerous in reality. The blue objects of her fantasies materialize with cutting irony to undermine her in some way. The *VEHICLE* set is a case in point and vehicles are kinds of *CONTAINER*²². Emma covets 'un tilbury bleu' (p. 275) to take her to Rouen, a vehicle associated with both Rodolphe and the idealized figure of the *vicomte* with whom Emma had waltzed at *la Vaubyessard*. It is the sight of Rodolphe's vehicle which triggers the six-week nervous illness in Emma following his betrayal: 'Tout à coup, un tilbury bleu passa au grand trot sur la place. Emma poussa un cri et tomba roide par terre, à la renverse' (p. 212). A vehicle may separate or unite; the *tilbury* is associated with non-fulfilment or *threat*. Shortly before her suicide Emma is nearly run over by a 'tilbury que conduisait un gentleman en fourrure de zibeline' (p. 304). She recognizes the vehicle as that of 'le Vicomte'. The idealized *VEHICLE* becomes in reality a debased object in which Emma commits adultery

(22) The *CONTAINER* becomes charged with heavier symbolic overtones when *rouge* and the *CONTAINER* set are considered. The dangerous 'boîte rouge' (p. 191) in which Hippolyte's infected limb is encased will be looked at in the section on *rouge*.

(*fiacre*) or of which she avails herself to reach her adulterous destination (*Hirondelle*).

Silk is intimately associated with Emma in both the *CLOTHING* and the *MATERIAL* set. Of the 22 references to *soie* 17 are linked in some way with her whether she covets it, fantasizes about it or wears it. Usually, the dream material is actually replaced by a coarse or cheap real material. Thus when Emma dreams of 'stores de soie bleue' (p. 41) or of a 'boudoir à stores de soie' (p. 61) what is more readily available is 'une voiture à stores tendus' (p. 250), made of 'toile jaune' (p. 251) and which conceal culpable carnal behaviour. Blue wool is also linked with Emma. The organ-grinder's machine is covered with a 'vieille couverture de laine bleue' (p. 67) and it is the exotic tunes he plays which inspire in Emma dreams of far-away places. Earlier, a description of *les Bertaux* included a reference to 'quatre charrues, avec ... leurs équipages complets, dont les toisons de laine bleue se salissaient à la poussière' (p. 15). Both references to the wool place it in a context where it acts as *cover* and in this sense it is associated with *non-use*. There are many examples of non-functional objects in *Madame Bovary*, from Binet's *ronds de serviette* to Emma's non-functional dreams (insofar as they have no application in the real world). Metaphorically, the colour of dreams is being slowly eroded from the outset for the blue wool is either *dirty* or *old*.

Ironically, there is a very real process of erosion going on in the fictional universe of *Madame Bovary* and it is a process peculiar to *wool*. Homais covets the *croix d'honneur* and one of his claims to it is the writing of an article on 'le puceron laniger' (p. 353), the wool-mite, which continues to destroy long after Emma's death.

CLOTHING, by far the largest set, is not predominantly confined to Emma in connection with *bleu*. The *robe* becomes invested with symbolic significance for several colours in *Madame Bovary*. The initial encounter with Charles sees Emma wearing a 'robe de mérinos bleu garnie de trois volants' (p. 15), an index of her romantic outlook. Charles's literal reading of experience and Emma's fanciful appropriation of experience is metaphorically encapsulated in the respective dearth and abundance of *bleu* references. Other qualifiers and nominal detail often come into play where Emma's dresses are concerned. Colour is but one variable in their overall descriptive impact. The dress is 'garnie de trois volants' when she meets Charles; it is a 'robe d'été à quatre volants' (p. 132) when she first meets Rodolphe; this time it is a *yellow* dress and more voluminous. Before the opera Emma is wearing 'une robe de soie bleue à quatre falbalas' (p. 226) and it will be in this garment that she enters into the second relationship with Léon, a union as disappointing as her conjugal one.

Emma's *voile* is responsible for bestowing upon her face that almost magical shimmer seen at the seduction. Veils, along with *curtains*, are types of *screen* which function as symbols in the novel and so will influence the amount of figurative charge the appended colour term acquires. The pivotal episode in the forest witnesses Emma's 'voile bleu' (p. 162) falling over her face. Emma's face will often be either covered by veils or else her behaviour hidden behind closed curtains or blinds as she seeks to elude recrimination for her depravity. In Rouen, Emma's veil will be lowered by design - 'Par peur d'être vue' (p. 269) - as she goes to meet Léon: 'Elle marchait les yeux à terre, frôlant les murs, et souriant de plaisir sous son voile noir baissé'. This is one of many details evincing a shift from bright splashes of colour during the

early stages of Emma's development to black as a conventional symbol of undoing in the latter stages.

A structural parallelism illustrating the move from ostensible neutrality to acid irony - a metacommentary quite independent of the narrator's standpoint - bears upon the *habit bleu* worn by the *cavalier* at the ball and the *habit bleu* of Théodore ('gift from God!'), Guillaumin's servant, worn at Emma's funeral. It was a conversation held between the *cavalier* and a 'femme pâle' which so impressed Emma, peppered as it was with incomprehensible Italian words. The vicarious pleasure derived from this exchange of remarks triggers a motive force which subsequently shapes her destiny - the yearning for the exotic, the unattainable, things Italian. She even allows it to influence her choice of name for her daughter (p. 92). The name *Berthe* may have been uttered by a *marquise* at *la Vaubyessard*; nonetheless, the lofty is never far removed from the mundane in *Madame Bovary*, for *Berthe* conjures up *les Bertaux* and Emma's peasant origins. If Emma's death is seen as a result of the vain attempt to satisfy her yearnings for the exotic, the fabulous, then it is with grim irony that one of the mourners should be wearing the colour of those dreams which contributed to her downfall (p. 345).

A set which generates a positive value-charge for *bleu* is *PAPER* and the value is enhanced when opposed with *papier jaune* which generates a negative value. Paper of different kinds appears 45 times in the novel and becomes a textual symbol in its own right by virtue of its high frequency and the emotive contexts in which it is set. Thus *PAPER* feeds the appended colour term with symbolic value, as the colour term imbues the appended referent with either conventional or privately established figurative meaning. Another not unrelated textual symbol is the

butterfly which is appended to a similar range of colours as *papier*. The ground for the link between *papillon* and *papier* is partly phonetic, partly to do with motion, but more importantly to do with the fact that two of the three references to figurative butterflies in the novel (and there are just four references in all to butterflies) were originally a form of *paper*; the *burnt* paper of the wedding bouquet flying up the chimney 'comme des papillons noirs' (p. 70); and the *torn* paper of Emma's letter to Léon falling down onto red clover 'comme des papillons blancs' (p. 251). The model shows how elements within a comparison become charged with a greater figurative value than would otherwise be the case. The above two examples are highly symbolic, for both the *comparant* and the *comparé* of the comparisons are textual symbols. The *PAPER* members are multi-functional. Paper is a means of communication; it is a decoration, wrapping-paper and a means of stopping gaps. The single member of this set which is the paper in Emma's convent readers is decorative, and in a sense non-functional: 'Au lieu de suivre la messe, elle regardait dans son livre les vignettes pieuses bordées d'azur' (p. 37). The notation is valorized and *azur* is semantically a metonym of the sky - that ultimate goal of all Emma's spiritual strivings. *SKY* is a set for *bleu*, as we have seen, and a metonym of this, the *CONSTELLATION*, will be discussed as a set for *rouge* where it acquires sinister connotations.

It seems that all the narrative material is linked together in *Madame Bovary*, and the figurative *CONSTELLATION* is at one remove from literal *PAPER* for *bleu* as Emma walks with Léon during the sentimental phase, a phase, however, marked by semes of degradation and corruption. Mère Rolet's home is in a state of disrepair: 'une vitre était raccomodée avec un soleil de papier bleu' (p. 95). This paper is functional, contrasting with Emma's delicate books, yet the detail is valorized

despite adjacent narrative detail highlighting a subcurrent of debasement. On a slightly different level, *bleu* is filling a gap - and *gaps* of all kinds are also textual symbols in *Madame Bovary* - just as Emma uses *bleu* to stop the lacunae in her affective life.

Blue paper is twice associated with things *coming into* the Bovary home, while yellow paper is linked with things *going out of* the Bovary home. A sum of fifteen *napoléons* owed Charles is delivered wrapped in 'un petit rouleau de papier bleu' (p. 195) and the money is used by Emma to extricate herself from a financial quagmire with Lheureux. It is interesting that the sum wrapped in *blue* paper is an answer to Emma's *dreams*: 'Elle rêvait²³ comment se tirer de là, quand la cuisinière entrant, déposa sur la cheminée un petit rouleau de papier bleu, de la part de M. Derozerays'. The other reference to blue wrapping-paper involves Lheureux more directly. This time he presents Emma with some lengths of *guipure* wrapped in 'papier bleu' (p. 295), and because of this extravagance, Emma will once more be in financial difficulties and indebted to Lheureux. The contents of blue paper, then, both free from, and ironically bring about, pecuniary embarrassment. This is, I would suggest, a subtle *ruse de style*, whereby Flaubert opacifies apparently clear-cut signifieds. We have a positive signified for blue paper, and a negative one for yellow paper; what we also have is a negative signified incorporated *within the parameters* of that positive meaning attached to *papier bleu* and this corroborates our findings for several sets linked with this colour.

WAX has been identified as a set, even though it contains only one member, for this idealized sealing-wax - again something *bleu* and *functional* - is diametrically opposed to the lethal *cire jaune* stopping the

(23) My emphasis.

gap which is the top of the *bocal bleu* containing the arsenic (p. 253).

There are in fact ten references to *cire*, all of which are either explicitly or implicitly linked with *jaune*, excepting the reference to Emma's 'petit cachet de cire bleue' (p. 13) on the letter asking Charles to come and set M. Rouault's leg. The wax colour suggests her latent romantic outlook and if Charles breaks the seal to read her missive, then this heralds his breaking into, and subsequent violation of, Emma's intact dream-world.

LIGHT is a set with two members which form a parallelism within the system of the novel's inter-dependent elements. It comes as no surprise that such salient parallels, oppositions or antitheses should be a notable feature of this 'Rolls Royce of a novel'²⁴. The first reference to blue light occurs during the early days of Charles's courtship as he pays a visit to *les Bertaux*. Shafts of blue light fan out around 'les cendres froides' as day infiltrates the kitchen chimney. The verbal form of the colour term is used and it is this blue light which enables Charles to see Emma; it is as though she were invisible before being illuminated by a bluish sheen which is not unlike the magical bluish image of Emma at the seduction: 'Le jour qui descendait par la cheminée, veloutant la suie de la plaque, bleuissait un peu les cendres froides' (p. 23). *Cinders* form a rich network of imagery which is beyond the scope of this survey.

Suffice it to say that the next - and crucial - references to *cendres* occurs when Emma burns her bouquet and the attributes of *rouge* there are opposed to this idealized *bleuissait* as dreams are dashed and hopes of marital bliss ruined: 'Puis ce fut comme un buisson rouge sur les cendres' (p. 70). The red flare contrasts sharply with the cool blue shimmer of happy

(24) See D. A. Williams' 'Quotation in *Madame Bovary*', *Romance Studies*, 12 (1988), pp. 29-43, p. 41.

expectancy. This is an opposition within another opposition, however, for the second reference to blue light occurs after Emma's death and more precisely during the funeral procession where details of the external world, ironically, recall myriad backdrops to her adulterous adventures: 'Le ciel pur était tacheté de nuages roses; des fumignons bleuâtres se rebattaient sur les chaumières couvertes d'iris' (p. 344).

This exhaustive analysis of *bleu* reveals how a quantitative study alone is inadequate, for although sixth in order of frequency of incidence in the chromatic hierarchy, its symbolic impact is monumental. When we come to quantify the bulk of the signified for the different sets it is clear that tension is generated between sets for other colours and *bleu*, particularly *jaune* and *rouge*. Tension implies opposites, and these colours are developed along symbolic lines which are closely associated with reality. *Bleu* is the colour of Emma's dreams and illusions and it is important that several sets corroborate this notion of non-functionality in a world where guarantee of success is constructed around the reality principle. *PAPER*, *MATERIAL* and *WAX* highlight the differences between the lure of illusion and the consequences which must be paid if illusion is lived as though it were the only reality. The positive signified of romantic dream yielded due to Emma's metaphoric and metonymic kinship with *bleu* is problematized by the insidiously ubiquitous undertow of irony which constantly posits decay as the logical corollary of dream's fragile beauty. If the underlying negative signified is oblique in these sets, then it is more readily available in *FACE*, *MIST/INCENSE*, *WATER* and *FLOWERS*. The overload of irony which operates in conjunction with *CONTAINERS* and *VEHICLES* influences the charge acquired by these sets, inflecting from positive to negative as Emma's ineluctable fate becomes gradually more evident. The key to the symbolic value of *bleu* is an apprehension of

Flaubert's intentional or subconscious elaboration of an aggregate of polyvalent signs which elude, and so opacify, clearly defined boundary lines between positive and negative. With *bleu* - and this is *not* the case for all colours in *Madame Bovary* - there exists a dual perspective according to Emma's (flawed) vision and the implied author's (neutral) organization of narrative material into coherent and intelligible patterns. Positive blue issues from subjective illusion while negative blue, *often produced simultaneously by the same sets*, issues from the logic of the text's thematic impetus as Emma moves inexorably towards death; the death of both body and illusion.

Rouge is third in order of frequency with seventy-eight occurrences in *Madame Bovary*, but by far exceeds this figure when so many logical and crucial peripheral elements are taken into account. Failure to include these would be tantamount to neglecting graphically red images which contribute to the overall symbolic effects Flaubert achieves. One of the most difficult tasks at hand is determining exactly what to include and what to omit in order to provide accurate statistical data for the frequency of implicit *rouge*. Before giving data for *all* the things which are known unequivocally to be red and which relay a mental image of red, here is a brief schematization of how the problem will be dealt with. *Sang* is central to Flaubert's red symbolic network, but of the eighteen references to it, not all evoke the colour. Quite clearly, if no colour is conjured up, then the reference may not be built into a word-count. I have identified eleven occurrences of *sang* which do evoke *rouge*. Omissions fall into areas such as *blood* for kinship, where its usage is metonymic (e.g. p. 293); *blood* as part of a figurative phrase (e.g. p. 125); *blood* as body fluid evoked, but not actually seen, in the fictional world (e.g. pp. 125, 126,

133 & 329). The only exception made is the reference to Emma's *sang* after the seduction which almost *becomes* visible to us as a result of the starkly graphic contrast with white milk (p. 165). A word related to *sang* is *ensanglanter*, seen once in a literal context (p. 272 and included) and once in a figurative context (p. 146 and omitted). The *SKY* is important for several colours, especially blue and red, and it is interesting how these contrasting coloured skies are developed in relation to Emma. In broad terms, blue skies, as we have seen, are linked with quietude and bliss - though these are sometimes ironized -, whereas red skies signpost Emma's commitment to adultery, her increasing frenzy and lascivious behaviour and finally come to connote a figurative *burning* in destructive passion. In this sense, blue and red skies are diametrically opposed, the former, ultimately, associated obliquely with a figurative *drowning*, the latter with figurative *incineration*, and both associated with dangerous erotic experience. Sometimes the sky is red, sometimes the sun is red and when a chromatic notation is given there is no problem. However, the sky and the sun are red when the sun is setting and sunsets are ubiquitous in *Madame Bovary*. I consider two references to be worthy of inclusion (pp. 42 & 346), both of an implicitly red sun, and by double inference, a red sky. Yet another field of investigation is the analysis of literal and figurative *fire, flames, cinders* and *burning* references. *Flamme(s)* with thirteen references provides some fascinating material which circumscribes literal and figurative senses of passion or romantic love. The disturbing correlation between flames and water is central to Emma's predicament as it is worked out in the novel's network of imagery. As Rodolphe's passion wanes, he and Emma are like 'deux mariés qui entretiennent tranquillement une flamme domestique' (p. 175); at exactly the same stage of the liaison Emma experiences a petering out of her love 'comme l'eau d'un fleuve qui

s'absorberait dans son lit' (p. 175). If the *flamme* of the revitalized dead metaphor is checked with Rodolphe, it flares up with a dangerous vengeance during the liaison with Léon: 'Ou, d'autres fois, brûlée plus fort par cette flamme intime que l'adultère avivait, ...' (p. 295). That surrealistic image of Emma appearing as though under water to Rodolphe (p. 164) undergoes a transposition prior to his betrayal which suggests something equally as dangerous: 'Elle se serrait contre Rodolphe. Ses yeux, pleins de larmes, étincelaient comme des flammes sous l'onde' (p. 198). The study of fiery eyes could well be a lengthy exercise in itself and as such is beyond the scope of my analysis, for fire is peripheral to colour terminology, though not to be disregarded in an evaluation of the global symbolic reverberations generated by fire imagery in connection with *rouge*. For the purposes of distribution analyses we now have approximately one hundred and ten references to different kinds of red, including eight to *pourpre* and its derivatives and the single *roussâtre* at the seduction (p. 163). *Rouge* has an even distribution in Parts Two and Three with one reference per four pages; in Part One it occurs once every three pages. One reason why there is no proliferation of *rouge* in Part Three where one would most expect to find it is because the *FACE* embraces many references to red and in the last part Emma's temporary flushes give way to the pallor of indisposition and the more lasting lethal pallor of death.

As was the case with *bleu*, Flaubert once more works within a conventional framework but does, however, develop *rouge* very carefully in relation to Emma. Whittick says the following of red's traditional value:

It is the colour of love, of danger, of combat, ... As the colour of love it is derived from fire, which suggests the idea of warmth or heat.²⁵

Jean Chevalier adds more:

Couleur de feu et de sang, le rouge est pour beaucoup de peuples la première des couleurs, parce que la plus fondamentalement liée au principe de la vie. Mais il y a deux rouges, l'un nocturne, femelle, possédant un pouvoir d'attraction centripète, l'autre diurne, mâle, centrifuge, tourbillonnant comme un soleil, qui jette son éclat sur toutes choses avec une immense et irrésistible puissance.²⁶

Chevalier's remarks highlight the inherent ambiguity of red's dual signified - colour corresponding to both male and female principles - and this is possibly the root-cause of the dissent among Flaubert scholars as to the novel's privately established values for *rouge*. There is no dearth of critical commentary on *rouge*; M. Lowe notes:

... in *Madame Bovary* blood is part of the menace of virile sexuality ... Red objects occur frequently, often with sinister connotations ...²⁷

M. Church focuses specifically on the blood motif:

... blood imagery accompanies the meeting with Rodolphe, the forceful and animal spurt of blood from the peasant's arm. The name Rodolphe, of course, connotes red ...²⁸

A. Naaman suggests it is red which 'révèle la pauvreté, le crime, la luxure, et qui se rencontre souvent dans *La Danse des morts*, dans *Smarh*, dans *Novembre*'.²⁹ R. F. Allen discerns two divergent signifieds for

(25) Op. cit., pp. 243-4.

(26) Op. cit., vol. IV, p. 126.

(27) Margaret Lowe, *Towards the Real Flaubert: a Study of 'Madame Bovary'*, Clarendon Press, Oxford, 1984, pp. 98-99.

(28) Op. cit., p. 208.

(29) *Les Débuts de Gustave Flaubert et sa Technique de la Description* Librairie A. G. Nizet, Place de la Sorbonne, Paris, 1962, p. 349.

rouge, 'rusticity' and 'emotional agitation'.³⁰ P. Danger concludes that *sang* is associated with male sexuality and violence in Flaubert³¹ and J. Lietz sees *rouge*, together with *noir*, as connoting 'Unheil'.³² Lowe's sensitive and perceptive mythological reading of *Madame Bovary* shows how reds and yellows are opposed in a hermetic allegory which is the story of Eros and Psyche³³. Her arguments are compelling and the wealth of detail supporting her claims is too abundant to be merely coincidental; in addition to this, we know that Flaubert himself bore 'l'amour de l'antiquité dans (s)es entrailles'³⁴. This having been said, Flaubert, whether consciously or subconsciously, elaborates his material in such a manner that *rouge* assumes potent figurative dimensions, not just with special regard to the males in the novel, but to Emma.

I have identified ten sets for *rouge* and related terms: *FACE* (41 members); *CLOTHING* (13 members, literal and fantasized); *SUN* (13 members); *BLOOD* (11 members); *PARTS OF BODY* with *HAIR* as sub-set (6 members); *CURTAINS* (4 members); *CONTAINERS* (4 members); *FRUIT/VEGETATION* (3 members, literal, figurative and fantasized); *SKY* (3 members, literal and figurative); *SOIL* (3 members) and six isolated examples.

In *Madame Bovary* six of these sets generate negative values, for their members are in some way linked with Emma during adulterous experience.

(30) 'A Study of the Adjective in the Characterization of Style in *Le Rouge et le noir*, *Le Père Goriot*, *Madame Bovary*', PhD. thesis, University of Colorado, Language and Literature General, 1967, p. 215.

(31) *Sensations et objets dans le roman de Flaubert*, Armand Colin, Paris, 1973, pp. 288-90.

(32) Art. cit., p. 95.

(33) Op. cit., p. 18.

(34) Ibid., p. 1.

For Emma, the principal character around whom the bulk of narrative material is concentrated, adultery is dangerous, destructive and the equivalent of loss of illusion and physical corruption and death. There is a strong metaphoric link between Emma, *rouge* and sexual knowledge and a strong implied link between Emma, *rouge* and fire. *SKY* notations, as was evidenced for *bleu*, are never simply metonymic digressions where Emma is concerned. It is accepted that *SUN* functions in a similar way as a symbolic backdrop to her destiny. It is on the Banneville plain that Emma concedes her grave error in marrying Charles and the red evening sky, objective correlative to her latent sensuality, is one of a series of informants mirroring her temptation and eventual succumbing to dangerous erotic experience. The chill *frisson* which causes Emma to cover her shoulders prefigures the erotic *frisson* which marks her initiation into adultery as she very shortly waltzes with the *vicomte* at *la Vaubyessard*: 'Le soleil se couchait; le ciel était rouge entre les branches ...' (p. 47). After the seduction, it is once more the time of the setting sun and Emma and Rodolphe stroll back towards Yonville 'dans la rougeur du soir' (p. 166). Three references to the *SUN* translate in a succinct metaphoric unit Emma's shift from relatively innocent fantasy to sexual knowledge (an attempt to realize the fantasies of novelistic experience) and beyond to death. In each instance, the varying angles of the sun's rays consolidate the suggestivity. At the convent Emma had pandered to her sentimentality by looking at prints of a gallery of exotic beings and animals - set in a *forêt vierge!* - and the image is crowned with 'un grand rayon de soleil perpendiculaire' (p. 40). The bright sunlight is transmuted slightly at the seduction: 'le soleil horizontal, passant entre les branches, lui éblouissait les yeux' (p. 165). As M. Rouault returns to

his farm after his daughter's burial, he turns and looks back at the village windows illuminated 'sous les rayons obliques du soleil, qui se couchait dans la prairie' (p. 346). Even the *prairie* assumes symbolic overtones; Emma would cross a *prairie* to reach *la Huchette* where her adulterous passion was gratified (p. 168), and her own wedding-cake, ironically, had a tier composed of an artificial *prairie verte* (p. 30).

SOIL is closely associated with Emma's adultery and death. Once again, *context* - there are two strategically placed references - reinforces the adultery/death correlation and so tinges *rouge* with a negative value-charge whose signified is the necessary link between extra-marital physical contact and death. Prior to the seduction, the *SOIL* beneath the horses' hoofs is described as 'roussâtre comme de la poudre de tabac' (p. 163). Quite apart from the musical assonance of Flaubert's combination of words, the silence of the horses' canter is eerie as the earth *amortissait le bruit* of their steps. An eerie silence and red soil appear some two hundred pages later as Emma is buried: 'la terre rouge, rejetée sur les bords, coulait par les coins, *sans bruit*³⁵, continuellement' (p. 345). That initial comparison has a high figurative investment; tobacco is metonymically associated with fire/flames and the text posits Emma's death as a kind of horrific figurative burning in adulterous activity. Moreover, tobacco is metonymically associated with a *porte-cigares*, and such an object, three times mentioned in the novel, is for Emma the archetypal symbol of *adultery*³⁶, for it belongs, we believe, to the *vicomte*. The case even smells of tobacco: '... elle flairait l'odeur de sa doublure, mêlée de verveine et de tabac' (p. 58).

(35) My emphasis.

(36) See pp. 57 & 58.

The *CURTAIN* set yields similarly rich results as it reiterates the adultery/death correlation. It is with mordant irony that the narrator tells us the *chambre conjugale* at Tostes is furnished with 'un lit d'acajou dans une alcôve à draperie rouge' (p. 34). The adulterous bed in Rouen with Léon is likewise made of mahogany and is likewise hung with *red hangings*: 'Le lit était un grand lit d'acajou en forme de nacelle. Les rideaux de levantine rouge, ...' (p. 270). After Emma's death, it will be Charles's most sincere wish that his wife be entombed in three separate coffins - one of *plomb*, one of *chêne* and one of *acajou* (p. 334).

CONTAINERS contains references to *bocal/bocaux* and *boîte* which generate tension when cross-referencing to *bleu* is followed up. Both red and blue storage jars are metonymically connected with Homais - they are a necessary part of his store -, and there is also a suggestive metaphoric link with Emma, not merely with the ironized *bocal bleu* but with the *boîte rouge* encasing Hippolyte's amputated gangrenous limb (p. 191). It is important to differentiate between the *bocal rouge/bocaux rouges* and the *boîte rouge*. Ironically, the pharmacist's shop is stocked with an assortment of red jars which turn out to be a good deal less lethal than the blue one containing the arsenic. Flaubert might have capitalized on the traditional connotation inherent in the red of danger and destruction; rather, he makes *bleu* fulfil this role with regard to the poison and this is how the metaphoric - as well as the obvious metonymic - reading of blue becomes available with regard to Emma and her dreams. It would also be legitimate to add that this blue poison jar accrues even more in ironic import insofar as it is clear that Flaubert *could have chosen a red jar* as receptacle for the arsenic. However, he does turn the reference to a *boîte rouge* to best advantage, with all its attendant metaphoric ramifications. The episode in question is the club-foot fiasco (II, xi)

which occurs exactly half-way through the novel and which is suffused in the red of blood, the red of anger, the red of shame and humiliation and the metaphoric red of Emma's new-found justification for luxuriating once again in the pleasures of adultery. The stable-boy's foot is operated on and subsequently housed in a *moteur mécanique* (p. 181). Charles is the one responsible for this constrictive imposition and a link between this container - though *not* a red one as yet - and Emma and the metaphoric constrictive 'container' which is patriarchal society becomes evident. The word *boucler* clinches the link between literal and figurative constriction. Of Hippolyte's leg we read: 'Charles, ayant bouclé son malade dans le moteur mécanique, ...' (p. 181) and previously Emma's plight had been formulated in a complex narratorial comparison: 'N'était-il pas, lui, l'obstacle à toute félicité, la cause de toute misère, et comme l'ardillon pointu de cette courroie complexe qui la bouclait de tous côtés?' (p. 111). It is clear that this constrictive system is the cause of Emma's failure and demise, just as the constrictive container housing the limb will cause it to atrophy and turn gangrenous. Emma's only recourse is to seek adulterous relations, but her progress will be but a slower version of the rapid deterioration of the poisoned limb, which after amputation is encased in a 'vaste boîte, recouverte de basane rouge' (p. 187) and subsequently referred to as a 'grande boîte rouge' (p. 191). *CONTAINERS*, then, highlight with heavy irony that passion which Emma is unable to 'contain', even though she is physically compelled to remain a servile female. It is this discrepancy which engenders the red of adultery, a red which due to Emma's social position is synonymous with undoing. In this sense, the *boîte rouge* is from a metaphoric standpoint as lethal as the *bocal bleu*, the former reducing the capacity to experience, the latter destroying it.

Rouge as an emotional barometer plays a central part in the *FACE* and *BLOOD* sets. For the purposes of this analysis these two sets may be grouped together, for when the face turns red, the implication is that blood is rising and emotional agitation excited. A useful distinction to establish from the outset is the difference between *permanent* and *passing* redness of the face, a binary opposition which will be reinforced when differences between permanent and passing *pâleur* are examined. Permanent redness of the face is characteristic of over-indulgence or continued exposure to outdoor life and in this way is antithetical to the idealized pallor of romantic type-casting. Charles's face is red in contrast with the valorized pale figures Emma admires at the ball and Léon's pallor, the latter serving only to accentuate Charles's own contemptible florid complexion (p. 104). *Rouge* in connection with Charles reaffirms his peasant origins and he is characteristically red when digesting food: '... la joue rougie par la digestion' (p. 109). The *PARTS OF BODY* set shows up a similar phenomenon. Charles's wrists are red as a schoolboy because they are 'habitués à être nus' (p. 4). Bournisien's corpulence is encapsulated in the description of the 'plis abondants de sa peau rouge' (p. 115). Hippolyte's 'chevelure rouge' (pp. 87 & 257) is an index of his peasant lineage and is symbolic of his proximity to the world of animals. Guillaumin's 'favoris rouges' (p. 98) are suggestive of a coarse nature and indeed his porcine conduct is later cause for Emma's reproof (p. 310). This particular usage of *rouge* is mimetic and is not developed along the symbolic lines that references to Emma's frequent blushes are. Red in connection with Emma's face is closely associated with either a latent sensuality or sexual embarrassment. Members of this set do not corroborate the adultery/death correlation as other sets have done, but do reiterate the sensuality which provokes Emma's quest for carnal satisfaction; and

this, in its turn, leads ineluctably to the red of adultery and death. Flaubert is exploiting an essentially traditional colour code for the *FACE/BLOOD*, but succeeds in amplifying these signifieds twofold in relation to Emma.

Emma is subject to sudden flushes whereby a flood of red suffuses the whole of her face. Sometimes this is due to an abrupt change in the ambient temperature (p. 166) where the freshness of the evening has caused Emma's face to colour. An unusual reference to her face appearing red occurs as she warms herself in the *Lion d'or* before an open fire which casts a glow over her according to the direction of the gusts of wind blowing in through a door (p. 81). The detail is, superficially, mimetic. However, it is almost impossible to state with certainty that a particular notation is purely realist - Flaubert revels in the polyvalence of the sign - and the alternating red/natural colour of Emma's face might correspond to the rising tide of latent desire or be interpreted as such by observers, since Léon 'la regardait silencieusement' (p. 82). There are thirteen references to Emma's face turning red. It is significant that the red of sexual embarrassment which suffuses her face on two occasions in Charles's presence (pp. 17 & 26) should give way to the red of anger on two occasions in Charles's presence (pp. 191 & 212). With both Léon and Rodolphe, Emma never displays any redness of the face other than that betraying sexual desire or extreme self-consciousness. Charles is also the one who must come to terms with the gross reality of Emma's coughing of blood on two occasions. Neither Léon nor Rodolphe, once again, has any contact with the less pleasant aspects of Emma's constitution (pp. 129 & 326). Although the liaison between Emma and Léon is not consummated during the early phase, sensual touches suggest that it is but a matter of time before it will be. As Léon is about to leave for Paris, Emma's nervous biting of her lips is accompanied by a sudden flow of red

which points to a not dissimilar detail at the *comices* with Rodolphe: 'Elle se mordit les lèvres, et un flot de sang lui courut sous la peau, qui se colora tout en rose, ...' (p. 122); and with Rodolphe it is stated: 'Ses yeux ... semblaient un peu bridés par les pommettes, à cause du sang, qui battait doucement sous sa peau fine' (p. 139). Although the latter detail is unequivocally focalized, the sight must be gratifying for both male parties and consummation does, of course, follow for both sooner or later.

The *FACE* of the *Aveugle* was of central importance to the symbolic signification assumed by *bleu*; a similar case may be proposed for *rouge*. If Part Two, chapter eleven is steeped in *rouge/sang* references - the chapter emphasizing the motive forces behind Emma's commitment to adultery -, then the next episode when a comparable proliferation of red references appears is the detailed description of the *Aveugle*, a figure representing a complex amalgam of signifieds and who is metaphorically linked with Emma's adultery and moral corruption and metonymically linked with her death. It is significant that Emma's decline is dogged by *rouge* references bearing on destruction or corruption from the end of Part One where she placidly contemplates the burning of her own *fraying* bridal bouquet (p. 70), an act which is emblematic of the wilful negation of the marriage contract, to Part Three, where she is confronted with a manifestation of the horror and corruption that burning occasions in the guise of the decaying, and indeed *fraying*, red flesh of the Blind Beggar's *FACE* (p. 272). This face crystallizes the association of one of the novel's red *FACE* paradigms, which is the adultery/corruption/death correlation. The fact that the *Aveugle* is a textual symbol amplifies the negative symbolic investment acquired by *rouge*, and the negative symbolic 'back-up' which the colour has by this stage assumed itself corroborates *his*

perniciousness. The second paradigm identified for the *FACE* was the essentially mimetic value produced by ill-bred, philistine characters with red facial or bodily attributes and which are posited as anathema to the romantic temperament.

FRUIT of all kinds is abundant in *Madame Bovary* and on one occasion Emma fantasizes a fruit: 'Elle avait lu *Paul et Virginie* ... l'amitié douce de quelque bon petit frère, qui va chercher pour vous des fruits rouges ...' (p. 36). In fact, this is the only fantasized fruit in the novel and is the only reference to an explicitly red fruit. It seems that the dream is undermined. We have seen how things desired by Emma habitually appear in the real world in a vilified form; this engenders irony, which imbues the colour term (often) with a negativized charge. The conventional red of passion and the broader delimitations the colour comes to assume in the narrative continuum (retroactively) suggests that *fantasized* material linked with *rouge* is undermined by irony. Emma's most potent dreams are imbued with blue, not red; the colour of the dream-fruit highlights Emma's confused spiritual and sensual strivings - a central thematic strand - for what she believes to be removed from the mundane and the physical is indeed couched in an attribute of sensuality. The detail of the dream is further negativized in that it points somewhat sardonically to Rodolphe's selection of *yellow* fruits, sent as a 'gift' to Emma and which conceal the letter of their definitive *rupture* (p. 209).

Red *CLOTHING* appears in great quantities throughout the pages of *Madame Bovary* and is not systematically - or even prevalently - associated with any one character. It is, however, a colour of attire which is systematically *not* linked with Emma. As with *FACE/PARTS OF BODY*, it is associated with rusticity and cheap or coarse cloth. Emma is seen only once wearing red and this occurs when she has reached the pit of despair

and is given totally to wantonness during the masked ball in Rouen. The frenzy of Emma's dancing contrasts with the elegant, if urgent, waltzing with the *vicomte* at *la Vaubyessard* where she was wearing a dress of *safran pâle* (p. 51) and the red stockings in Rouen are a revealing measure of her decline morally: 'Elle mit un pantalon de velours et des bas rouges ...' (p. 297). One article of clothing is implicated in the type of pattern noted above with the red *FRUIT*. Emma is dreaming of elopement with Rodolphe and once more *gifts* - but this time of flowers rather than fruits - are offered by women dressed in 'corset rouge' (p. 201). Again, senses of sensuality undermine the ostensible 'purity' of Emma's pseudo-spiritualized visions. The irony generated by *CLOTHING* increases when a literal reference to Emma's libidinous removal of her 'corset' in Rouen is considered: 'Elle se déshabillait brutalement, arrachant le lacet mince de son corset, ...' (p. 288). The fragility of Emma's dream-world is highlighted in one more way by red *CLOTHING*. If sensual red undermines the spiritual content of the fancies, then *real* red clothing is worn not by elegant and exotic females, but by two of the novel's most unrefined and poverty-stricken females, Mère Rolet and Catherine Leroux. This is how the dream is punctured and *rouge* activated as an agent disseminating a negative signified. Leroux wears an ill-fitting 'camisole rouge' (p. 154) at the Agricultural Fair and the wet-nurse is associated at least metonymically with a 'camisole d'indienne rouge' - it is drying in her garden - even if it is not her own (p. 94).

In general terms, it can be asserted that *rouge/sang* produces signifieds which are diametrically opposed to those produced by *bleu*. Flaubertian irony, however, has the ultimate effect that *all* symbolic material is designed to point up the difference between illusion and reality and the danger inherent in the fusing of the two. *Rouge*

reiterates Emma's sensual and passionate nature as distinct from her sentimental and spiritual strivings, though her own make-up represents a complex amalgam of all of these traits and it is this fact which maximises ironic play. Symbolic tension is generated between sets established for *rouge* and those for *bleu* simply because of the huge discrepancy between Emma's stalwart belief in an illusory horizon of blissful ideality and the real world which imposes itself indomitably, so crushing idealism and showing up the correlation between adultery and death, moral corruption and physical corruption. There is not the significant symbolic tension generated between sets for *rouge* as there was between sets for *bleu*. On the whole, the former colour is much less problematic and the predominantly negative signifieds yielded by its sets underpin the novel's shifting focus from dream to reality, a reality which is synonymous with eroticism, passion, destruction and death.

Flaubert's remarkably composite chromatic associations are symbiotic. When an overview of all the symbolic patterns for all the colours has been studied one appreciates the enhanced figurative impact of individual colours. The illusion/reality dichotomy is articulated not only by cross-referencing between *rouge* and *bleu*, but also by cross-reference from *rouge* to *rose*.

Rose operates as an idealized, sentimentalized and valorized form of *rouge* and in this is akin to *bleu*, though it is devoid of those opaque senses of corruption inherent in ambivalent blue. *Rose* occurs twenty-two times and some interesting statistical data shows how a progressive decrease in its frequency of incidence matches a similar decrease noted for *bleu*, as dream is displaced by reality. It appears seven times in Part One which is equivalent to one reference every ten pages; it occurs

nine times in Part Two which is the equivalent of one reference every eighteen pages; and only six times in Part Three, equalling one reference every twenty pages. Six sets have been identified: *FACE* (8 members); *CLOTHING* (3 members, literal and artificial); *CURTAINS* (2 members, literal and fantasized); *BIRD* (2 members, literal and figurative); *FLOWERS* (1 member); *SKY* (1 member) and five isolated examples.

A revealing isolated example consolidates the link between rose, sentimentality and the delicately feminine. Bournisien recommends that Emma read a selection of texts, geared especially towards the requirements of 'une personne du sexe' (p. 219), and which might cater to her renewed mystico-religious impulse following Rodolphe's betrayal: '... des espèces de romans à cartonnage rose et à style douceâtre, ...' (p. 219). If one accepts that the colour is strongly associated with femininity and daintiness, then the sets established above release a conventional signified in the context of the novel. The customary pattern is conformed to once more as Flaubert capitalizes on Emma's propensity to dream and so appropriately develops the colour with special, intimate regard to her fantasies of ideality. The *CURTAIN* set yields signifieds connotative of dream and the delicately refined - and in this the set is related to *CURTAINS/bleu* - and these symbolic readings are in direct opposition with those readings made available for the devalorized *CURTAINS/rouge* which are closely linked with the reality of Emma's adulterous behaviour. It is a significant observation in itself that rose declines in frequency, and it is equally notable that the most potent dream images involving rose occur very early in Emma's fictional life before the implacable ascendancy of disillusionment has asserted itself. The episode of the organ-grinder has a wide-reaching effect on Emma's sentimental dreams. Details of the dancing figures are confined to one single paragraph in which there is a total of

eight colour terms. Within the body of this fabric of allusion half of the colours are those of *dream*: two references to *rose*; one to *doré* and one to *bleu* (p. 67). A concentration of colour terms often mutes symbolic effects; and had *rose* been the only 'dream colour', then this would most certainly have been so. However, it retains a strong figurative value due to its being placed with several other colours connoting dream/ideality/sentimentality. The organ-grinder's tawdry décor of a stage with dancing monkeys is clearly a parody, a miniature version of the supremely ideal experience of *la Vaubyessard*. The exotic hurdy-gurdy music is mediated by a 'rideau de taffetas rose' (p. 67) and the pink curtain as a metaphor of Emma's fantasies is corroborated by the second reference to pink curtains, this time to an even more delicate material which, for *bleu*, was shot through with semes of imagination's infinity. Emma's fantasy curtains for the cradle of her as yet unborn child are to be of 'soie rose' (p. 90) and because she does not have the wherewithal to gratify this whim she quickly develops an aversion to the prospect of maternity.

CLOTHING contains one member which forges an overt link between the organ-grinder's stage and *la Vaubyessard*. Morose and middle-aged ladies at the ball were wearing 'turbans rouges' (p. 52), a colour which suggests a deal less refinement than that exhibited by the figures of the organ-grinder wearing 'turban rose' (p. 67). Emma is captivated by both, and the pink of Emma's sentimentalized appropriation of the exotic, though artificial, figures translates an ironic measure of refinement when considered from her private vantage-point. The mechanical monkeys are no more elegant than the 'mères à figure renfrognée' at the ball. If *rose* is considered as a *muted* as well as a simply *de-eroticized* form of *rouge*, then the limited repertoire of manoeuvres of the artificial figures is but a muted replica of the unlimited vortex of spinning and turning and the

sensual intertwining of limbs in which Emma was implicated with the *vicomte* at *la Vaubyessard*.

A poeticized, and highly valorized, occurrence of rose at the end of chapter six of Part One aligns the colour with the fantastical. The *BIRD* set yields extremely rich symbolic values by virtue of Emma's metaphoric and metonymic association with birds of various types throughout the novel. The implicit medium of all birds is the *bleu* of the sky and Emma's desperate wish to escape, to experience spiritual and physical liberation, is couched frequently in avian terms; even her restricted 'escape' to Rouen is effected by the appropriately named *Hirondelle*. It is not my intention to embark upon a detailed survey of the novel's bird imagery; suffice it to say that the fanciful and chromatically variegated birds of *Madame Bovary's* early pages are replaced by sinister and mundane, black birds as Emma approaches death. There are several connections between the figurative, idealized bird which is compared to a 'passion merveilleuse' (p. 41) and the much less exotic, literal 'pigeons du Lion d'or' (p. 110) which are built into a comparison bearing on Emma's sentimental attachment to Léon. Both birds are linked with rose and Flaubert constructs allusive differences within the parameters of similarity. Emma's unreal and exotic bird of 'passion' is the *comparant* of an extra-diegetic comparison - nowhere does such a bird figure in the fictional world represented -, whereas the real pigeons are the *comparant* of an intra-diegetic comparison - they actually gather, and sully their pink feet and white wings in the gutters of the *Lion d'or*. Emma's dream bird is pure, poeticized and immaculate in every sense. Its fantasized feather-colour has strong metaphoric links with her sentimental motivation and it is significant that the reference occurs at a time of acute emotional disappointment. Emma had expected something far greater than the mediocrity of marital union

with Charles and her dissatisfaction springs largely from her thirst for a transcendental, almost other-worldly, experience - the impossible dream. Emma's bird is poeticized by a sympathetic narrator; she is not possessed of the linguistic apparatus to articulate her feelings in this way. Yet the valorized detail does not elude ironic treatment. The intact, untainted bird hovers majestically in a paragraph containing just this one appended colour term - *rose* - but it is vulnerable precisely because it is not, nor ever can it be, *real*. In this sense, the bird is a mirror-image of Emma's extremely inflated but fragile mental fancies. Moreover, the progressive tainting and devalorization of avian images which begins after this unique bird image parallels Emma's own gradual process of moral decline. If Emma's dreams can never be realized because of their sheer *démesure*, then her ironized (narratorial) yet valorized (Emma's dreams command respect for they are beautiful) bird similarly transcends chromatic possibility and exceeds biological plausibility. The modicum of ambivalence which resides in this reference does not tear at Emma's pretensions in the way that equivocal *bleu* does. The image appears at a juncture where Emma is frustrated but relatively innocent and the beauty of the image must override its hyperbolic nature. By contrast, the real and ordinary pigeons with '*leurs pattes roses*' are closely linked with the reality principle and in this they reflect Emma's precarious situation which is a constant to-ing and fro-ing between superficial or apparent bliss and the tainting of that ideal state as the real impinges upon her. The pigeons are, again, partly pink but this time Emma has been tempted by Léon, though the relations still remain unconsummated. The delicate dipping of the birds' feet in the implicitly dirty water of the gutters is connotative of Emma's impending maculation as she moves from temptation with Léon to full-blown adultery with Rodolphe, a liaison whose erotic intensity is measured

according to the presence of water, both clean and *dirty*. The two crucial bird references become invested with greater figurative breadth when *oiseau* as it is applied to Emma is investigated. On the very same page as the 'pigeons' is a reference to Emma's 'démarche d'oiseau' (p. 110); three pages further on, Emma's psychological aimlessness is translated by another avian image, and this time the splendid and quiescent *hovering* of that idealized pink bird is brutally transposed into an image where Emma herself is the *comparée* in an extra-diegetic comparison: 'elle se sentit molle et tout abandonnée, comme un duvet d'oiseau qui tournoie dans la tempête' (p. 113). The real pigeons which are contaminated by sordid reality point to figurative swallows as all of Emma's dreams and hopes of an idealized existence are dashed: 'Elle se rappela ... les bassesses du mariage, du ménage, ses rêves tombant dans la boue comme des hirondelles blessées, ...' (p. 189). These figurative birds echo, of course, the famous *Hirondelle* and it is with great irony that this means of a limited *escape* is often splashed with mud (p. 269). This complex network of bird motifs, controlled by the two principal references to birds with an appended *rose*, circumscribes in condensed metaphoric form Emma's entire fictional life. She longs for the blue/pink of the sky and the ideal and inevitably suffers the contaminating consequences of her earthy and degraded experience. The basic opposition is the *mud* (reality) and the *sky* (illusion), translated chromatically by a *rouge/bleu* opposition. This fact has already been established in the survey for these two colours. Mud is brown rather than red, however, but mud is metonymically linked with earth or *SOIL* and the two references to soil which are far-reaching in their symbolic echoes are references to *red SOIL*, an earthy reality which bears on Emma's adultery at the seduction and subsequently on her burial.

Even the idealized pink bird has a more degenerated complement than the simple 'pigeons' and this complementary image cements the mud/sky, red/blue polarity. At the seduction myriad coloured figurative birds make a suggestive appearance. At the moment Emma abandons herself to Rodolphe the narrator tells us that the shifting glimmer of evening light 'dans les feuilles ou par terre'³⁷ appears as though 'des colibris, en volant, eussent éparpillé leurs plumes' (p. 165). These humming-birds are of an implicit colour which is not that far removed, in fact, from the pink plumage of the figurative 'grand oiseau'; and like the idealized bird, these are exotic though much smaller. Whereas that immaculate bird kept its *plumage* rose unsullied and intact, these birds lose their *plumes*, which by indirect suggestion fall onto the *ground* which we know is *roussâtre* in the forest (p. 163). The humming-bird image, then, is associated with debasement, degeneration and corruption in relation to the first imposing pink-bird image; the latter keeps its dream feathers in the implicit blue of illusion, the former loses its feathers which come into contact with the implicitly red earth of adultery and death.

The three colours in *Madame Bovary* which correspond to the *plan de l'imaginaire* are *rose*, *bleu* and *d'or/doré*. The *FACE* paradigm, because its members refer to real characters rather than to figurative dream constructs, produces a consistent positive value-charge bolstering that yielded by other sets but the positive signified will be slightly different. Pink faces connote health, vitality and as an emotional index, repressed or tempered sensuality. After Emma's wedding M. Rouault reminisces about his own and sees vividly in his mind's eye his late wife with her 'petite mine rosée qui souriait silencieusement, sous la plaque d'or de son bonnet' (p. 32). This example is the exception rather than the rule, the pink and

(37) My emphasis.

golden touches translating the sentimental wistfulness of an old man. The two significant references to Emma's flushed face (pp. 122 & 139) indicating two very different responses have been discussed under *sang*.

The positive value-charging process intrinsic to *rose*'s functioning in *Madame Bovary* derives in part from its metaphoric and metonymic bond with Emma and in part from its contiguity with the avian motif which is itself closely linked with Emma's development. As one of the novel's three colours corresponding to the ideal, its frequency of incidence dwindles as reality encroaches more and more upon illusion. A similar finding was adduced for *bleu*, and *doré* too will decrease in frequency from one reference every five pages in Part One, to one every eight pages in Part Two, to one every nine pages in Part Three. Like *rouge*, *jaune* is closely linked with the reality principle and *its* frequency *increases* as reality impinges on the dream.

Margaret Lowe in her penetrating analysis of *Madame Bovary*³⁸ has shown how useful a mythological reading of the text can be in pointing up its richly allusive formulae. However, concern with the novel's internal narrative structures reveals a cogent association of red, not with the *male*, but with the *female*. Similarly, Lowe contends that yellow is the 'colour of the dawn and therefore of the female'³⁹. The underlying logic generating the novel's structures transmits a link between Emma and the males with whom she commits adultery; yellow is not solely *her* colour. If the drama of Eros and Psyche is enacted in the pages of *Madame Bovary* then these two primary colours, along with much supportive material, would corroborate her assertion⁴⁰. Textual evidence, independent of external reference, cannot produce such readings since there is not a

(38) *Towards the Real Flaubert*

(39) *Ibid.*, p. 55.

(40) *Ibid.*, see pp. 55-80.

single mention of classical mythology, apart from that to 'une tête de Minerve au crayon noir' (p. 17). With regard to colour symbolism an overly reductive or impressionistic analysis freezes the polyvalence of what should be free figurative play. One more very different, indeed anti-thetical, reading which hampers the novel's ludic narrative ploys is that offered by W. B. Stein⁴¹ who studies *jaune/doré* as exploited in *Madame Bovary* set against the context of alchemy, Eros and arsenic. For him, it is *jaune/doré* which are the colours of the *male* sex⁴², and his reading is largely impressionistic. My chief criticism of his work would be on the count that he fails to differentiate between *jaune* and *doré*. He aligns them constantly, seeing in *doré* especially 'the colour of Cupid'⁴³. What I hope to show is the vast difference between these colours, *jaune* a 'reality-based' colour, *doré* its 'illusory' counterpart.

Judith-Poole Knapp sees yellow quite simply as the colour of 'reality'⁴⁴, which is perhaps too crude a simplification of how the colour functions. However, many of her insights are validated by the text, though some of her comments are trite and many crucial *jaune* references overlooked. Robert Franklin Allen in his PhD. thesis says the following of yellow:

Flaubert's 'jaune' is not a bright, gay yellow,
but rather a khaki-colour - a dull, yellowish-brown.
It is the yellow of stagnant dirty water.⁴⁵

He is correct to highlight the mimetic content of the colour's impact but is off the mark when he maintains that *all* *jaune* references in the novel correspond to 'a drab yellow - a yellow that has associations with a dirty,

(41) William Bysshe Stein, 'Madame Bovary and Cupid Unmasked', *Sewanee Review*, 73 (1965), pp. 197-209.

(42) *Ibid.*, p. 199.

(43) *Ibid.*, pp. 198-9.

(44) 'The Dialectics of Colour and Light', *op. cit.*, p. 120.

(45) Allen, *op. cit.*, p. 214.

stagnant withered existence ...'(p. 214). Contrary to his belief, pre-established colour values may be undermined by the text's handling of them.

Jutta Lietz sees in *jaune* a potent symbol of adultery⁴⁶ and quotes from René-Lucien Rousseau's colour dictionary: 'le jaune peut donc devenir ... la couleur ... de l'adultère'⁴⁷. It would appear that we have quite an array of signifieds for *jaune* - female sex, male sex, adultery, reality. It will be seen that such is the multivalence of *jaune* that Flaubert is able to modulate it very skilfully in order to yield a negative signified equally as insidious in impact as that produced by the novel's internal structures for *rouge*.

Jaune comes to be intimately associated not only with Emma's adultery and death, but underpins her prodigality, financial ruin and connects all of these with images of constriction, both literal and figurative. The colour occurs twenty-eight times and ten sets have been identified: *COACH* (25 members); *CLOTHING* (4 members); *WAX* (4 members); *PAPER* (3 members); *CURTAINS* (3 members); *FLAMES* (2 members); *FACE/HAIR* (2 members); *WATER* (2 members); *DUST* (2 members); *BUTTERFLIES* (1 member) and three isolated examples. The distribution of *jaune* in the three parts of the novel is regular with 1 reference every eight pages in Part One, one every fourteen pages in Part Two and one every thirteen pages in Part Three. However, *jaune* as a symbol portending ruin and destruction proliferates in Part Three where the *Hirondelle* makes thirteen appearances, and which is *implicitly yellow*. The references to the vehicle - together with several

(46) Lietz, art., cit., p. 92.

(47) *Les Couleurs. Contribution à une philosophie naturelle fondée sur l'analogie* (Collection 'Symboles'), Paris, 1959, p. 42, quoted by Lietz, p. 92.

others, such as *guimbarde*, *voiture* – alters radically the distribution data; we now have one reference to *jaune* every five pages. There are three references to the *Hirondelle* bearing a proleptic yellow. Although ironically named *Swallow*, a bird which migrates to warmer climes in winter, this vehicle is encoded into the novel's network of constriction imagery. By its very nature, a shuttle service suggests predictability, monotony and imprisonment, all the things Emma is seeking to elude. It is with grim irony also that Emma avails herself of the service to 'escape' to her lover in Rouen, but the *Hirondelle* points up the illusory nature of any real escape. Like Rodolphe's and the *vicomte's tilbury* the *Hirondelle* represents frustration and separation for Emma who perceives of the latter as the obstacle between herself and her lover/adultery: 'C'était dans cette voiture jaune que Léon, si souvent, était revenu vers elle' (p. 151). When Emma is united with Léon she still feels imprisoned and confined. The *Hirondelle* as symbol adds poignancy to Emma's vain utterance, relayed narratorially: 'Elle aurait voulu, s'échappant comme un oiseau, aller se rajeunir quelque part, bien loin, dans les espaces immaculés' (p. 298).

Jaune takes on increasingly sinister overtones as references to it proliferate, compelling Emma to face the ineluctability of her fate. In Part Three, there is no longer any room for dream or fantasy and it is a telling detail that all the referents involved in the ten paradigms are *literal*, without exception. This is the only colour in the entire novel of which this can be said. If the general figurative effect of *jaune* is a negative *reducing* of inflated dreams and ideals as Emma becomes entrenched in sordid reality, then an early *brouillon* from the novel, later excised, literalizes this phenomenon. In the *Nouvelle version* of *Madame Bovary* compiled by Jean Pommier and Gabrielle Leleu is an example of the

way in which colour, working its curious magic, has the power to modify the perceiving eye's vision of reality. The episode in question - Emma's visit to the summer-house in the grounds of *la Vaubyessard* - shows how chromatic transformations have a deep affective impact on Emma. She peers through several different coloured panes of glass and this is what she sees through the yellow one:

Puis par les carrés jaunes les feuilles des arbres
étaient plus petites, le gazon plus clair et
le paysage en entier comme découpé dans du métal.⁴⁸

The most formidable aspect of this vision filtered through yellow is its ability to *make things appear smaller*, mirroring on a figurative plane the gradual process of emotional and spiritual constriction which causes Emma prematurely to curtail her life. Ironically, the final revelation that the word is not the world, that art is not life, that illusion is not a potentially realizable reality, comes too late for Emma is on the point of commencing the fateful carnal phase with Léon: 'Elle connaissait à présent la petitesse des passions que l'art exagérait' (p. 231).

How does Flaubert exploit colour terms which are key structural devices in the orchestration of symbolic units underpinning the central illusion/reality dichotomy? All of the novel's colours are mobilized in such a manner as to serve this ultimate purpose. References to *jaune*, many of which are implicit yellows, reinforce in a complementary way the signifieds generated by the ten main sets. The disillusionment, imprisonment, financial ruin and death semes are all underscored by *jaune*, which makes this colour the complement of *rouge* and the antithesis of 'positive' or focalized *bleu*. Emma's marriage, adultery and death are subtly linked together by implicit yellows. At Emma's wedding feast there had been

(48) *Madame Bovary. Nouvelle version, précédée des scénarios inédits*, José Corti, Paris, 1949, p. 216.

great plates of 'crème jaune' (p. 29), pointing to adultery with Léon in Rouen where the couple had savoured 'de la crème et des cerises' (p. 262); this detail in its turn points to Homais's fabrication after Emma's death that she had mistaken the arsenic for sugar, wishing to make 'une crème à la vanille' (p. 334). The biting irony goes deeper still. Vanilla is by implication *jaune* and Homais's reference to it refers us back to a high point in Emma's adulterous fantasies. During the *comices* she had been sensitized to the scent of Rodolphe's hair emanating an 'odeur de vanille et de citron' (p. 151). This olfactory sensation triggers memories of the *vicomte* at *la Vaubyessard* from whose beard emanated a similar fragrance. Rodolphe is frequently associated with lemons. He has some at his bedside, a detail which is noted during one of Emma's adulterous visits to *la Huchette* (p. 169). During early disillusionment with Charles, she had dreamed of 'le parfum des citronniers' (p. 42), a detail which recurs in that celebrated fantasy of elopement with Rodolphe (p. 201). Emma's dream 'passion' fruits which are idealized in fantasy as red - 'fruits rouges' (p. 36) - become in reality *yellow FRUIT* (the implicit members of which are *vanille* and *citron*), the kind of insidious transmutation to which we have grown accustomed. The reality of Emma's situation is disillusionment, with death as corollary of that disenchantment. This is amplified by one more type of implicitly yellow *FRUIT* - the apricots concealing Rodolphe's letter of betrayal (p. 209) and which are referred to seven times over five pages.

The ten sets proper corroborate findings for things implicitly *jaune*. Of central importance to the mechanics of the model is the fact that *PAPER*, *WAX*, *CURTAINS*, *BUTTERFLY* and *DUST* are all privately-established textual symbols. This means that members of these sets will influence the degree of value-charging acquired by *jaune*, and this charging is negative for it generates the illusion of a fundamental process destined finally to

subsume Emma - that of hope, wish-fulfilment, disillusionment, followed by more dreams and aspirations, which ultimately wither into nothingness.

Dream curtains have been undermined in sets for *bleu* and *rose*. Yellow curtains proliferate in Part Three and underscore the *ruin* and *imprisonment* signifieds with which *jaune* is imbued. There are three references to *yellow CURTAINS*, but the most striking in terms of figurative impact are implicitly yellow, evoked as such as an *after-image*. Lheureux is implicated in Emma's downfall and this is bolstered by his selling a pair of 'rideaux jaunes à larges raies' (p. 265) to Emma and which she cannot afford, but nonetheless purchases in anticipation of money: 'Il allait lui venir de l'argent'. The grammar of third person narration conjoined with figural affectivity brands the utterance free indirect discourse, a mode of presentation which *ironizes*. There will be no money and Lheureux will foreclose, tightening his userer's snare around Emma in such a way that her only reality becomes a *hemming-in*, a *constriction*, a figurative *making smaller* of her life as infinite dream-space is necessarily replaced by the straitjacket of reality. Lheureux mentions these curtains a few pages later: 'Puis il tira de sa poche une liste de fournitures non soldées, à savoir: les rideaux, ...' (p. 277). The colour yellow is re-evoked as an *after-image*. Emma's financial recklessness extends to her advising Léon to buy 'des rideaux pareils aux siens' (p. 283), but he does not disregard this extravagance and balks: '... il objectait la dépense ...' (p. 282). As the Bovary's possessions are seized by the creditors, Emma's reproachful gaze alights on various expensive objects, including the 'larges rideaux' (p. 302). Like a rolling snowball gathering speed, the cumulative references to *yellow CURTAINS* increase its symbolic impact. After Emma's death, the curtains are mentioned again, this time parted by Charles as though they were the portal to a vision of

that reality Emma had incessantly attempted to veil. He sees her poisoned and discoloured corpse (p. 336). Emma's monetary follies and her private experience of adultery are inseparable. During a tryst at *la Huchette* Rodolphe's 'rideaux jaunes' (p. 169) soften the glare of daylight, making the glistening dew in Emma's head-wear appear 'comme une auréole de topazes'. The novel's other figurative halo is also connected with Emma's adulterous yearnings; she thinks of the archetypal romantic lover, the *vicomte* (p. 59) who becomes the epicentre of so much frustration as she chases dreams both ill-defined and misguided: '... cette auréole qu'il avait, ... pour illuminer d'autres rêves' (p. 60). If Charles separates Emma's yellow curtains in order to see the reality of her death, it is ironic that at the very moment when Emma's commitment to adultery is final, she chooses to slip her hand *beneath* the 'petits rideaux de toile jaune' (p. 252) of the *fiacre*, so that the screen between herself and the reality of her behaviour remains intact as she scatters her torn letter of renunciation to the wind.

The capering of Emma's exotically named greyhound, Djali, on the Banville plain prefigures both the burning of the wedding-bouquet and the frenzied cab-ride in Rouen with Léon. The association is cemented by the *BUTTERFLY*. The dog chases after the novel's only literal butterflies, significantly yellow ones, and they elude him in a way that mirrors Emma's elusive dreams of bliss. There is a parallel between an early reference to *jaune* which is connected with symmetry and wholeness and those later references to debased, burned or shredded, figurative butterflies of black and white which are linked with the antithesis of wholeness as Emma reneges her matrimonial vows.

PAPER disseminates a negative symbolic charge by its strategic placement in the narrative and by cross-referencing to *blue PAPER*. It

yields a signified which falls within the semic field of *ruin* and *constriction*. The possibility of marital joy in the Tostes home is undermined, retroactively, by several similar features re-appearing in the adulterous and joyful episodes with Léon. The flimsy 'papier-serin' of Emma's dining-room (p. 33) will act as a literal backcloth to her meal-time exasperation as she sits at table with the pedestrian Charles. The unpalatable reality of married life is brought home to Emma within a context of *yellow PAPER*. Yellow paper makes no further appearance until Part Three. In the *Croix rouge* where Emma takes up with Léon once again, yellow wallpaper has a transformational effect on her. In the *small* room 'le papier jaune de la muraille faisait comme un fond d'or derrière elle' (p. 238). As was the case with a valorized topaz halo created as a result of yellow curtains in Rodolphe's bedroom (p. 169), this detail, too, may well be focalized. This possibility generates irony for there is clearly a discrepancy between the idealized vision of Emma as perceived by the two males and the very real and unglamorous reality of her situation which *yellow* underpins. A more functional type of *PAPER* informs Emma that her prodigality has caused ruin: 'Et la pauvre fille, émue, lui tendit un papier jaune qu'elle venait d'arracher à la porte. Emma lut d'un clin d'oeil que tout son mobilier était à vendre' (p. 307).

DUST is one of *Madame Bovary's* most potent symbols⁴⁹ and is clearly related to the biblical *pulvis* es with the association of death. *Poudre/poussière* and its derivations occur some thirty-three times, with the related *pourriture* occurring four times. Literal and figurative rottenness, decay and crumbling are ubiquitous in the novel and images of

(49) See David Shukis 'The Dusty World of *Madame Bovary*', *Nineteenth Century French Studies*, 7 (1978-9), pp. 213-219.

desiccation and withering are carefully developed in relation to Emma, adultery and death. Emma's lucid realization that all life is rotten to the core - 'cette pourriture instantanée' (p. 289) - and Charles's disquieting dreams of Emma where 'elle tombait en pourriture dans ses bras' (p. 352) are all linked with that process of physical and spiritual shrivelling which Emma's wantonness occasions. Due to the sheer vastness of the dust motif, it is going to be necessary to deal with those references which are appended to a colour term, omitting many others which reinforce the symbolic values generated by this motif's overall impact. Emma is metaphorically and metonymically associated with *dust*; she ends her life by swallowing a 'poussière blanche' (p. 336). Like the ominous spider with which dust is also metonymically linked, *poussière* is associated with Emma from convent - 'Emma se graissa donc les mains à cette poussière des vieux cabinets de lecture' (p. 38) - to grave: 'une sorte de poussière blanche lui parsemait les cils, ... comme si des araignées avaient filé dessus' (p. 336).

Emma's emotional desiccation at the end of Part One is set off by the barrenness of the fraying *bouquet de mariage*, relegated to the back of a drawer to collect *dust* (p. 70). Its orange-blossoms are 'jaunes de poussière' and as dry as tinder, making it ready fuel for the fire on which Emma throws it. This image of dust closing Part One rounds off a series of images bearing on aridity, both literal and figurative. The moisture and water which are backdrops to Emma's erotic experience are still conspicuously absent at the beginning of Part Two where the first phase with Léon emphasizes sentimental rather than sexual attraction. The consolidation of their emotional union which will later develop into a sexual one comes about as they walk back from the wet-nurse's along the river. Yellow dust (pollen), withering and real flowers echo the *bouquet*. The reference

is equivocal, for dust suggests death and pollen is the substance of life. '... madame Bovary, tout en passant, faisait s'égrener en poussière jaune un peu de leurs fleurs flétries' (p. 97). This reference ushers in the first of a set of dust notations which are not consistently negatively charged.⁵⁰ Given the heavy traditional investment which gives *dust* its negative backing, *poussière* by virtue of its context-sensitivity achieves the status of equivocation; this is no mean feat. Flaubert is engaging his signifiers in a ludic artfulness which wavers between subversion of conventional symbolic authority and subversion of his own, broadly speaking, corroborative symbolism. Figurative tension is produced not by cross-referencing to other colours, then, nor even by cross-referencing to other sets for the same colour, but by an ambivalent *décalage* within the same set. Since such a gap inevitably introduces an element of irony, the valorized yellow dust (valorized by context) is precariously placed and susceptible to undermining as the narrative develops. The eradication of any notion of dust and life-enhancement is effected by references to *poudre blanche*, *poussière blonde* and *poussière blanche* (pp. 321, 312 & 336) in Part Three.

A close reading of *Madame Bovary* reveals how singularly abundant is *WAX*. *Cire* is referred to on ten occasions, with its adjectival derivative occurring six times. As there are different kinds of *PAPER*, so there are different types of *WAX*. It is used as a sealant, a polish, a lubricant, for the manufacture of candles and models. Wax has an appended colour term on four occasions, three yellow and one blue. The remainder are by implication *jaune*. There exists a suggestive parallel between the *blue*

(50) Even *dust* used adjectivally has both negative and positive aspects (see pp. 95 & 315 for the negative and p. 227 for the positive).

sealing wax which was the trigger mechanism of Charles's and Emma's union (p. 13) and the yellow sealing wax on the blue poison jar (p. 253). The blue wax leading to imagined bliss is replaced finally by the yellow wax which stops a gap between life and death. Just as Emma's *CURTAINS* act as *SCREEN* between herself and reality and just as the *COACH* acts as median element between marriage and adultery ('shuttling' between Charles and Léon), so this yellow *WAX* mediates between Emma and something lethal. Adultery for Emma is equally as lethal as arsenic. The wax/adultery/death triad has its origin after the ball at *la Vaubyessard*. Emma's dance slippers have yellowed with a light coat of wax from the ball-room floor and an analogy is made between these satin slippers and Emma's heart: 'Son coeur était comme eux: au frottement de la richesse, il s'était placé dessus quelque chose qui ne s'effacerait pas' (p. 58). The truth of this statement has far-reaching consequences; ironically, it is desire for *richesse* which accompanies Emma's adultery and overspending and both of these lead to the physical, rather than metaphoric, contact with yellow wax on the *bocal bleu*, the contents of which will destroy her.

The four members of *CLOTHING* are associated with high points in Emma's emotional life. To the ball she wears a 'robe de safran pâle' (p. 51); the thrill she experienced there is intensified by Rodolphe's presence at the blood-letting, when she is again wearing a yellow dress. The colour serves as prelude to adultery, for Rodolphe is also wearing yellow: 'Il était ganté de gants jaunes' (p. 130). The chromatic notation linked with Emma's clothing is highlighted, for Flaubert relays it parenthetically: 'c'était une robe d'été à quatre volants, de couleur jaune, longue de taille, large de jupe' (p. 132). Disillusionment will follow on from both of these episodes where Emma wears yellow. At the Opera, prior to the commencement of the second phase with Léon, Emma notices

some *beaux* wearing 'gants jaunes' (p. 228). The detail is significantly focalized and Rodolphe's 'gants jaunes' must be to the fore in Emma's mind. As was the case with the other two cycles ushered in by *jaune*, this third adulterous liaison will come full term in disillusionment, but with a final outcome even more dire.

In marked contrast with the reductive readings of the symbolism of *jaune* in *Madame Bovary* as posited by several scholars, it is now evident that the negative signifieds precipitated by the sets all have some bearing on the ineluctability of Emma's *faté*. *CURTAINS* and *PAPER* underscore semes of *financial ruin*: *COACH*, *DUST*, *CLOTHING* and *CURTAINS* are closely developed with regard to *adultery*; *BUTTERFLY* is imbued with associations of an ongoing and protracted process of disillusionment; *WAX* is unequivocally linked with the disillusionment/death correlation, and spiritual and physical entrapment are highlighted by the bulk of the signified generated by, again, *PAPER*, *CURTAINS* and *COACH*. We saw at the beginning of this section on *jaune* that in earlier versions of the novel this colour made literal the *making smaller* of external reality when subjected to Emma's faulty perceptions. In the final version, Flaubert prefers to opacify perceiving sources and is heavily indebted to his implied author for communicating patterns of figurative *constriction*, yielded as pure meta-commentary by the binary function of *jaune's context* and *frequency*.

D'or/doré occurs some sixty-seven times and this fact makes it fifth in terms of its order of frequency; *jaune* had figured eighth. The distribution of *doré* is regular with one reference every five pages in Part One, one every five pages in Part Two and one every six pages in Part Three. Again, a dwindling is discernible of this 'idealized' colour as the novel reaches its conclusion. This provides an indication that to classify *doré* quite simply as the valorized counterpart of *jaune* is too

simplistic. Indeed, it does generate an aura of glamour and glitter (albeit at times tawdry), but its diminution in Part Three where all ideals and dreams are eroded and destroyed supports that notorious displacement of illusion by reality which the novel's colour terms have been shown to amplify. As was the case with the often ambivalent *bleu* (and less so *rose*), this third 'dream' colour does not entirely elude Flaubertian irony. This at once raises the complex issue of Emma's subjective (and flawed) vision versus the novel's own internal logic corresponding to objective (so neutral) vision. It is the clash of the two which generates the negativizing irony.

If the twenty references to the *Lion d'or* and the one to the *Barbe d'or* are subtracted from the total of occurrences, we have forty-six *doré/d'or* notations. Thirteen sets have been identified, with just three isolated examples: *CLOTHING* (8 members); *MONEY* (5 members, literal and figurative); *JEWELLERY* (5 members); *LETTERING* (3 members); *LIGHT* (3 members); *DECORATIONS* (6 members, literal and fantasized); *FRUIT/VEGETATION* (2 members, literal and figurative); *PAPER* (2 members); *FRAMES* (2 members); *ARROWS* (2 members, figurative); *DUST* (1 member, figurative); *BACKCLOTHS* (2 members); *RELIGIOUS ICONS* (2 members, literal and fantasized). Only those sets will be discussed which contribute significantly to the global signified produced by *doré*.

If yellow dust signals impending disillusionment for Emma, golden dust, by contrast is *valorized*; the poeticization is all the more noticeable in that the receptor of the perception is the prosaic Charles. Emma's idiosyncrasies are to him like 'une poussière d'or qui sablait tout du long le petit sentier de sa vie' (p. 62). If Charles's newly-acquired marital status is an eternally fresh statement of glamour and bliss for *him*, the description of Emma's wedding-bouquet just a few pages later - 'Les

boutons d'oranger étaient jaunes de poussière' (p. 70) - reiterates the unglamorous truth about her feelings for Charles. When *dust* and *water* mingle, the result is a kind of *mud*; and even this substance which has so frequently been party to Emma's fits of despondency achieves a valorized rank as seen through the eyes of Justin. The mud crumbles into *poudre* and ascends into that idealized, implicitly blue medium, the sky, and is shot through with an implicit *gold*. Justin is cleaning the mud from the shoes Emma had worn during an adulterous assignation: '... il atteignait sur le chambranle les chaussures d'Emma, tout empâtées de crotte - la crotte des rendez-vous - qui se détachait en poudre sous ses doigts, et qu'il regardait monter doucement dans un rayon de soleil' (p. 193). For Charles, dust is metaphorically linked with Emma and is valorized; for Justin, dust is metonymically linked with Emma and is valorized. This underlines the pathos of unreciprocated adoration and accentuates in poignant fashion what the *real* implications of dust are: far from being life-giving, it is an agent of death, for ironically unrequited 'love' is one of the motive forces driving Emma to swallow the 'poudre blanche' (p. 321) which kills her.

Golden fantasies and figurative gold are not exclusively Emma's preserve. Léon hopes to possess Emma and the hope of so doing is compared to 'un fruit d'or suspendu à quelque feuillage fantastique' (p. 236). The ~~detail~~ image is as unambiguously focalized as was that of Emma's fantastical pink bird, and like that distant bird, Léon's 'fruit' is equally distant, posited as attractive glitter in an aerial atemporality. The glitter of figurative constructs is brutally stripped by the real yellow fruits which move in and out of Emma's orbit during adultery.

Given that so much of the narrative material relayed during the episode of *la Vaubyessard* is seen from Emma's point of view, an equal quantity of material will be susceptible to ironic treatment, for events, people and objects are glamorized to an excessive degree. When objects are organized into paradigms which are polar opposites in some way, an enormous amount of figurative tension is created. Things desired by Emma in one particular configuration in an idealized context frequently appear, as has been seen, in a debased or corrupted or undesirable configuration in reality. Emma is captivated by the fine-grained white sugar (another *poudre*) which kills her. Similarly, ladies resting after the dance toy with their perfume 'flacons à bouchon d'or' (p. 51). This is a second example of an object valorized (focalized) but which will reappear in debased form during the course of Emma's life. This decorative stopper is made of gold. The more functional - and certainly less ornate - stopper (*bouchon*) of the arsenic bottle is made of yellow WAX. Both *bouchon(s)* stop gaps; and it has been highlighted how gaps of various kinds in Emma's emotional life are all progressively stopped, leaving her with no space to breathe. The golden tinge of ideality is replaced by the yellow-ing of reality. Things *jaune* act as barriers between Emma and something lethal and invariably she removes that obstacle and wilfully engineers her ruin. However, Emma is also hemmed in *by* barriers, such as *CURTAINS* and the claustrophobic *COACH*. This notion of valorized and devalorized barriers re-emerges at the Opera in the form of a valorized and fantasized barrier of gold. Emma dreams of being loved by Lagardy and him being devoted to her. In the elaborate fantasy she watches him perform every evening, she positioned behind a 'grille à treillis d'or' (pp. 231-2). Ironically, the idealized touch which leads up to the culmination of the fantasy is in fact a *prison*, a constricting environment

of gold which would be equally as limiting as any of Emma's cramped and yellow repressors. All that glitters is indeed not gold, but often a lustreless yellow.

The artificial stars of 'papier doré' (p. 30) decorating the culinary artefact which is Emma's *pièce montée* sensitizes us to a rich network, not only of *PAPER*, but of star references; literal, artificial, figurative and fantasized stars and star shapes. The superficial glitter of the wedding day gives way ultimately to the yellow paper which is notice of imminent seizure (p. 307). Rita Mall has drawn attention to the fact that the 'filet de papier doré' (p. 67) securing the little mirror to the corners of the organ-grinder's miniature dance hall connotes the idea of *trap* as well as a piece of wire⁵¹. The music is dream-inspiring and it is partially this fallacious glamour which incites Emma to strive for luxury. Her main supplier of tangible luxury is Lheureux who successfully wheedles money out of her by displaying his wares and fawning upon her in obsequious undertones. On one occasion he tempts Emma with silk scarves which she cannot afford, but buys against her better judgement; this is how they are described:

De temps à autre, comme pour en chasser la poussière, il donnait un coup d'ongle sur la soie des écharpes, dépliées dans toute leur longueur; et elles frémissaient avec un bruit léger, en faisant, à la lumière verdâtre du crépuscule, scintiller, comme de petites étoiles, les paillettes d'or de leur tissu (p. 106).

The constellation motif, dust, gold and glitter converse in a poetic suggestiveness which posits a symbolic equation between succumbing to cheap glitter and being ensnared in a *filet*. Lheureux is the one who

(51) See 'The Dream-Merchants: Musicians in *Madame Bovary*', art. cit., p. 189.

forecloses and it is significant that in Part Three Emma and Léon should spend three days immured in the *hôtel de Boulogne* or at best venture to a nearby restaurant with 'filets noirs suspendus' (p. 262) over its entrance.

On the surface *doré* is the custodian of dreams. It is attractive to all of the novel's characters, yet Emma is the only one to be implicated in a systematic process of deflation where things golden are undermined by their yellow counterparts. This type of meta-commentary centralizes Emma as chief pawn in the vortical dream/reality polarity.

A. Whittick says this of the traditional symbolism of *green*:

In religious symbolism the colour green was sometimes regarded as symbolic of hope as it betokens the coming of spring (p. 193)⁵².

Perhaps not unsurprisingly, very little critical material exists on the function of *vert* in *Madame Bovary*. Although it occurs some forty times including its derivative forms, most commentators tend to dismiss the possibility of its acquiring symbolic weight in a realist text whose Normandy landscape would naturally exploit the sensorial and pictorial effects such a colour occasions. There is one article to date which treats specifically of green in the novel⁵³, and this centres on the *unnatural* aspect of green as part of a symbolic network of signification. Unhappily, Duncan begins with the erroneous assertion that 'The colours of *Madame Bovary* are neutral or veiled, with little exception' (p. 99). He ventures to add that the work is 'chromatically insipid', and that 'only two colours are relatively emphatic: blue and green' (p. 99). Neither in terms of frequency nor impact can *Madame Bovary* be said to

(52) *Symbols, Signs and their Meaning*, op. cit.

(53) See Phillip A. Duncan's 'Symbolic Green and Satanic Presence in *Madame Bovary*', *Nineteenth Century French Studies*, 13, nos. 2 & 3 (winter-spring 1985), pp. 99-104.

contain impoverished colour terminology. Duncan's work is by and large impressionistic; it is divided into two parts. In the first, he looks at the sexual in connection with the sinuous, vining vegetation and in the second he develops this and carries the notion of sinuosity over to the insinuating serpent of the Garden of Eden and the satanic presence of Lheureux⁵⁴. Duncan gives several convincing examples of the way in which 'indications of green in nature are associated with the arousal of sexual desire in Emma' (p. 99). The figurative green hair which is really duckweed on the water as Emma walks with Léon is said 'to express visually Emma's sensuous surrender' (p. 99). However, we remember that at this early stage of her development, the *coeur* and not the *sens* are receptive. References to *chevelure(s)* and *cheveux* (17 and 35 occurrences respectively) are evocative, and Duncan picks up an earlier scene in which Emma's hair is shown with its 'mouvement ondé vers les tempes' and which Charles finds alluring. Duncan's investigation is useful as a tool affording an insight into the imagistic dimensions of *vert* in the novel and as a source of enquiry based on external reference⁵⁵, but there remains plenty of scope for a systematic analysis of the colour's symbolic reverberations and which are enhanced to optimum effect by studying the text's *textual* signifieds.

References to implicit *vert* in the fictional world are too abundant for a comprehensive study of them all to be fruitful. We have *herbage(s)*

(54) See also Edric Cane's 'Emma Bovary and the Serpent', *Rackham Literary Studies*, 2 (1972), p. 122 in connection with Lheureux and green. Dorothy Van Ghent in her 'Clarissa and Emma as Phèdre', *Partisan Review*, 17 (1950), pp. 820-833 also looks at the satanic aspect of Lheureux.

(55) Duncan refers to Gogol's Chichikov, the collector of dead souls whose tools include *sealing wax* and *paper*, p. 102.

- 5 times; *herbe* (s) - 26 times; *arbre*(s) - 35 times; *feuille*(s) - 35 times; *feuillage*(s) - 10 times; *arbuste*(s) - 2 times and *lieries* 3 times. The distribution of *vert* in *Madame Bovary* is as follows: eleven references in Part One; twenty in Part Two and nine in Part Three. As with many other colours, there is a general dwindling of its frequency, from one reference per six pages in Part One, to one reference per eight pages in Part Two, to one every thirteen and a half pages in Part Three. It is probable that a similar distribution would be identified if implicit greens were included, since the action shifts from a relatively open, rural perspective in Parts One and Two to a more urban, hermetic backdrop in Part Three. I have established seven sets, with four isolated examples: *NATURAL WORLD* (14 members, literal, figurative, artificial and fantasized); *CLOTHING* (6 members, literal and figurative); *CONTAINERS* (5 members); *FACE* (4 members, literal and figurative); *MATERIAL* (3 members, plus one *rappel* of *velours*, p. 335); *LIGHT* (2 members); *SINUOUS SUBSTANCE* (2 members).

Like *jaune*, *vert* is closely linked with the reality principle in *Madame Bovary* and supports and amplifies the signifieds identified for the former, while introducing the connected signified of literal/figurative decay. A great deal less of the material is directly linked with Emma where *vert* figures, but metaphorically it can be seen to parallel her surrender to moral corruption, the logical corollary of which in the Flaubertian universe is death. *Vert* is linked metonymically with several males; with Charles, Léon, Rodolphe, Lheureux, the Blind Beggar and the vicomte. The colour also combines the notions of *luxe* and *luxure* in a particularly suggestive way. And it is Flaubert's treatment of the effect of the males in Emma's emotional life which points up the necessary connection between masculinity, adultery, luxury, ruin, corruption and

death. Green produces a multivalent traditional signified in that it has come to be associated with both life and death - with growth, on the one hand and physical decay, on the other. It is the colour of the moss which grows on gravestones and *mousse* is imbued with a heavy load of allusiveness in *Madame Bovary*. Aspects of the *NATURAL WORLD* translate emotional bankruptcy in the novel. Rodolphe's devitalizing pleasure-seeking has adulterated his ability to feel strongly or even sincerely for anybody. The core of his nobler self has taken a battering: 'car les plaisirs, comme les écoliers dans la cour d'un collège, avaient tellement piétiné sur son coeur, que rien de vert n'y poussait, et ce qui passait par là, plus étourdi que les enfants, n'y laissait pas même, comme eux, son nom gravé sur la muraille' (p. 207). This metaphor has a contrapuntal parallel, appreciated retroactively, and is suffused with the *death* motif: 'D'autres, à califourchon sur le mur, agitaient leurs jambes, en fauchant avec leurs sabots les grandes orties poussées entre la petite enceinte et les dernières tombes. C'était la seule place qui fût verte; tout le reste n'était que pierres, et couvert continuellement d'une poudre fine, malgré le balai de la sacristie' (p. 114). Young persons are central to both images and, in both cases, violate the natural world. In the first metaphor, various types of greenery are by implication flattened; in the second, *nettles* are mown down. the green of this set is deflected *directly* from Emma but the green of the *NATURAL WORLD* undergoes a figurative transfer to become *directly* associated with Emma's disillusionment (not Rodolphe's) with the concomitant sequel, by allusion, of death. The linking image is the implicitly green *nettle*. Predictability and monotony of the *NATURAL WORLD* play a part in exacerbating Emma's disillusionment with life:

Elle commençait par regarder tout alentour, pour voir si rien n'avait changé depuis la dernière fois qu'elle était venue. Elle retrouvait aux mêmes places les digitales et les ravenelles, les bouquets d'orties entourant les gros cailloux, et les plaques de lichen le long des trois fenêtres, dont les volets toujours clos s'égrenaient de pourriture, sur leurs barres de fer rouillées (p. 45).

The *NATURAL WORLD* is connected with literal *rotting* and later nettles are backcloth to Emma's visit to the wet-nurse's, the first stage in her liaison with Léon; the death motif is again contiguous: 'Pour arriver chez la nourrice il fallait, ... comme pour gagner le cimetière, ... Ils étaient en fleur et les véroniques aussi, les églantiers, les orties ...' (p. 94). Different aspects of the *NATURAL WORLD* are more overtly linked with Léon and Emma in a metaphor of further disillusionment. Just as there are cactus associated with Léon I and Léon II, so *feuilles* are associated with the two phases. The first is linked with disillusion, the second with renewal, but due to the structural opposition, is imbued with the notion of a process of renewed hope inevitably giving way, in the last analysis, to sameness and yet more disillusionment. As Léon prepares to leave for Paris, he offers Emma his hand, which she takes diffidently and self-consciously (p. 123); it begins to rain and the sound of the drops falling onto foliage is noted: '... tout à coup la pluie tomba; elle crépitait sur les feuilles vertes' (p.124). The leaf notation is exploited by Flaubert again as Emma and Léon reunite after the Opera, and that earlier episode is recalled; this time, Emma is not reserved or awkward when taking Léon's hand: 'Elle ne l'avait pas sentie depuis ce soir de printemps où il pleuvait sur les feuilles vertes' (pp. 232-3). The signified precipitated by *NATURAL WORLD* does not uphold conventional senses of growth, vigour and life; rather, it is a negative signified, comprising senses of disillusionment, emotional desiccation and death.

The emotive auditory image implicated in leaf images is offset by the olfactory image of fragrant dew as Charles rides towards *les Bertaux* for the first time: 'L'odeur chaude des cataplasmes se mêlait dans sa tête à la verte odeur de la rosée' (p. 14). This synaesthetic sensation - whereby olfactory stimuli are rendered into visual stimuli by metonymic transfer - imputes a degree of responsiveness to Charles which, ironically, he will fail to display during his life with Emma. *She* derives a plenitude of sensations from natural phenomena, and it is ironic that Charles should once more be receptive to nature only after his wife's death, and very shortly before his own: 'Le lendemain, Charles alla s'asseoir sur le banc, dans la tonnelle ... les feuilles de vigne ... le jasmin embaumait, ...' (p. 356).

The first notation of colour in the novel is to an article of green *CLOTHING*, Charles's 'habit-veste de drap vert' (p. 3). There may be unintentional irony in the fact that attire of this colour is worn by members of the *Académie française*. Green clothing is not worn by Emma, apart from the single reference to her 'chapeau vert' (p. 138), but as was the case with the *NATURAL WORLD* she comes to be linked with clothing of this colour metaphorically, by virtue of her attraction to males wearing it. When Rodolphe first appears he is dressed in a 'redingote de velours vert' (p. 130) and its proximity to *jaune* reaffirms *vert*'s correlation with adultery and, by extension, the reality principle. Léon, too, wears green: 'Il passa un pantalon blanc, ... un habit vert, ...' (p. 244). These meticulous preparations are undertaken in anticipation of an assignation with Emma which will mark the beginning of their carnal relationship. Again, green clothing becomes symbolic of male sexuality and this signified is negative only with regard to its effect on Emma.

Emma is attracted to silk, satin and velvet and the amplex and opulence of *velours* consolidates the theme of *luxe/luxure* as two concepts which Emma fails to differentiate; the two are interlinked and interdependent for her. The topography of Yonville is described by the narrator in terms of a figurative 'collet de velours vert' (p. 71) and this location is at once the place of expansion for Emma (in adultery) and at the same time a constrictive, ever-tightening 'collar' of her own making. It is ironic that as Charles makes funeral arrangements he decides upon the touch of a 'grande pièce de velours vert' (p. 334) which should cover the whole of his wife's corpse and with which she should be interred. This makes explicit the metaphoric link between the males to whom Emma was attracted, adultery and death; *luxe/luxure/death* are compressed in a figurative triad. This is also the first significant occasion on which Emma is *metonymically* linked with a green *MATERIAL* since handling, and fantasizing about, the paradigmatic symbol of adultery, the *porte-cigares en soie verte* (p. 58).

The metaphoric link between adultery and death is made startlingly apparent in a great many of Flaubert's narrative constructs; colour terms as subsidiary elements operate to make this necessary link more cogent still and this was evidenced by the complex figurative charging of *bleu*, *rouge* and *jaune*. The *CONTAINER* set for *vert* consolidates this thematic strand, but widens the web of suggestion generated by *jaune*, in particular, to embrace the signified of the temptation and succumbing to *luxe* in an effort to stimulate *luxure*. Emma confuses mystical and erotic impulses from the outset of her fictional existence and after Rodolphe's betrayal she fantasizes a green *CONTAINER* as a decorative, religious accessory: 'Elle voulut devenir une sainte ... elle souhaitait avoir dans sa chambre, au chevet de sa couche, un reliquaire enchâssé d'émeraudes, pour

le baiser tous les soirs' (p. 219). The container is valorized, for *emeralds* translate the beauty and sparkle and *luxe* of which a simple *vert* reference would be devoid. In this sense, *émeraude* is to *vert* what *azur* is to *bleu*. Emma's *CONTAINERS* have a pernicious habit of transforming themselves from a glamorized ideal to an insidious reality. Green in connection with *Jheureux* introduces the seme of usury. He tempts Emma in a 'lumière verdâtre' (p. 106) to buy scarves from his 'carton vert' (p. 106). This container is metonymically linked with expensive items which will stretch Emma's limited resources to breaking point; and that financial ruin is the direct result of attempting to satisfy an adulterous craving - the inextricable bond between *luxe/luxure*. The *poisonous* property of *CONTAINERS* is highlighted further by a reference to Homais's 'bocaux rouges et verts' (p. 74); although Emma will take poison from a blue jar, green jars are spatially related to the blue and their unspecified contents - perhaps reminders of man's mortality such as foetus preserved in alcohol - add a hint of potential danger. *CONTAINERS* chart a grim path from dream to reality, a reality steeped in ruin and death. The missing link, adultery, is provided by the fourth container, the symbolically-laden *porte-cigares*. The object which Emma transforms into the archetypal container of adultery is mentioned twice and it is something she treasures and keeps hidden from Charles. The delicately feminine *soie* bridges the gap between fantasy and reality in Emma's affective experience, for she dreams of lovers climbing silken ladders (p. 297) and in the convent had actually lifted the silken pages of popular romantic novels with her erotically-charged warm breath, her body quivering all the while (p. 39). The decidedly masculine metonym of tobacco with which the *porte-cigares* is connected will play a central role in Emma's adulterous liaisons. It is with biting irony that lovesick *sultans* should be smoking 'longues

pipes' (p. 39) in those convent *keepsakes* and that Rodolphe should smoke 'trois pipes' (p. 209) after writing his calculating letter of renunciation to Emma and later be seen smoking 'une pipe' (p. 315) as Emma begs his assistance; his failure to give succour will hasten her demise.

The *FACE* is implicated in a similar process of negative value-charging for *vert*, yielding a corroborative signified of the suggestive adultery, sexual corruption and death triad. The *Aveugle's* eyes, like Emma's, are chromatically indeterminate. They are initially *bleuâtres* (p. 272) and subsequently *verdâtres* (p. 306). His ribald little ditty links sex and death and it is fitting that the strains of his ~~song~~ should accompany Emma's shrieks of pain as she expires. As mirrors of the soul, eyes are strikingly developed as symbols along parallel lines for both Emma and the Blind Man. The first description of this sinister figure shows a space, or a lack of eyes in his sockets: '... à la place des paupières, deux orbites béantes' (p. 272). Emma's eyes, likewise, will seem to *disappear*, to create a hollow in her sockets as she is described after death: '... ses yeux commençaient à disparaître dans une pâleur visqueuse' (p. 336). The gestures, the cries, the darting tongue of the *Aveugle* echo similar gestures of Emma's prior to, during, or following sexual activity.

Green as the colour of the natural environment and youth is also the colour of degeneration, festering and rot in *Madame Bovary*. Flaubert hardly conceives of the one without the concurrent undertow of the other always beneath the surface. The plaster *curé* in the Tostes garden is intact and immaculate after Emma's marriage, but decays in step with her growing disillusionment. He loses a leg (pointing to Hippolyte) and has 'gales blanches' on his face (p. 66). These scabs are artificial, necessarily, but they prefigure the revolting real scabrous sores on the *FACE* of the

Aveugle: ' ... et il en coulait des liquides qui se figeaient en gales vertes' (p. 272). This poisoned liquid echoes Hippolyte's diseased limb (p. 184) from which oozes a 'liquide noir' after the failed operation and points to Emma's posthumous vomiting of 'liquides noirs' (p. 338). The plaster priest is eventually smashed in transit as the Bovarys move from Tostes to Yonville (p. 90). The scabs on both *FACES* are linked with Emma metaphorically. The plaster priest's symbolize predictable degradation (Emma's moral decline as she embarks upon lascivious behaviour in Yonville) and the Blind Beggar's symbolize actual degradation with a greater figurative sweep for they are green - the colour linking corruption, adultery and death.

The elaboration of a private network of signification is prevalent for *vert*. Flaubert does not permit the strong conventional values associated with green to impinge too much on his symbolically-loaded narrative fabric. Where *green* does retain its uncontaminated traditional values, Flaubert exploits it as an instrument of irony, a mocking reminder that *death* lurks even behind the sturdiest emblems of vitality. A *green* reference is injected with dynamism and occurs after Emma's death: 'Une brise fraîche soufflait⁵⁶, les seigles et les colzas verdoyaient, ...' (p. 344). The verbal form of the colour term suggests renewal at a time of death, and many of the details in this paragraph hark back to moments in Emma's life. The *flanbeaux* recall Emma's dreams of a wedding at midnight by torchlight; the *odeurs affadissantes* recall Emma's nauseousness as she is obliged to sit at table with Charles; the dew recalls early morning trysts with Rodolphe; the thorns recall the wedding procession; and the ruts recall Charles's first visit to *les Bertaux* and the seduction

(56) The clement breeze contrasts sharply with the violent wind sung of by the Blind Beggar (p. 333).

in the forest. The skittish foal carries the semantic traits of escape, eroticism, masculinity and wealth - all of which were focal points in Emma's existence. A final twist of irony to Flaubert's 'allegory of the spirit enthralled in flesh'⁵⁷ is the date of Emma's suicide. She ends her life on Wednesday, March 24th, 1846, the day of the spring equinox⁵⁸.

Pâle and *blanc* are chromatically related terms, but Flaubert exploits them in very different ways. It appears that he is working to produce a positive and a negative signification for *pâle*, the negative pallor of indisposition and death superseding the positive Romantic pallor which is posited as an ideal, not only by Emma, but also by Rodolphe and Léon. Robert Allen is non-committal in his interpretation of the colour, venturing only this: '*Noir, pâle, brun, blanc, jaune, rouge*, are related to what, in Flaubert's mind, is the drab, coarse, and dreary existence of provincial Normandy'⁵⁹. Judith Poole-Knapp couches her interpretation more purposefully: 'All of Emma's longings for a romantic ideal and her suffering from a dull existence lead to a sickly pallor which will end in her death'⁶⁰. Ole Wehner Rasmussen has devoted an article exclusively to the meaning of *pâle* in *Madame Bovary*⁶¹. He quotes Allen's two articles and points out the significance of ranking of Allen's identified key-adjec-ives of colour. According to Allen, *noir, pâle* and *blanc* figure highest in terms of their frequency of incidence. I have shown in my *Introduction* that Allen's calculations are in fact miscalculations, derived as they are from an inaccurate *fréquence absolue*. *Pâle* in fact ranks fourth in terms

(57) Duncan, art. cit., p. 104.

(58) See the Harrap edition of *Madame Bovary* with an introduction and notes by Mark Overstall (1979), *introduction*, p. 47.

(59) Allen, op. cit., p. 206.

(60) J. Poole-Knapp, op. cit., p. 153.

(61) 'La Signification de l'adjectif *pâle* dans *Madame Bovary*', *Revue Romane*, 7 (1972), pp. 26-31.

of its frequency, though this is no foolproof guide as to its figurative impact. Rasmussen maintains that when *pâle* is applied to the face, it has the same connotations as *blanc*, and this is a negative, sickly colour⁶². This is only half correct. However, his approach to the study of his chosen colour term is systematic and he identifies *déterminés* (the equivalent of my grouping of similar referents into sets) and *patterns sémantiques* (the same as my *signifieds*). However, where his method falls short is his failure to recognize the *potential of dual figurative exchange* which will always be operational between colour terms and referents. One of the issues I have raised on several occasions and which affects the degree of figurative charging of colour terms is the tension generated between objective and subjective perception - usually corresponding to a 'negative' or 'ironized' evaluation of the colour term, and 'positive' or 'valorized' apprehension of a colour term, though this is undermined more and more as reality obliterates dream. Rasmussen identifies a similar phenomenon: '... nous avons adopté le point de vue d'Emma et de ses amants pour définir les valeurs symboliques positives: ... Les valeurs négatives, par contre, sont celles qui sont, banalement, acceptées de tout le monde' (p. 31). His systematizing of referents into groups, however, is not satisfactory (p. 29). I have identified six sets, with three isolated examples: *FACE* (41 members, literal, figurative and fantasized); *LIGHT* (7 members); *SKY* (3 members, literal and figurative); *LIQUID* (3 members, literal and figurative); *CLOTHING* (2 members); *SUN* (2 members). The colour occurs sixty-one times and its distribution is remarkably regular in all three parts with one reference every six pages. Impressionistically, it seems that there is a proliferation of *pâle*

(62) Art. cit., p. 27.

references in Part Three. This is not at all the case, but the distribution within this part is uneven, with twelve references to Emma's *FACE* as either permanently (twice) or temporarily *pâle* (ten times). This contrasts with only four references to Emma's pallor in Part Two (three permanent and one temporary), and just one reference to her paleness in Part One. Predictably, the concentration of *pâle* in Part Three is in chapters seven and eight, the former describing Emma's emotional turmoil as she strives vainly to acquire funds, the latter describing her agonizing death. A systematic survey of Emma's permanent and passing pallors is fruitful, for it generates ironic (and thus symbolic) effects. Emma is five times described as 'permanently' pale in the novel; in Part Two, Rodolphe finds her colouring (or lack of it) very attractive: 'Et ce teint pâle! ... Moi, qui adore les femmes pâles!' (p. 134). There is no hint of Romantic veneration in Rodolphe's strategy. He is determined to possess Emma carnally. By way of contrast, Léon adores Emma's pale complexion, seeing in her a Romantic ideal - in much the same way that Emma sees a Romantic ideal in Léon's pallor (p. 104) - yet although he spiritualizes Emma on account of this paleness, more explicit narrative detail undermines this spiritual adoration and in fact shows Léon eroticizing what should be pure spirit. This, of course, aligns him with Rodolphe and more irony is generated for Emma does not perceive the fundamental sameness between the two males. Characteristically, Léon reveres in clichéd terms: '... elle ressemblait aussi à la *femme pâle de Barcelone*' (p. 271). This is far removed from Rodolphe's blunt appraisal. However, a qualification points up a similarity within the parameters of ostensible difference: 'Souvent, en la regardant, il lui semblait que son âme, s'échappant vers elle, se répandait comme une onde sur le contour de sa tête, et descendait entraînée dans la blancheur de sa poitrine' (p. 271). Léon, as much as

Rodolphe, desires flesh. The final reference to Emma's 'permanent' pallor in the novel occurs after her death: '... et ses yeux commençaient à disparaître dans une pâleur visqueuse' (p. 336). *Pâle* leads us from the zenith of spirituality and beauty in life (undermined by irony retroactively) through to corruption and ugliness in death. Emma's 'permanent' pallor has two negatively-charged counterparts to this final reference. During an ebb of frustration, due both to marital disillusionment and Léon's immaturity, Emma loses weight, 'ses joues pâlirent, sa figure s'allongea' (p. 110). Emma's boredom is akin to a progressive disease and prior to meeting Rodolphe she is 'pâle partout, blanche comme du linge', with greying hair. The dual signified of attractiveness and ugliness resulting from valorization and negativizing of *pâle* for the *FACE* is in evidence.

Whereas the link between *rose*, *bleu* and the ideal is understood as a result of the relative sets' generative matrix of connotations, the association is made explicit on a semantic level for *pâle*. In one outstanding example of a figurative *pâle* usage, the *rare*, the *ideal*, the *superior* are synonymous with the colour. After the death of her mother, Emma wishes ardently that she will be buried in the same tomb when she dies: 'Emma fût intérieurement satisfaite de se sentir arrivée du premier coup à ce rare idéal des existences pâles, où ne parviennent jamais les coeurs médiocres' (p. 40). At *la Vaubyessard* a second usage of *pâle* invests it with a positive and highly valorized figurative charge; the rarefied spiritual atmosphere of that earlier evocation is carried over to a very real experience in which Emma is implicated: 'Venait ensuite la société des duchesses; on y était pâle' (p. 60). The *sine qua non* of high society is that one be pale.

Blood draining away from the *FACE* is as much an emotional barometer as the red of blood suffusing it. Emma's twelve 'passing' pallors translate a range of emotional states: desperation (pp. 69 & 303); dissipation (pp. 274 & 288); fear (pp. 246 & 320); shock (p. 159) and anger (p. 310). The attempt to live out a Romantic ideal is posited as lethal in *Madame Bovary*. There is a shift of emphasis from the atemporal and unreal 'existences pâles' of Part One to the very real pallor of Emma's face as she expires in Part Three, reiterated four times (pp. 323, 325, 331 & 332).

Flaubert constructs several suggestive parallelisms and oppositions within the *FACE* set for other characters. For example, at the blood-letting Justin becomes ill: 'ses genoux chancelèrent, il devint pâle' (p. 131); blood drains away from his face much later in a diametrically opposed episode, though on this occasion the lack of colour is due to a complex emotional response at the sight of Emma's coffin, coupled with an awareness of having abetted her suicide: 'Il y rentra tout à coup, pâle, chancelant' (p. 345). The indeterminate facial colouring on two occasions assumes almost moral attributes and translates the deep-seated feelings of one disabused. Catherine Leroux, subservient to the last, fosters no illusions at the *comices*: 'Rien de triste ou d'attendri n'amollissait ce regard pâle' (p. 155). Shortly before her suicide, Emma's pallor will be caused by a similar experience of disenchantment, though hers is accompanied by a pugnacity towards the dominant male sex, not a resigned, dogged acquiescence: 'Elle aurait voulu battre les hommes, leur cracher au visage, les broyer tous; et elle continuait à marcher rapidement devant elle, pâle, frémissante, enragée, ...' (p. 310).

Pâle proves to be a comparably polyvalent signifier for *LIGHT*. At the ball, it conveys an aura of beauty, subtlety, the delicate as Emma observes, in awe: 'les cristaux à facettes, ... se renvoyaient des rayons pâles'

(p. 49); the same colour is exploited to translate Emma's listlessness and boredom when no further invitation arrives from *la Vaubyessard*. Emma becomes acutely aware of the mundane: 'Quelque chat sur les toits, marchant lentement, bombait son dos aux rayons pâles du soleil' (p. 65).

The majority of figurative value-charging for *pâle* is effected within the *FACE*, where it is a simple matter to quantify the bulk of two divergent signifieds. On the one hand, *pâle* disseminates a positive charge corresponding to a Romantic ideal, beauty and elevation and to which Emma aspires. On the other, it disseminates a deadly negative charge and it is this one, rather, with which Emma comes into direct contact as she moves from a pulchritudinous pallor to a hideously leaden pallor in death.

Blanc is allied to *pâle* both in terms of traditional signification and in terms of Flaubert's exploitation of it in *Madame Bovary*. Robert Allen distinguishes between two diametrically opposed *patterns sémantiques* for *blanc*: 'L'un symbolise la mort et la décomposition, l'autre, la pureté et l'innocence de la jeunesse'⁶³. J. Poole-Knapp identifies a similar blend of polar opposites:

Negative and positive aspects of this colour. There are two positive interpretations, the usual innocence or naïvety, and a type of potential, as in the case of the blank page waiting for something to be written upon it. The negative side is emptiness or ennui, symbolized by this same blank page, which the reader knows or suspects will never be filled.⁶⁴

My findings would corroborate these assertions, though I should add that both *blanc* and *noir* are used mimetically to a large extent and that their relative abundance does not necessarily signify vast symbolic impact. It

(63) 'L'Atmosphère, telle qu'elle est évoquée par les adjectifs-clefs de *Madame Bovary*: Les Adjectifs de couleur', *Les Amis de Flaubert* 34 (mai 1969), pp. 11-20, p. 15.

(64) 'The Dialectics of Colour and Light', op. cit., p. 96.

is those colours already examined with a much less important frequency of incidence which generate the greatest figurative yields. *Blanc* is not without ulterior suggestiveness, however, and several sets established for this colour do underscore with acuity the central illusion/reality dichotomy subtending the novel's thematic structure. There is a dramatic reduction in the number of references to *blanc* as the narrative shifts from Emma's focalized wonder and privately idyllic visions (positive *blanc*) in Part One, to more objectified narration in Parts Two and Three as reality impinges on the dream and the colour becomes negatively charged and yields a negative signified, once more, of death as logical corollary of ideality. The colour occurs ninety-seven times and appears once every two pages in Part One and once every four pages in Parts Two and Three. Fourteen sets have been identified, with eight isolated examples: *FACE* (20 members, literal and fantasized); *CLOTHING* (25 members, literal and fantasized); *LIGHT* (8 members); *MATERIAL* (5 members, literal and figurative); *MARBLE* (4 members); *SKY* (2 members); *PAPER* (4 members); *HOUSES* (3 members, literal and artificial); *COINS* (3 members); *PARTS OF BODY* (4 members); *BUTTERFLIES* (2 members, figurative); *POWDERS* (5 members); *CURTAINS* (2 members); *HORSE* (2 members).

It is the *PARTS OF BODY* set which generates the positive value of youth and beauty for *blanc*. The four members belong to Emma and three are focalized by desiring males. The erotic aspect of her ample, feminine figure of white in life stands in gross contrast to the insidiously pallid, and even brown, appearance she assumes during her agony: 'Elle avait les membres crispés, le corps couvert de taches brunes, ...' (p. 326). The very first detail attributed to Charles as unequivocal focalizer during his initial visit to *les Bertaux* is his noticing Emma's white nails: 'Charles fut surpris de la blancheur de ses ongles' (p. 16). At the

moment of seduction with Rodolphe - and he is obviously aware of Emma's beauty, though not unequivocal focalizer -, Emma's cygneous grace is highlighted: 'Elle renversa son cou blanc, qui se gonflait d'un soupir' (p. 165). The highly erotic 'blancheur de sa poitrine' (p. 271) noted by Léon has been examined under *pâle*. The last reference to the white of Emma's body - which is to be distinguished from the ghastly white of her *FACE* as she expires - shows her using her attractiveness in a bid to win a reprieve from Lheureux: '... et même elle appuya sa jolie main blanche et longue, sur les genoux du marchand' (p. 299). The beauty of this hand, however, is questionable. Emma spends time and money on products to enhance the beauty of her *nails*; these would appear to be her best feature (p. 128). Charles had noticed that Emma's hands were in fact far from beautiful: 'Sa main pourtant n'était pas belle, point assez pâle peut-être, et un peu sèche aux phalanges' (p. 16).

If the *PARTS OF BODY* underscores Flaubert's exploitation of a predominantly conventional code of colour, then *POWDERS* by contrast highlights a decidedly privately-established signified (this time negative). A *POWDER* rather than a *DUST* set has been formed in order legitimately to include references to other kinds of 'dust', for example 'sugar' and 'gravel'. The novel's five references to white powders are implicated in a richly allusive symbolic scenario which stamp dream and demise one and the same thing.

The emotional scars *la Vaubyessard* leaves on Emma never heal. It was there that some white sugar captivated her, appealing to her taste for refinement and purity: 'Le sucre en poudre même lui parut plus blanc et plus fin qu'ailleurs' (p. 51). Significantly, an allusion to *dust* is built into the reference. It is never known - nor is it crucial to know - whether Emma partakes of this sugar; what is known is that she savours

with sensual delight an implicit sugar, the maraschino ice-cream. With eyes half-closed, Emma eats (p. 53), and this is the unique reference to her *actually* eating anything, except when she is seen *eating* great mouthfuls of arsenic (*poudre blanche*). Thus we have a curious link between the sweet and the bitter, the energy-giving and the life-destroying, both of which are *white POWDERS*. Had Emma been seen to eat the sugar rather than the implicit sugar, the correlation would have been too overt, too clumsy. Flaubert prefers indirection and it is this very allusiveness rather than bald statement which makes the symbolic powder formula so much richer. Emma's fictional destiny is mapped out on a pulverulent grid. From this early reference to 'ideal' white powder, there is a brutal swing to the white powders of reality. Homais, the purveyor of lethal white powder, is intimately linked with *sugar/arsenic*. The first reference to the deadly 'poudre blanche' (p. 253) occurs at a juncture when Emma has entered Homais's shop to be informed of her father-in-law's death. The blurring of sugar/arsenic boundaries is literalized, for Emma also sees some 'sucre en morceaux'. A peripheral, but connected, point to note is that at this moment the Homais family is busily engaged in jam-making, another *implicit sugar* (albeit red). Significantly, Homais who is metonymically associated with arsenic offers all the members of the Bovary household different forms of *sugar*. Indirectly and ironically, he 'offers' Emma arsenic by advertising its location during that fateful visit she made to his shop; with even greater irony he even *calls* the arsenic sugar in an attempt to eschew incrimination, suggesting that Emma had mistaken the two while making a vanilla cream (p. 334). In his capacity as godfather to Berthe Bovary, the christening presents he offers are all implicit sugars - *guimauve*, *jujubes* and *six bâtons de sucre* (p. 92). Finally, after Emma's death, Homais offers Charles *sugar*: ' - *Saccharum*, docteur, dit-il

en offrant du sucre' (p. 329). Semantically, he disguises the sign just as symbolically he plays a central role in obfuscating harmless and toxic white *POWDERS*.

As Emma experiences the initial symptoms of arsenic poisoning she suddenly suffers a harrowing attack of nausea; the vomited matter is the 'poudre blanche' (p. 321): 'Charles observa qu'il y avait au fond de la cuvette une sorte de gravier blanc, attaché aux parois de la porcelaine' (p. 322). *Porcelain* is, of course, implicitly white. How grotesque an obverse is this detail of other glamorous, idealized *porcelaine* references. At *la Vaubyessard* beautiful white complexions had been enhanced by translucent reflections on porcelain: 'Ils avaient le teint de la richesse, ce teint blanc que rehaussent la pâleur des porcelaines, ...' (p. 52). The white porcelain into which the ruined and dying Emma vomits merely highlights *her* cadaverously white countenance. From the finely granulated sugar at the ball to the coarse white *gravier*, there is a return to a final, smooth sprinkling of white *POWDER* as Charles looks on: 'Le coin de sa bouche, qui se tenait ouverte, faisait comme un trou noir au bas de son visage; les deux pouces restaient infléchis dans la paume des mains; une sorte de poussière blanche lui parsemait les cils, ...' (p. 336).

An in-depth survey of the two sets which I felt afford the most advantageous overview of *blanc*'s contrastive value-charged signifieds has been given. I have telescoped in a rigorously systematic fashion the essence of previous scholars' conclusions. Flaubert uses the deep-structure of his narrative to yield two diametrically opposed value-charged colour symbols. For the positive signified, he is indebted to the universal code of values. It is with the elaboration of the negative fabric of allusiveness that Flaubert shows up the compelling nature of symbolic substructures in narrative and in this domain, also, that he confirms his consummate skill as a literary and technical artist.

It would be difficult to subvert the traditional chromatic code for *noir*, or even to generate a matrix of positive signifieds as suggestive adjunct to the dark and pessimistic vision the colour connotes.

A. Whittick says this of black's conventional symbolism:

Symbol of mourning ... Black is worn for funeral ceremonies, masses for the dead and at the Mass of the presanctified on Good Friday⁶⁵.

Noir has the highest frequency of all the colours in *Madame Bovary* with one hundred and two occurrences. Its exploitation is prevalently mimetic, Flaubert opting for a dreary, provincial bourgeois backcloth where most people would be expected to wear black, either due to profession - doctor, priest, clerk, lawyer - or due to the fact that the dullness and unrelieved philistinism of most of the novel's characters would be undermined by showy or gaudy colours. The traditional signified of *noir*, of course, serves Flaubert admirably in magnifying the unmitigated gloom of his thematics.

Whereas those colours which figure in a privately-established symbolic encoding tend to proliferate in Part Three (where the signified is negative) or dwindle (where it is positive/subjective), *noir* has a distribution of one reference to every two pages in Part One (where the emphasis is on black clothes and the blacks of skies and Emma's eyes), one every four pages in Part Two and one every four pages in Part Three. In a sense, it functions as an 'auxiliary' symbol, serving other colours' figurative impact at crucial junctures by corroborating a negative value-charging. *Noir* is highlighted in several apposite contexts. For example, it is the last colour to be evoked at the climactic moment which is the end of Part One. The episode of Emma's burning her bouquet is highly value-charged. The pall of gloom generated by the motivated reference to figurative black *BUTTERFLIES* will be cast over the furthest reaches of Parts

(65) Op. cit., p. 152.

Two and Three. Black is also the last colour to be evoked before Emma's death - another climactic moment - and it is the colour which aptly closes the novel's wealth of colour notations. I have identified eleven sets: *CLOTHING* (41 members, literal and fantasized); *FACE/EYES* (16 members); *SKY* (8 members, literal and figurative); *LETTERING/PAINTINGS* (6 members); *CONSTRUCTIONS* (5 members, literal and figurative); *MATERIAL* (3 members); *TREES* (3 members, literal and figurative); *LIQUID* (3 members, literal and figurative); *HORSE* (2 members, literal and fantasized); *CURTAINS* (2 members, literal and figurative); *BUTTERFLIES* (1 member) and twelve isolated examples⁶⁶.

Black *CLOTHING* figures everywhere in the novel and a preponderantly mimetic usage does not preclude very suggestive, even erotic touches in relation to Emma. The black of her hair and eyes is posited as sensual and attractive to the opposite sex. Footwear as a metonym for Emma is invested with similarly erotic overtones, and her many kinds of slippers, shoes and boots are a constant source of charm to her paramours. On two very different occasions Emma's black boots are eroticized by contiguous narrative material. The first occurs in the *Lion d'or* where the Bovarys stay as new arrivals in Yonville. Detail is objectified, but Léon is observing: 'Madame Bovary, ... tendit à la flamme, ... son pied chaussé d'une bottine noire' (p. 81). The proximate detail of her face assuming a red glow amplifies the erotic nature of her gestures. The second erotically-charged detail is focalized by Rodolphe, and characteristically his response is unambiguous. The incident occurs prior to the seduction: '... Rodolphe, ... contemplait entre ce drap noir et la bottine noire, la délicatesse de son bas blanc, qui lui semblait quelque chose de sa nudité'

(66) See pages 11, 32, 141, 168, 172, 226, 268, 247, 262, 339, 341 and 343.

(p. 163). On both occasions Emma's skirts are lifted, and this recalls, ironically, her own wedding day (p. 29). The almost cinematographic effect of Flaubert's text is highlighted by *noir/blanc* or *noir/pâle* referents starkly counterposed. Emma's headbands and black hair fuse imperceptibly as the attentive Charles observes during the courtship: 'Son cou sortait d'un col blanc, rabattu. Ses cheveux, dont les deux bandeaux noirs semblaient chacun d'un seul morceau, ...' (p. 17). During her disillusionment with Charles Emma's headbands and implicitly (black?) eyes are set off by the pallor of her cheeks: 'Emma maigrit, ses joues pâlirent, sa figure s'allongea. Avec ses bandeaux noirs, ses grands yeux, ...' (p. 110). This impressionistic portraiture comes into sharper relief in Part Three where black/white oppositions proliferate. Black *CLOTHING* is worn by a wide cross-section of characters, but the *sensual* quality with which it is imbued is peculiar to Emma. Emma's destructive sensual motivations are metaphorically underscored as she is seen to wear black more and more often prior to her demise⁶⁷.

All detail centred around *noir* generates ultimately an all-pervasive signified of the ineluctability of death. Early references to things idealized contrasted with later ones to the same (usually) things debased or ironized is a phenomenally common practice in *Madame Bovary*. There is a wealth of detail in Emma's convent books which is duplicated at given moments during the course of her fictional destiny, in vilified form. If Emma reads (and dreams) of English ladies looking pensively towards the moon with an unsealed letter at hand, then *CURTAINS* consolidates the link between this fantasized valorization and a later, real, negativized degradation: 'D'autres, rêvant sur des sofas près d'un billet décacheté, contemplaient la lune, par la fenêtre entrouverte, à demi drapée d'un rideau noir' (p. 39). The emotively figurative, but *threatening* black

(67) See pages 262, 269 and 307.

CURTAIN ushers in the nightmarish reality of Emma's predicament as the broken seal on this early letter proleptically points to Rodolphe's cruel letter of betrayal; analeptically, and ironically, it echoes Charles's 'romantically' blue-sealed letter. The scene in question is the final assignation between Emma and Rodolphe: 'La lune, toute ronde et couleur de pourpre, se levait à ras de terre, au fond de la prairie. Elle montait vite entre les branches des peupliers, qui la cachaient de place en place, comme un rideau noir, troué' (p. 203). The denoted rather than connoted notion of *threat* with regard to Emma's and Rodolphe's liaison can be seen in a reference to figurative black waves. Water imagery and its attendant symbolism needs no further elaboration here. However, these waves point to a second motif of figurative drowning prior to Emma's death where she will feel the earth yielding beneath her feet and the furrows appearing like 'immenses vagues brunes, qui déferlaient' (p. 319). Ironically, the furrows which *threaten* her had been twice reiterated as an eternal source of promise and life by Lieuvain at the *comices* (pp. 149 & 152). The *Aveugle's* song, of course, unequivocally links a veiled, but deadly, *sillon* (p. 332) with Emma's experience of them prior to suicide. Retroactively, then, the *threatening* black waves become invested with potent symbolic suggestion. Once again, Emma is engaged in an illicit rendezvous with Rodolphe: 'Des massifs d'ombre, çà et là, se bombaient dans l'obscurité, et parfois, frissonnant tous d'un seul mouvement, ils se dressaient et se penchaient comme d'immenses vagues noires qui se fussent avancées pour les recouvrir' (p. 173). *LIQUID* had exerted an insidious effect after the failed club-foot operation where Hippolyte's leg exuded a 'liquide noir' (p. 184). As noted earlier, this stands in a structural parallelism with Emma's posthumous vomiting: 'Il fallut soulever un peu

la tête, et alors un flot de liquides noirs sortit, comme un vomissement, de sa bouche' (p. 338).

The colours I have selected for study are those which contribute in a very significant way to the overall symbolic effects Flaubert was aiming to achieve in *Madame Bovary*. Flaubert does not subvert the traditional connotations of colour terms in this novel, but broadens their semantic field in order both to enrich these conventional formulae and to sensitize readers to their symbolic potential by implicating them in a compelling thematics of diametrical oppositions. Colour terms underscore first and foremost the central opposition between dream and reality and in an ingenious fashion highlight the disastrous results of confusing the two. Colour terms serve to bring out the opposition between beauty and ugliness, the spiritual and the physical, life and death. This survey has given an explanation of why we respond with such emotion to the novel; colour terms play a cardinal role in eliciting this affective response.

Neither before nor after *Madame Bovary* was such a feat of artistry so flawlessly accomplished as this single work attests. Flaubert represented reality on the one hand, and simultaneously offered a startlingly immediate meta-commentary on human affairs by means of a symbolic network of signification of which colour terminology constitutes an integral part.

CHAPTER 3

Salambô: A Polychromatic Extravaganza

Depuis que la littérature existe,
on n'a pas entrepris quelque
chose d'aussi insensé

(*Corr.*, à Ernest Feydeau, 24 octobre 1858)¹.

If *Madame Bovary* exemplifies a highly sophisticated use of colour, the result of which is a fine orchestration of subtle suggestion and oblique allusion, then *Salambô* - published five years later - offers a vivid profusion of colour terms which saturate the pages of the novel to a point of overbrimming. *Salambô* was to be the panacea, the long awaited issue from the provincial slump that brought out the poet in Flaubert but certainly not the man. Now, as he revels in the brilliant decadence of ancient Carthage, the man once more shines through as he notes with acute perceptivity the tiniest details of a remote and petrified history with its resplendent, gaudy hues and its violent splashes of blood.

Flaubert's documentation for *Salambô* was predictably colossal and meticulous; what concerned him most was the aesthetic transformation of historical fact into an impressive display of artifact. Action and history were to be the skeleton; the flesh was to be descriptive fiction and the two would fuse under the sway of his artistry to transmute a setting for action into an elaborate mosaic, an exotic tableau in which the characters are subsumed, become only other figures among the richly embellished details.

Salambô is a complex work and one which from a thematic point of view may be regarded as advancing in the direction of an irrecoverable

(1) See the *Oeuvres complètes de Gustave Flaubert*, vol. 13, Club de l'Honnête Homme, Paris, 1974, p. 642.

hermeneutics². Blithe compliance with such a reductive reading, however, sits uneasily with the coherent signification - albeit one which is loaded with glaring inconsistencies and ambiguities - which becomes available when the text is examined in terms of its internal structural rigour. On one level, the colour symbolism in *Salambô* is literal; its pages are steeped in the deep-red *pourpre* of majesty and the scarlet of gaping wounds and mutilation. On a second level colour oppositions and paradigmatic polarities point up the cosmic influence which governs the behaviour of the warring Mercenary and Carthaginian factions. To what extent astral symbolism is proffered as an explanation of motive forces is never made altogether clear, but the organizational strategies of the narrative, and in particular chromatic oppositions, suggest a waxing and waning of Carthaginian fortune linked with the waxing and waning of the *white* moon and a waxing and waning of Mercenary fortune linked with the waxing and waning of the *red* sun. This central structural node appears to have been overlooked by several critics who have given their attention to the use of colour imagery in *Salambô*. Raymond Dugan, for example, who has carried out a systematic survey of the novel's colour terms, notes a preference for 'les trois coloris primaires plus le blanc et le noir'³. He goes on to identify the mainstay of the text to which I referred above, but fails to explain how this crucial opposition functions with regard to the text's exploitation of colour terminology. He states simply that there exists 'une dualité, ou une polarité essentielle dans le roman, qui est la clef de sa tension'⁴. An important issue which

(2) See, for example, Veronica Forrest-Thompson's 'The Ritual of Reading *Salambô*', *Modern Language Review*, 67 (1972), pp. 787-98.

(3) See 'La Couleur et le faux dynamisme dans *Salambô*', in *Essais sur Flaubert. En l'Honneur du Professeur Don Demorest*, Nizet, Paris, 1979, pp. 331-344, p. 333.

(4) *Ibid.*, p. 334.

Dugan raises is that of the need to differentiate between *quantitative* and *qualitative* analyses:

le roman se définit mieux par la couleur rouge que par tout autre. Peut-être à cause de la violence de toutes les sortes contenues dans le texte, le rouge est plus évident. Mais statistiquement parlant, le noir le dépasse en fréquence⁵.

Another critic who concentrates specifically on colour in *Salambô* sees the text's dark shades as being prevalent: 'On constate dans *Salambô* la prédominance du sombre'⁶. Bieler continues: 'Il existe dans le roman un symbolisme de couleurs qui est purement épisodique et sans grande importance'⁷, but goes on to suggest that the novel does in fact revolve around a polar opposition between *rouge* and *noir*:

Mais il y a aussi un autre symbolisme, le symbolisme du noir et du rouge, cette dualité qui court à travers tout le roman et qui est identique à la dualité de Tanit et de Moloch, ...⁸.

This analysis will show that this is a valid statement, but not wholly true; the novel offers first and foremost a *rouge/blanc* polarity with *noir/bleu* as 'support' or backdrop colours to the central opposition. Black is the 'back-up' colour to red and so comes more obviously to be associated with Barbarian rather than Carthaginian behaviour within the framework of a *private* chromatic encoding. Bieler contends that Tanit is linked predominantly with black: 'Or, Tanit, c'est le noir ... Le rouge, c'est Moloch, rouge comme le sang qu'il dévore, comme le feu'⁹. However, the text *explicitly* links the female principal with *pâle*: 'C'était la lune qui l'avait rendue si pâle, et quelque chose des Dieux l'enveloppait

(5) Ibid., p. 338.

(6) See Arthur Bieler's 'La Couleur dans *Salambô*', *French Review*, 33 (1959-60), pp. 359-70, p. 365.

(7) Ibid., p. 369.

(8) Ibid., p. 369.

(9) Ibid., p. 369.

comme une vapeur subtile' (p. 12)¹⁰. Colour terms are critical insofar as they constitute the ground for comparisons, both explicit and implicit, between the common Flaubert opposition between male and female, and in this novel, the astral symbolism of sun and moon. Colour terms both underpin and perpetuate this central opposition. In cosmic terms, *Salambô* is the drama of a conflict between elements of the firmament, the sun and the moon, of which both *Mâtho* and *Salambô* are metonymic extensions. The two colours underlying this opposition are similarly metonyms of the fire/humidity, aridity/fecundity and the Moloch/Tanit oppositions. Of the ninety-four references to the sun, eight are to the sun-god himself, Baal¹¹. An interesting feature of the novel's astral symbolism in connection with its exploitation of colour terms is that never is the literal sun seen with an appended colour term; its colour is always implicit, although its heat, searing rays and destructive potential are frequently *emphasized*. When the sun *does* appear with the key colour term, it is a highly emotive and highly symbolic *figurative* sun; the description of the veil of Tanit when it first appears is couched in these terms: 'tout à la fois bleuâtre comme la nuit, jaune comme l'aurore, pourpre comme le soleil, ...' (p. 85). As a figurative embodiment of the entire firmament and its variegated colours, the sacred veil works proleptically to impute an 'automatic' red hue to all future textual references to the sun, an 'automatic' blue tint to future textual references to night and an 'automatic' yellow to future references to the dawn. In this way, the frequency of colour terms in the novel is boosted, with *rouge*, as Dugan has pointed out, in a position of pre-eminence.

(10) Page references are taken from the Garnier edition, Paris, 1961.

(11) See pages 58, 125, 132, 158, 197, 198, 291 & 295.

A parallel phenomenon is operational with references to the moon. This astral body is mentioned exactly half as many times as the sun - forty-seven - and it is that important comparison with Salammô's own pallid complexion which stamps its implicit colour as either white or pale. One point which these seemingly clear-cut opposites raises is Flaubert's ludic and notorious collapsing of polar opposites, especially the typical male/female ones. *Salammô* is no exception, and as is the case with his other mature writings, colour terms help to clinch this systematic, though subtle, undermining of any comfortable 'system'. *Salammô* is not *always* associated with either *blanc/pâle* or *bleu*; nor is *Mâtho* *always* linked with either *rouge* or *noir*. Indeterminacy insinuates itself when the moon assumes the chromatic attributes of the sun: 'La lune, couleur de sang, resplendissait dans un cercle pâle' (p. 14), and this lunar reference is the first since *Salammô* was accorded the moon's pallor two pages previously. This textual proximity renders the contrast even more startling and moreover, this apparent undermining of the male/female colours *is itself eroded* by the reaffirmation of the female's colour postponed to the end of the third clause. Ultimately, the male semes of fire and destruction are once more underscored as *women* with dragons' nether regions display their 'langues écarlates' around a fire (p. 14). If, on the whole, Flaubert defines sun and moon, sterility and humidity in relation to male and female, then one more way in which he is able subtly to collapse this polarity is to use the term *astre* in relation to both the sun and the moon; this economical move aligns the polar opposites semantically, with *astre* designating the moon six times¹² and the same word designating the sun just once¹³, but its impact is massive, for it is the novel's final reference to *astre*, occurring at the juncture where *Mâtho*'s pulsating heart,

(12) See pages 52, 79, 118, 137, 202 & 204.

(13) See page 352.

ripped from his chest, is offered to the sun by Schahabarim. In dramatic and symbolic fashion, the last beat of the muscle coincides with the setting and disappearance of the sun: 'Le soleil s'abaissait derrière les flots, ses rayons arrivaient comme de longues flèches sur le coeur tout rouge. L'astre s'enfonçait dans la mer à mesure que les battements diminuaient; à la dernière palpitation, il disparut' (p. 352). Following this brutal demise comes the untimely death of Salammbô herself, her posture in death echoing the sensual poses struck during the most torrid moments with Mâtho, particularly noticeable during the theft of the sacred veil of Tanit: 'Elle retomba, la tête en arrière, par-dessus le dossier du trône, - blême, raidie, les lèvres ouvertes, - et ses cheveux dénoués pendaient jusqu'à terre' (p. 353).

I have tried to show in this introductory section how some of the material provided by earlier commentators on *Salammbô*'s colour terms have failed to do justice to the text's plurality and subtle ambivalencies which are as much in evidence in this work as in the earlier *Madame Bovary* and the later *L'Éducation sentimentale*. My method in the remainder of this chapter will be the same as that of previous chapters; data will be given, colours analysed in turn via the sets established for them and finally overall signification will be determined in the light of the symbolic input generated by the relevant variables.

Noir has the highest frequency of incidence in *Salammbô* with one hundred and twelve references, yet in terms of *impact* it is easily surpassed by *rouge*. The delimitation of sets for this colour is not a straightforward matter and I have decided to include *sun*, *blood* and the material *pourpre* in my word-count; the implication of this - as I have explained in detail above - is that *rouge*, ultimately, may be seen as having the greatest frequency of incidence. The sets identified fall into

nineteen divisions with seven isolated examples, making a total of three hundred and forty-three *rouge* references: *SUN* (90 members, literal and figurative); *BLOOD* (60 members, literal and figurative); *VEIL* (70 members); *POURPRE* (35 members); *FACE* (17 members); *CLOTHING* (12 members); *PARTS OF BODY* (7 members); *ANIMALS* (6 members, literal and figurative); *SKY* (5 members); *DOOR* (5 members); *LIGHT* (4 members); *LIQUID* (4 members); *MATERIAL* (4 members); *METAL* (4 members, literal and figurative); *JEWELLERY* (3 members); *CINNABAR* (3 members); *FLOWERS* (1 member, artificial).

I have placed *pourpre* in a set of its own since of the thirty-eight references to it, thirty-five are to the material itself and the text at one point makes a specific association between the material and the colour red: '... quelque chose de rouge apparut dans les ondulations du terrain. C'était une grande litière de pourpre, ...' (p. 36). Other references suggest the opulence of a deep-red, voluminous garment or cover. The *zaïmph* has been included under *VEIL* because it has a red component; arguably all three colours are evoked every time it is mentioned in the text and so the same object has been included also in sets for both *bleu* and *jaune*. The diaphanous garment functions very much like Loulou in *Un Coeur simple*; every time it appears, its various colours are at once evoked and this adds significantly to the frequency of implicit colour in the text. In further support of the rich network of red evocations in *Salambô* one might include the allusive mesh of ocular imagery which is exploited extensively in connection with hatred, incineration and passion; the verb *flamboyer* suggests the flare of devastation, and this is one of several words used to convey violent urges and destructive emotions. The eyes of characters in the novel are seen principally as penetrating, vivid orbs of light projected into a dense darkness. Narr'Havas's passion for Salambô is apparent as early as *Le Festin* where, captivated by her beauty 'l'on n'apercevait que les flammes de ses deux yeux fixes' (p. 15).

Prior to the theft of the *voile*, Spendius's eyes are 'plus flamboyants que des torches' (p. 76). Within the rich framework of eye images Flaubert is able to introduce indeterminacy by applying to the 'white' Carthaginian implicit 'red' references. As I have already established, this has the effect of collapsing apparently well-established oppositions. If the moon takes its light from the sun, then the allegorical and astronomical drama which is *Salambô* suggests that polar opposites are in fact interdependent and that each assumes features and characteristics of the other. The sets for *rouge* will highlight this and implicitly red 'facets' of *Salambô* are in evidence whenever *Mâtho* is near or with her. His incandescent presence consumes the princess, yet paradoxically she takes strength and sustenance from this passionate heat. When he strives to explain to Spendius how powerful her influence is, he focuses on her eyes: 'As-tu vu ses grands yeux sous ses grands sourcils, comme des soleils sous des arcs de triomphe?' (p. 34). *Salambô* actually embodies, at least for *Mâtho*, figurative traits which align her with Moloch rather than with Tanit.

The two most polyvalent paradigms for *rouge*, and which are responsible for disseminating an ultimately negative value-charge, are *VEIL* and *CLOTHING*. The *VEIL* contains a member which is a single and potent textual symbol - the veil of Tanit -, and stage (d) of the method considered together with variable (d) focuses on the potential for a greater symbolic impact when the referent has such a status. The veil of Tanit is per se charged material, imbued with connotations of death, and thus carrying a negative value. This will counteract any trace of positive value bestowed upon it by the intrinsic value of the colour term or by the possibly positive value(s) it has come to be invested with textually. The symbolism of the veil is as elusive as the gossamer from which it is fabricated and it possesses powers which aid some while bringing about the downfall of others. Its function as apparently life-enhancer and life-destroyer is rendered intelligible by the novel's

logical pattern of colour terminology which reveals a consistent pattern underpinning the sacred veil's powers and which highlights the fact that its vital/destructive influence is far from arbitrary, but is carefully controlled and works in symbolic unison with the text's colour imagery.

Even a perfunctory reading of *Salammbô* allows an association to be made between the veil and eroticism. Its diaphanous fragility is suggestive of the hymen and Matho's ravishing of the article is a metaphor of physical penetration. The red component of Tanit's veil bolsters the symbolic rupture of the hymen interpretation and the final death which is linked with contact with the veil suggests an oblique, Flaubertian theme of the correlation of eroticism/death - a theme central to *Madame Bovary* and highlighted by the text's use of colour terms. The veil's blue component stands in opposition with the red and suggests the female rather than the male, the spiritual rather than the carnal, illusion rather than reality. Harry Levin concentrates specifically on the ethereal quality of the veil when he says: 'it seems to represent the stuff of illusion. As a symbolic act, the tearing away of a veil betokens the defloration of sex'¹⁴. This interpretation would suggest that the veil is a surface where the spiritual and the carnal converge, where female and male come together, where carnal knowledge leads inevitably to *disillusion* and the concomitant seeping away of vital energy resulting in death. To touch the veil of Tanit results in something totally unambiguous - death; but what does it mean to see it? Again, a certain ambivalence is evident. *Salammbô* experiences something profoundly deflating yet deeply satisfying when she sees the veil but this feeling gives way to disillusionment as the novel progresses. Initially, 'la vue du zaïmph avait bouleversé Salammbô' (p. 117). At a later juncture, 'elle était désespérée d'avoir vu le zaïmph, et cependant elle en éprouvait

(14) See *The Gates of Horn*, New York, Oxford University Press, 1963, p. 281.

une sorte de joie, un orgueil intime' (p. 200). In the chapter where the veil is stolen, the *zaïmph* is mentioned fourteen times and after retrieving it she examines it closely: 'et quand elle l'eut bien contemplé, elle fut surprise de ne pas avoir ce bonheur qu'elle s'imaginait autrefois. Elle restait mélancolique devant son rêve accompli' (p. 228). Exactly what happens *sous la tente* is far from clear but there is a hint that anticipation is far superior to consummation, for Salammbô feels disappointed. If her disappointment is due to her possible loss of virginity with Mâtho, then the symbolism is made problematic by his act of giving back the garment. Jacques Neefs sees the veil as a 'signifiant de la jouissance'¹⁵ and remarks that the word *zaïmph* in Hebrew means 'penis'¹⁶. This would suggest that Mâtho is not so much *depriving* the princess of something (her virginity) as *giving back* to her something which the text's symbolic patterns of allusion suggest she already has (a male component in her make-up), and this suggestion is borne out by the *pourpre* colouring in the veil, a colour as indeterminate in signification as the referent attached. Despite the inherent ambivalence of the *VEIL*, an overall pattern of intelligibility does emerge and this is the certainty that the garment comprises male and female attributes; as a form of screen, or 'hymen', it symbolically protects Salammbô, as belief in its mystical power serves to protect the whole Carthaginian race. It gradually becomes divested of these powers of protection, however, and this progressive enfeeblement parallels Salammbô's own growth away from belief in an illusion (the impossible belief in remaining pure) as she acquires (carnal) knowledge which in Flaubert's universe is the corrolary to death. The *VEIL*'s highly symbolic charging negativizes its appended colour terms and this negativity is upheld by the signified precipitated by the *CLOTHING*

(15) See 'Le Parcours du *zaïmph*' in *La Production du sens chez Flaubert*, Paris, 1975, p. 235.

(16) *Ibid.*, p. 236.

paradigm for *rouge*, a signified of destruction and death.

The *CLOTHING* set with twelve members contains a sub-set of *manteau(x)* with eight members. This article of clothing as it would have been worn during the Punic Wars is not the same as the coat worn by characters in Flaubert's modern texts. In *Salambô* the garment is used chiefly in the sense of *cloak* and is worn by dignitaries of the Mercenary and the Carthaginian armies, irrespective of political alliance or religious allegiance. The 'manteau rouge' is at its most forceful when worn by the bloodthirsty Barbarians, for the henchmen of Moloch all wear 'manteaux rouges' (p. 294), a fitting metaphoric reminder that these acolytes bear strong metonymic links with blood, for they spill it on an enormous scale as daily sacrifices are offered to Baal. The red of these cloaks is clearly more 'symbolic' than the red cloak worn by Hamilcar and which is an index, quite simply, of his regal status (p. 119). The criterion which allows us to establish this sliding scale of colour symbolism is explained as one considers stage (e) of the method together with variable (a).

The context of the colour term is all-important, and in the case of the red cloaks worn by Moloch's henchmen, the colour is associated with bloodstains and hides bloodstains. As a conventional symbol of destruction and slaughter, *rouge* serves Flaubert to highlight the scale of havoc wrought by the mercenary army. These individual colour references are like little snowballs gathering in size as they recur throughout the pages in the text and this is why they are studied via appended referents, so that *overall* symbolic yield can be determined. Each colour term is imbued with its own symbolic squeak, ultimately becoming a symbolic roar; conventional or private, or divergent conventionally, (producing one positive signified and one negative signified) or divergent privately (producing one positive and one negative signified). Close study of *CLOTHING* reveals how Flaubert opacifies that crucial and central polarity around which the novel is

constructed. Hamilcar is seen not once, but three times wearing his 'manteau rouge' and on one occasion he is directly compared with Moloch's priests: 'Hamilcar, en manteau rouge comme les prêtres de Moloch, ...' (p. 297). This occurs in *Moloch*, a chapter which is a flood of red and which proleptically introduces the final chapter of the novel where Mâtho is savagely killed. Hamilcar's regal attire fuses with the blood-red of Moloch's destructive servants but it is still possible to objectify the dual and conventional symbolism which emerges from *CLOTHING*; the value-charge generated by the Mercenaries' garments is clearly negative, corresponding to the signified of destruction and death. With Hamilcar, Flaubert exploits the secondary conventional value of *rouge* as a symbol of opulence and elevated status, and in this sense the colour carries a positive charge. The well-known Flaubert practice is again asserted; he is using a conventional symbolic grid of reference, but is extending its parameters to generate some negative colour connotations with regard to Moloch, and some positive values with regard to Hamilcar. The opacification referred to above, however, does not reside here. The indeterminacy produced by the interaction of *CLOTHING*, not with members of other sets for *rouge*, but with *CLOTHING* for other colours, serves to align male/female qualities. The referent *manteau(x)* is a key member of *CLOTHING* and is linked with the colours *noir* and *blanc* in the novel. *Noir* has been identified as the 'support' colour for *rouge*, both of which colours are connotative of *male* qualities; *blanc* has been identified as the controlling 'female' colour and its 'support' colour is *bleu*. The signifieds produced by the *VEIL* perpetuate the Flaubertian notion that male and female traits are essentially *shared* qualities. *CLOTHING* operates to the same effect, albeit in a much more subtle fashion. Hannon's 'manteau noir' (p. 38) makes its appearance at a juncture where physical corruption is underlined and the colour is understood to be functioning along conventionally symbolic lines. Flaubert

is exploiting its inherent value as a portent of evil, downfall and death. Giscon's 'manteau noir', however, is more problematic. It must be made clear from the outset that the symbolic tension generated by Giscon's attire can only be apprehended retroactively, for this reference is a very early one, and precedes any mention of the sacred veil of Tanit, another *manteau*, containing the colours *bleuâtre*, *jaune* and *pourpre*. Giscon's garment is said to merge 'avec la couleur de la nuit' (p. 8), and we take this colour to be *black*, because there exists a cultural consensus whereby the signifier 'black' evokes a certain acoustic image whose referent is the darkness surrounding us at night. This being said, night skies in *Salambô* are both *noir* and, oddly, *bleuâtre*, the latter colour having emotive impact due to its correlation with the veil which is 'bleuâtre comme la nuit' (p. 85) (see stage (g) of the method & variable (f)). These two colours are supporting 'female' colours. The erosion of clearly defined polar opposites in *CLOTHING* is controlled by the *VEIL*, a set whose super-charged member - the sacred veil of Tanit - is itself a *manteau* which is 'bleuâtre comme la nuit' (p. 85). The final symbolic impact of this veil is massive: 'Ainsi mourut la fille d'Hamilcar pour avoir touché au manteau de Tanit' (p. 353). It kills the Carthaginian princess and is a tissue of transcendental chromatic phenomena, and the key description of it is that first one on page 85. Now the sky is *blue* rather than black, yet both colours are the colours of the *night sky*. How are we meant to process such glaringly obvious irreconcilables? In Flaubert's privately elaborated matrix of colour symbolism, Giscon's 'manteau noir' (male) is the *colour of the night* and Tanit's *manteau* (female) is the *colour of the night*. The ultimate effect of this deft obfuscation is identical to that generated by the *VEIL*: to highlight the fact that the Carthaginian princess is the embodiment of the lunar principle,

but equally that she is endowed with a lethal force as nefarious as Mâtho's potential for destruction; and it is this irresistible urge toward death which ultimately has victory. The *CLOTHING* paradigm must disseminate a negative charge of destruction, for it is heavily influenced by the critical word *manteau*, a referent conventionally-charged in the case of Hannon, and privately-charged in the case of Giscon. In short, the evocative veil formula controls male and female spaces in *Salambô*. The comfortable equations which are available at the beginning of the novel - female = white/pale, male = red - are undermined as the text is processed. This move, however, ensures reader participation, enlisting an integrational response from him, making him work hard to find sense in a mire of perplexities. This sense is available and is born of the consistencies constructed within larger inconsistent patterns. The 'hidden' consistent pattern which the reader must work hard to find is the equation male = female, a formula which is omnipresent as a deep-structure signified in many Flaubert texts and which is teased out by an elaborate web of colour symbols.

Textual opacity generated by the novel's network of colour terms is carried over into *SUN* which comes to be metaphorically associated with *BLOOD*. The inherent positivity of sun as life-giving is undermined by the implicit red with which it is necessarily linked and by the sun's gradual 'defeat'; at the end of the novel the astral body is eclipsed as night-fall coincides with Mâtho's death (p. 352). Sickness and injury are pervasive in *Salambô* and the opening of the novel is bathed in a red light akin to a suffusion of blood as 'Tout s'agitait dans une rougeur épandue, car le Dieu, comme se déchirant, versait à pleins rayons sur Carthage la pluie d'or de ses veines' (p. 18). The image of *tearing*, together with the concomitant loss of blood, both literal and figurative, is one of the leitmotifs of the novel. As Mâtho prepares to steal the veil, he feels

'un déchirement au coeur' (p. 84) and the ruin which ensues from his emotional involvement with the Carthaginian princess and contact with Tanit's sacred veil is itself set in a context of tearing; as the Carthaginian people dream up the most horrific tortures for him, the narrator says: 'on aurait voulu un genre de mort où la ville entière participât, et que toutes les mains, ... pussent le déchirer, l'écraser, l'anéantir' (p. 344). Images of tearing carry with them an evocation of implicit bloodshed and an implicit red. Mâthor's heart is torn from his chest and is offered to the sun and the final impression picks up the novel's opening sequence of blood-red patterns: 'Le soleil s'abaissait derrière les flots, ses rayons arrivaient comme de longues flèches sur le coeur tout rouge' (p. 352). It is fitting that the embodiment of the solar principle, the embodiment of the destructive drive in man, should himself be destroyed in the full glare of sunlight; ironically, the destroyer is sacrificed to his destructive 'progenitor'. Blood references are too abundant in *Salambô* to be discussed at any length. The main idea is that they are strongly linked with destruction. The servants of Moloch charged with the responsibility of sacrificing children are quite simply 'hommes rouges' (p. 298). The sun-god effigy is described as 'complètement rouge comme un géant tout couvert de sang' (p. 298) and this episode of mass slaughter was alluded to proleptically in *Hamilcar Barca* where the *SUN* illuminated the gaping maw of the grotesque statue: 'Le soleil, sortant des flots, montait. Il frappa tout à coup contre la poitrine du colosse ... Sa gueule aux dents rouges s'ouvrait dans un horrible bâillement' (p. 137).

The *PARTS OF BODY* set reinforces the signified of destruction produced by *SUN* and *BLOOD*. The principal industry in Carthage is the manufacture of *pourpre*, an opulent material which stains the hands of its makers with a blood-red dye: 'les ouvriers des manufactures de pourpre avaient les bras rouges comme des bourreaux' (p. 138). Prior to the

ritual with the snake, Salammbô smears the congealed blood of a black dog on her face and hands and even her fingernails are stained red 'comme si elle eût écrasé un fruit' (p. 209). The crucified Barbarians in *En Campagne* are compared to 'autant de statues rouges' (p. 184) and the victims awaiting flogging are transformed into 'des masses rouges' as the whiplash cuts through the raw flesh (p. 158).

The five sets discussed under *rouge* are those which have an important symbolic investment in the novel and which best highlight the underlying semes of violence, destruction and uncontrollable passionate urges. *Rouge* as symbolic exponent of the male influence in the novel is shown to be unstable in its overall signification since it is shared by the novel's female influence. The key image, however, is the symbolic magnitude inherent in the *zaïmph*, a privately-established textual symbol which with its frequent appearance and strategic narrative positioning has the potential to charge its appended colour terms; the value is initially positive, turning to negative as the veil is strongly associated with death. This signified corroborates the yield produced by the remainder of the sets established for *rouge*, creating a negative symbol which will find itself in dichotomous relation to the symbolism of *blanc*.

Blanc occurs eighty-one times and ten sets have been identified: *MOON* (40 members, literal and figurative); *CLOTHING* (19 members); *NATURAL WORLD* (15 members); *FACE* (13 members); *LIGHT* (8 members); *MIST/AERIAL SUBSTANCE* (5 members, literal and figurative); *ANIMALS* (4 members); *EDIFICE* (3 members); *PARTS OF BODY* (6 members); *FEATHERS* (2 members) and four isolated examples. Not all *MOON* references carry an appended *blanc*; the implicit white of the lunar body brings the total number of *blanc* evocations up to one hundred and nineteen.

Whereas the area of greatest indeterminacy is produced by the constant subverting of textually-established values by linking red with the female as well as the male, the same is not true of *blanc*. The latter colour is systematically linked with Salammbô and the Carthaginian army; and *CLOTHING* and *MOON* are subtly developed with regard to Salammbô herself. On a practical level it makes good sense for the Carthaginians to wear white when doing battle, for the Barbarians wear red. With Salammbô's attire, Flaubert exploits a conventional code of symbolism where white connotes purity and virginity, all the while imbricating this traditional symbolism into a corroborative pattern of private encoding where Salammbô's link with the fecundating astral body is posited as having its ground in pallor/whiteness. The positive value-charging centred around this notion is produced purely by textual oppositions; Flaubert allows no narratorial directives to indicate the extent to which we should give credence to this astral symbolism. In the novel's early chapters Salammbô is characteristically seen in her 'simarre blanche' (pp. 49, 90 & 209). The white is connotative of purity, yet paradoxically the most sensual of all poses she strikes are accompanied by her wearing this white garment. When Mâtho declares his love she is wearing her voluminous 'simarre blanche' and it is significant that she does not yield; with her snake she does yield, and this is translated by taking off the 'simarre blanche'. This suggests a displacement of erotic energy from the male principal to the snake: 'Salammbô défit ses pendants d'oreille, son collier, ses bracelets, sa longue simarre blanche' (p. 209). After this episode the white garment disappears completely. If Salammbô has not acquired sexual knowledge with Mâtho, she has lost her purity during the ritual with the snake.

The *MOON* and *LIGHT* are closely connected with vitality, humidity and fecundation, so bestowing a positive value-charge upon the colour term

which enhances its intrinsic conventional value of purity. The beginning of Chapter Three - *Salambô* - **underscores** the princess's kinship with the female principle: 'La lune se levait au ras des flots, et, sur la ville encore couverte de ténèbres, des points lumineux, des blancheurs brillaient' (p. 47). The whole of this chapter emphasizes the link between Tanit and humidity and in *Salambô*'s invocatory praise of the moon, purity is once more suggested: 'Tu es blanche, douce, lumineuse, immaculée, auxiliatrice, purifiante, sereine' (p. 50). This purity is clearly a quality enjoyed by the princess until the moment when the sacred mystery is violated - the touching of Tanit's veil. *Salambô* and moon fuse and the merging of the two bodies is explained partly in terms of heredity, but the ground for an impressionistic link is *whiteness*: 'Elle leva ses bras le plus haut possible, en se cambrant la taille, pâle et légère comme la lune avec son long vêtement' (p. 52). The garment referred to is, of course, the 'simarre blanche' mentioned on page forty-nine. The rising of the moon is linked with a surge of energy welling up within *Salambô*, whereas the sinking or waning moon accompanies her weaker moments. During the ritual with the snake the moon rises and the energy required to enact the mystical rite to the end is accepted as stemming from the astral body's ascendancy: 'La lune se leva; alors la cithare et la flûte, toutes les deux à la fois, se mirent à jouer' (p. 209). Prior to the climax, the moon's fecundating white light bathes her and appears to provide the snake with the extra vitality it needs to complete its serpentine intertwinings: 'La blanche lumière semblait l'envelopper d'un brouillard d'argent, la forme de ses pas humides brillaient sur les dalles' (p. 210). The novel's images of torrents or cascades of blood raining down as a direct result of Moloch's destructive influence have the effect of valorizing torrents of literal rain, falling as an agent of rejuvenation

and fertilization. The metaphoric blood-red light falling like rain in *Le Festin* is counterpointed by the literal 'white' rain falling in *Le Défilé de la Hache* - a chapter heavily imbued with references to white - where the Carthaginians emerge victorious: 'La pluie battait les terrasses et débordait par-dessus, ... contre les murs il y avait comme des nappes blanchâtres vaguement suspendues' (p. 300). The good fortune of Carthage is reiterated by a final reference to the moon's ascendancy: 'le soleil commençait à descendre, et le croissant de la lune se levait déjà dans l'autre partie du ciel' (p. 348).

CLOTHING, *MOON* and *LIGHT* are systematically linked with the female principle and with the inherently positive value attached to humidity and fecundation. The positive signified generated by these sets is in diametrical opposition with the overall negative yield produced by the sets for *rouge*. The positive aspect of white is supported by the positive value-charging associated with *bleu*, a colour which is predominantly positive in value when associated with the firmament, female mysticism or as backcloth to *blanc*; and negative in value when exploited mimetically as the colour of decaying bodies and which ultimately comes to acquire an overall negative value due to its kinship with the *zaïmph*. This is a repetition of the pattern identifiable in *Madame Bovary* where *bleu* has a positive signified in relation to femininity and mysticism, but which gradually becomes subsumed in a mire of negativity as death and corruption prevail.

Pâle is developed closely along similar lines as *blanc*, becoming invested with a privately-established positive charge by virtue of its linkage with *Salammbô* and the moon. A divergent value-charging process is equally in evidence, however, where *pâle* assumes the negative conventional value of indisposition and death. Two sets have been identified

for *pâle* which appears forty-three times in *Salambô*: *FACE* (35 members) and *FIRMAMENT* (6 members). Pallor is implicated in the novel's mystical astral symbolism; Salambô's colouring is directly attributed to the moon: 'C'était la lune qui l'avait rendue si pâle' (p. 12) and it is not clear whether this statement is purely narratorial conviction or whether it is the (sceptical) relaying of the common belief of the epoch. Prior to the rite with the snake, Salambô's pallor is not to be attributed to the beneficent influence of the moon; she is weak from fasting and it is inferable that this feebleness has been exacerbated by the sun's ascendancy: 'De la position du soleil au-dessus de la lune, il concluait à la prédominance de Baal, dont l'astre lui-même n'est que le reflet et la figure' (p. 202). Salambô is 'pâle comme une morte' (p. 201) and immediately following the rite is pallid from physical exhaustion (p. 210). A detailed survey of the *FACE* reveals six of its thirty-five members to be directly linked with Salambô, with only two of these imbued with the positivity of the lunar influence (pp. 12 & 52). The remaining four linked with the princess and the other twenty-nine associated with characters as different as Hamilcar and Hannon are imbued with the negativity of sickness, fear, cold, disease and cold impassibility. *Pâle* in connection with the *FACE* never communicates the highly prized Romantic pallor that is found in *Madame Bovary* and *L'Éducation sentimentale*; the events depicted in the Carthaginian novel precede those in the 'contemporary' works by two thousand years. Not until the nineteenth century was a pale complexion valorized as an index of refinement. The equivalent in *Salambô* would be those two references to the positive pale of Salambô's face, the other thirty-three bearing negative connotations.

The *FIRMAMENT* contains six members, and two isolated examples referring to artificial illumination could comprise a third set - *LIGHT*. The colour *pâle* is only once attributed directly to the moon, but on four occasions it is used to describe a *night* sky and by implication the pale light must be cast by the moon (pp. 14, 50, 75 & 113). The positive value siphoned from the moon and its influence is much more in evidence for *FIRMAMENT* than it is for *FACE*. Flaubert exploits the conventional chromatic code in the latter set, while he elaborates a private encoding operative in the former. This produces not a conflict in values, but two very different signifieds, the conventional one being negative and impossible to subvert, the private one having intimate links with the novel's thematic nub - the positive and negative powers of astral influences. Because these two sets are so closely related, the positive members of *FACE* do not find themselves in conflict with the all-pervasive negativity of the other thirty-three members; the positive may be isolated and treated as positive entities by virtue of the influence exercised by the *FIRMAMENT*.

Noir has the highest frequency with one hundred and twelve references. The model demonstrates how frequency alone does not ensure symbolic signification; the qualitative factor is of cardinal importance and colours having a low frequency may prove the most allusive, while those with the highest are exploited for their traditional colour values or are used in the realistic mode to bolster the authenticity of the referent. Flaubert's use of *noir* is a case in point. Twelve sets have been identified, with fifteen isolated examples: *FACE* (19 members, literal and figurative); *CLOTHING* (16 members); *ANIMALS* (13 members); *NATURAL WORLD* (12 members, literal, figurative and artificial); *PARTS OF BODY* (10 members); *EDIFICE* (9 members); *VEILS* (4 members); *CROSS* (4 members); *LIQUIDS* (3 members); *LIGHT* (2 members); *STONE* (3 members); *PICTURES* (2 members).

Flaubert exploits the inherent traditional signification of *noir* with its connotations of *le néant* as a backdrop to the main drama in which he has engineered a private encoding centred around *rouge* and semes of destruction and annihilation. From the red of violence, *Salammô* moves towards the black of nothingness. *CLOTHING* as it is worn by the Roman warriors reiterates the destructive sweep of their manoeuvres; as it is worn by the Carthaginian princess it suggests mysticism, a concealment of her femaleness with which Mâtho will become obsessed. When she first appears on the terrace of Hamilcar's palace she is dressed in black: '... une femme, la fille d'Hamilcar elle-même, couverte de vêtements noirs, apparut sur le seuil' (p. 11). *CLOTHING* is necessarily metonymically linked with the character wearing it and this contiguous relationship increases symbolic charging; metaphoric linking likewise increases charging. *Salammô* is bound in a relationship with her black snake which is symbiotic in nature and both are shown to be governed by the heavenly bodies. Since the snake is a conventional symbol of temptation and eroticism, and a private symbol as elaborated by Flaubert in his text, this animal greatly influences the value-charge associated with *noir*. Indeed, *ANIMAL* is a supercharged set with the snake having mystico-sensual properties, and other beasts used as symbols of sacrifice because of their colour. The black colouring of the snake makes it akin to the firmament itself and the text states its metaphoric association with a figurative sky. For the Carthaginians it is a positive symbol, since it is linked with fecundity and, due to the sinuous movements it describes with its tail, the constellation. This establishes a solid link, not only between *Salammô* and firmament, but also between her snake and firmament. The firmament may be viewed positively or negatively in *Salammô*; blue in connection with the firmament suggests the positive aspect, whereas

black connotes its negative aspect. Although *FIRMAMENT* is not a set for *noir*, the *ANIMAL* set is; the first reference to Salammbô's serpent shows it implicated in an intra-diegetic comparison which cements its kinship with the firmament and it negativizes this firmament because the snake, initially, is *sickly* and so weak: 'Sa belle peau, couverte comme le firmament de taches d'or sur un fond tout noir, était jaune maintenant, flasque, ridée et trop large pour son corps' (p. 199). Even *noir* as backcloth is reaffirmed. The firmament 'controls' the mood-swings of snake and princess; it is positive and negative. In a suggestive parallel to this comparison, the firmament is seen as giving strength to, rather than debilitating, a central character. Mâtho steals the sacred veil and accedes to the rank of demigod: 'Avec le zaïmph qui l'enveloppait, il semblait un dieu sidéral tout environné du firmament' (p. 91). In both cases, the firmament is figurative and is linked with power, mystery and two opposing values according to the connoted backcloth colour of the firmament. With the snake, the implied backcloth is black and negative; with Mâtho, it is blue and positive. The *zaïmph* is an unlikely collocation of colour terms but its most significant colour is *bleuâtre*; this is the first of the three terms used to designate it and on one occasion it is referred to as 'quelque chose de bleuâtre et de scintillant' (p. 220). The model clarifies how the *comparant* of a comparison invests the colour term appended to it with a boosted value-charge. This is operative with the snake, and the value is magnified still further by its textually-established value and its traditional value.

It would be a fruitless exercise to probe all the sets for *noir*. Its principal function is as a 'support' colour for *rouge* and the bulk of the signified complements that of its counterpart, producing an impression of an inexorable flight towards *le néant*.

Bleu - à l'état pur - occurs forty-six times; to this figure, however, may be added eleven references to *azur*; eleven to *violet*; one to *violacées*, and three to *saphir*. This brings the total to seventy-two blue references. The implicit *bleuâtre* of the sacred veil boosts the total to one hundred and forty-two. The *VEIL* figured as a set for *rouge* and is included here as well, but with an extra member; the indefinite pronoun *quelque chose* refers specifically to the veil and specifically to its blue component. Thirteen sets for *bleu* have been identified: *VEIL* (71 members); *CLOTHING* (12 members); *NATURAL WORLD* (12 members, literal and figurative); *SKY* (9 members); *FACE* (6 members); *MATERIAL* (5 members); *DECORATIONS* (5 members); *MIST/SMOKE* (3 members); *STONE* (3 members); *DUST* (3 members); *SAPPHIRE* (3 members); *LIGHT* (3 members) and *ANIMALS* (3 members).

The *VEIL* is the most highly charged of all sets and the sacred garment's near insubstantiality is translated by its emphatic association with the colour of illusion and aspiration: '... elle regardait autour d'elle, ... où, ... retombait quelque chose de bleuâtre ...' (p. 220). When the object is first introduced its blue tinge is underscored, for it is the first of a series of three colours to be given: '... tout à la fois bleuâtre comme la nuit, ...' (p. 84). The curious blue/night correlation consolidates Salammô's kinship with the colour and with the moon and all three form a triadic metaphor where person, heavenly body and mystical object of eroticism and death form a tripartite amalgam which is super-valent. The blue of night is mystical and deadly; the veil holds the key to universal knowledge but is lethal, and Salammô is animated sensuality together with awesome paralysis. *Bleu* reflects this mix of valorized and devalorized in Flaubert's private encoding - and this corroborates the trend of chromatic values established in the other novels - and releases a separate conventional yield of decay and the blue cold of death when it is applied to the *FACE*.

The common Flaubertian theme of illusory horizons and impossible to scale spiritual heights is conveyed via *SKY*. On six occasions the term *azur* is used as a metonym of the sky and inherent in it is a valorized hue of a saturated, deep blue. Salammbô envies the moon its roving through the night skies, and even though its movements are governed by astronomical laws which make its trajectory regular and predictable, at least it is not cursed with the stasis that the princess abhors: 'tu cours dans ton azur, et moi je reste sur la terre immobile' (p. 50) complains Salammbô. It is curious that once again the moon is connected with a night sky that is *blue*, rather than black. This reference tightens that all-important link between astral body and the main colour of the sacred veil, which is 'bluish as the night'. The colour terms *azur* and *bleuâtre* are accorded positive value in Flaubert's private chromatic encodings; yet the latter term functions much along the lines as it did in *Madame Bovary*. Initially, it retains its positive charge, yielding a positive signified; but this is subverted as the narrative progresses and the effect is all the greater in retroactive reading. The sacred veil is initially a valorized object which bestows a positive charge upon *bleuâtre*; both colour and object are metaphors of Salammbô's own mystique and feminine delicateness. As the narrative progresses, however, it becomes apparent that the veil carries more sinister connotations, and by the last page of the text this blue object has killed. Thus the value-charging associated with veil and colour term is entirely undermined, swinging from total positivity to total negativity. This is how Flaubert preserves his ambivalent colour values in this seemingly impenetrable text but one which, however, can be rendered intelligible by studying its colour patterns.

Arthur Bieler considers the suffix *-âtre* to translate 'une nuance péjorative ou affective'¹⁷. *Bleuâtre* which occurs ten times in *Salammô* assumes a 'pejorative' connotation in a conventional colour code insofar as it is linked with decay and death. The 'affective' connotation is more difficult to justify in a novel where figural input is minimal in the way that the characters' point of view modifies the value of a colour term according to their reading of it. In *Madame Bovary* colour assumed affective overtones much more readily as a gap was frequently created between narratorial statement of fact and figural assumption, the latter usually being erroneous. This, in its turn, led to irony. There is no such ironical overload in the way that colour terms take on negative meanings in *Salammô*. We never really become sufficiently acquainted with the characters for an objective stance to be taken on their capacity for self-delusion. The negativity of *bleu* stems from the death semes intrinsically linked with the veil and with the languishing princess. *Bleuâtre*, like *bleu*, is the backdrop to *blanc* and as such is the colour of the female principle. The colour is intimately associated with the 'female' astral body - the moon, with the 'female' garment - the veil of Tanit, and with *Salammô* herself. A certain poeticization of blue is identifiable in *VEIL*, *SKY* and *MIST/SMOKE*. All three sets connote the intangible, the ethereal, the distant and the delicate and all are closely developed with regard to the central female figure. Bluish hazes are a motif in Flaubert and are invariably linked with mystico-sensual longings. At the crucial moment Mâtho steals the veil he observes *Salammô* sleeping and she is protected by curtains and a 'atmosphère bleuâtre' (p. 89) which is akin to the protection afforded by the sacred garment itself. The air is pregnant with mystery; it is an episode dominated by white/blue references and where the female fortifies the male. Mâtho takes strength from the

(17) See A. Bieler, art. cit., p. 362.

mysterious garment whilst in the orbit of the female, but once he passes beyond these parameters, the male principle is once more shown up as prevailing: 'Le soleil s'était levé' (p. 92). With regard to *MIST/SMOKE*, one of the ways Flaubert draws a striking comparison between the blue smoke rising from a factory chimney and the fragrant smoke rising from incense is to embed the latter in a poetic image. The first smoke reference is arguably mimetic: 'Derrière les fabriques de pourpre, dont les lentes fumées bleues montaient dans le ciel, un aboiement de chacal retentit' (p. 159). The other appears with its appended colour term as an element of the *NATURAL WORLD* in a comparison: 'les tabernacles étaient posés par terre; et les fumées des encensoirs montaient perpendiculairement, telles que des arbres gigantesques étalant au milieu de l'azur leurs rameaux bleuâtres' (p. 295).

If *VEIL* and *SKY* release a positive signified of aspiration and mysticism, in the first stages of reading, this is undermined as the veil of Tanit asserts itself as a lethal purveyor of undoing. From positive blue there is a swing to negative blue, but the move is not underpinned by irony, rather it is generated by the novel's thematics which ultimately control the values colour terms will acquire after the process of reading is completed. The *FACE* yields a traditional signified of decay and the exchange of value-charging operative between colour term and referent witnesses the referent negativizing its appended colour, so annulling all traces of positive value it may have assumed due to association with, for example, the beauty of blue eyes. In fact, Hannon possesses 'gros yeux bleus' (p. 104), but the potential beauty is undercut by his physical wasting away and his thematic role as metaphoric complement to the moral decline in evidence in Carthage.

Rose has a remarkably low frequency with nine references. In other works it may be regarded and evaluated as the muted or valorized counterpart to *rouge*. This is not the case in *Salambô* for pink translates the colour of the female, not the male, and functions as a metaphor of sensuality and of feminine delicateness. The colour is predominantly associated with *Salambô*, and the first reference to her face highlights the positive aspect of the colour, a positivity which is reinforced by a fruit metaphor. Three full sets and three sets with just one member have been identified: *SKY* (2 members); *BIRD* (2 members); *OIL* (2 members); *FACE* (1 member); *MIST* (1 member) and *ANIMALS* (1 member). The model explains why an isolated referent is sometimes included as a simple element belonging to no set and sometimes included as a set in its own right. This is determined by the sets established for other colours in the same work. For example, *FACE*, *ANIMALS* and *MIST* are significant for *rouge*, *bleu*, *blanc* and *noir*; symbolic value may be generated by tension created between sets or the bulk of the signified may be altered or modified in some manner.

Salambô's presence is posited as heavily sensual from the outset: 'Des tresses de perles attachées à ses tempes descendaient jusqu'au coin de sa bouche, rose comme une grenade entr'ouverte' (p. 12). The link between princess and fruit is emphasized and this upholds the link with fecundity and maturation which are subject to the cyclical activity of the heavenly bodies, in particular the moon which is responsible for the provision of water. The pink colour is clearly 'female' and positive in value, yet the threat of destruction or annihilation is never far away. Although, as already noted, *rose* is not a counterpart to *rouge*, there is an artful insinuation of the destructive 'male' principle interwoven in the weft of 'female' allusiveness; this is effected by the use of simile. The primacy effect of *Salambô*'s metaphoric link with pink and fruit is

indelible. The fruit is also figurative and this fact increases the positive value bestowed upon *rose*. However, in *Le Serpent Salammbô* is involved in a sacrificial act of destruction, for she smears the blood of a dog on various parts of her body. *BLOOD* of course, is negative in terms of the way this novel exploits it and is, moreover, associated with the *male*. This established pattern is subtly collapsed as the red blood of destruction is obliquely linked, via a forceful metaphor, with the pinkness of a fertile fruit, the colour and object of the *female*: 'Elle s'en frotta les oreilles, ... et même son ongle resta un peu rouge, comme si elle eût écrasé un fruit' (p. 209). Is the fruit pink or is it red? Does it have textual associations with the male or with the female? or perhaps with both? The fruit carries traditional negative connotations and Flaubert appears to be operating in a limbo between the positive and the negative, using the traditional value to bolster his ambivalent stance with regard to the female. When Mâtho touches Salammbô in the tent, he experiences the delight of elastic female flesh and the uncertainty that she is other than he in every sense: 'Une curiosité indomptable l'entraîna; et, comme un enfant qui porte la main sur un fruit inconnu ...' (p. 221). Once more, the fruit is figurative and invests the princess with an exalted glory, yet accompanied always by the undertow of a potential destruction, for the fruit is fragile, liable to wither and is most importantly of all forbidden. This is the principal way in which *FACE* shows up Flaubert's constant practice of establishing diametrical oppositions, only to erode them at will and colour terms crystallize the process.

Doré occurs some one hundred and five times and this figure includes all objects made of gold as well as those which are merely golden-coloured. There are twelve sets: *DECORATIONS* (19 members, literal, figurative and artificial); *JEWELLERY* (17 members); *GOLD* (17 members); *CLOTHING* (13

members, literal and figurative); *CONTAINERS* (9 members); *DUST* (8 members, literal and fantasized); *TOOLS* (4 members); *ANIMALS* (4 members); *EDIFICE* (3 members); *NATURAL WORLD* (3 members, literal and figurative); *AMBER* (3 members); *SUN* (1 member) and four isolated examples.

Things golden are precious and so intrinsically of great value. One of the ways Flaubert capitalizes on this is to contrast objects made of baser metals with the supremely prized gold. Salammbô wears a 'chafnette d'or' (p. 12), introduced early in the novel and which measures her pace since it is worn attached to both heels. The allusiveness of this precious object is rich in its various nuances. The gold is valued as much as virginity itself. L. Czyba regards the chain as such a symbol of virginity¹⁸. The golden chain is not mentioned any more until the episode in the tent where Mâtho declares a burning passion for the princess. Indirection is always Flaubert's method of presenting material and in a kind of sexual swoon which is akin to that experienced by Emma in the forest with Rodolphe, Salammbô's chain snaps, ricocheting around the canvas cover: '... la chaînette d'or éclata, et les deux bouts, en s'envolant, frappèrent la toile comme deux vipères rebondissantes' (p. 226). The image conjures up the serpent in the Garden of Eden and is an imagistic parallel to Salammbô's own snake with which she performs a sexual rite. In all, the chain is referred to six times. When she notices that it is broken, she feels shame and embarrassment, for even if she still retains her purity the people of Carthage will believe otherwise, especially her father: 'On accoutumait les vierges dans les grandes familles à respecter ces entraves comme une chose presque religieuse, et Salammbô, en rougissant, roula autour de ses jambes les deux tronçons de la chaîne d'or' (p. 227).

(18) See Lucette Czyba's *Mythes et idéologies dans les romans de Flaubert*, Presses Universitaires de Lyon, 1983, p. 131.

Gold would have been abundant in the opulent palaces of Ancient Carthage and used for myriad purposes where now less precious substitutes would be used. The pages of the novel are sprinkled with references to its cosmetic function, its ability to conceal blemishes and its power — a silencing tactic where fraud or corruption might be exposed. The *JEWELLERY* set yields a positive signified bearing on the precious; *DECORATIONS*, artificial, when counterpointed with *NATURAL WORLD*, figurative, releases an ambivalent signified. In her preparations for prayer, Salammbô kneels on the ground amidst 'poudre d'azur qui était semé d'étoiles d'or, à l'imitation du firmament' (p. 48). The artificial golden stars are metonymically linked with the moon, and so the female principle, and in this function are valorized; artificial golden stars will be picked up at the moment the sacred veil of Tanit is stolen and as though to protect the princess, Carthage, the firmament's fecundating powers and lunar body, these stars act as a literal obstacle, hampering Mâtho in his flight: '... la frange du zaïmph s'était accrochée à une des étoiles d'or qui pavait les dalles' (p. 92). The golden stars are enhanced positively by virtue of being linked with the female principle and by their incidental role as violated custodians of Carthage's most sacred possession. When the single reference to the figurative *NATURAL WORLD* is set off against this positive yield, an ambivalence is produced. At the beginning of the novel the male astral principle has ascendancy and its destructive potential is communicated in a poetic image which makes this power a destructive prowess. Figurative golden rain showers down from the heavens in a fashion which proleptically alludes to Mâtho's horrific death. Rain is associated with the heavens and is also associated with fecundity and humidity which is that area in the novel governed by the female, not the male, principle.

Ambiguity asserts itself very early in terms of the values attributable to this usually negative polarity, and the poeticity of the image obscures the issue still more: 'Tout s'agitait dans une rougeur épandue, car le Dieu, comme se déchirant, versait à pleins rayons sur Carthage la pluie d'or de ses veines' (p. 18). Flaubert provides no cues as to how we should interpret this single and unique reference to the 'fertilizing', yet paradoxically destructive, power inherent in a substance emanating from a source of redness when the sun is clearly dominating; male and female oppositions are already being almost imperceptibly eroded. The *NATURAL WORLD* must ultimately yield a signified which is negative, for the golden rain and the Moloch image point unequivocally to Mâtho's death, and the symbolic back-up (negative) which is obtained as the narrative is processed corroborates this negative value.

Jaune occurs thirty-five times and eight sets are to be identified with four isolated examples: *VEIL* (71 members); *FACE* (9 members); *NATURAL WORLD* (8 members); *CLOTHING* (7 members); *ANIMALS* (5 members); *TOPAZ* (3 members); *OIL* (2 members); *MATERIALS* (2 members).

The mystery of the veil of Tanit is understood by various textual details. The blue of night links the veil with the female, yet the red of the sun links it with the male. The veil's median element is yellow, as it is 'jaune comme l'aurore' (p. 85). The dawn referred to is one which is universally recognized as a *real* dawn, for the dawn in *Salambô* is either *pâle* or *blanc*, but never *jaune*. This detail adds to the veil's inherent mystery, for the colour of the veil is a colour which, within the narrative economy of the text, is *unknown*. The extra-diegetic comparison used with the first mention of the veil suggests that reality is very different from the represented reality of the novel. The hyperreality of

the veil's super-charged chromatic design mirrors the surreal aspect of the novel's heavenly bodies and firmament which allegedly govern the characters' behaviour and dispositions.

Flaubert exploits in the *FACE* the traditional values of physical corruption and death. Its signification extends beyond this to comprise notions of sterility and this stands in direct opposition with the white of fertility. The eunuch Schahabarim exudes decay and reeks of death with his eyes gleaming 'comme les lampes d'un sépulcre ... Il avait les membres débiles, ... face jaune, ...' (p. 53). In *Le Défilé de la Hache* the Mercenaries are seen with 'dents jaunes' (p. 316) and a similar funereal image accompanies the notation: 'ils exhalaient une infecte odeur; on aurait dit des tombeaux entr'ouverts, des sépulcres vivants' (p. 316). The *ANIMAL* set is significant insofar as the first of several references to it highlights its kinship with the firmament; this is translated metaphorically by common colour terms shared by snake and heavens. The snake is metaphorically linked with the female, Salammbô, and its body mirrors the colours of the night sky with its golden stars. However, *jaune* is posited as a cheapened or devalorized form of the idealized *doré* and in this sense colour usage parallels that operative in *Madame Bovary*. The snake is languishing and its skin colour has taken on the yellow tinge of sickness: 'Sa belle peau, couverte comme le firmament de taches d'or sur un fond tout noir, était jaune maintenant, flasque, ridée et trop large pour son corps' (p. 199). The snake's decline is attributed to the fact that the sacred veil has passed into enemy hands and it attempts to slough its wizened skin: 'Elle le trouva enroulé par la queue à un des balustres d'argent, près du lit suspendu, et il le frottait pour se dégager de sa vieille peau jaunâtre, ...' (p. 206).

With the *ANIMAL* Flaubert is capitalizing on the inherently unwholesome quality of yellow as a marker of age, physical decline and death. Ugliness and the colour yellow is reiterated in *Le Défilé de la Hache* where a bird of prey feeds on human remains: 'puis elle replongeait son hideux bec jaune' (p. 312).

Vert is mentioned sixteen times and the richer hue *émeraude* occurs fourteen times. Five sets have been identified and six isolated examples: *NATURAL WORLD* (11 members, literal and artificial); *DECORATIONS* (5 members, literal and artificial); *PARTS OF BODY* (3 members); *EMERALDS* (3 members); *MATERIAL* (2 members). The *PARTS OF BODY* reiterates the semes of decay and corruption discernible in the yield produced by the same set for *jaune*. At the beginning of *L'Aqueduc* the Mercenaries contemplate the surrounds and estimate the loss of men. Dogs with yellow hair lick dried blood from mutilated limbs and the corpses display 'des lambeaux verdâtres' hanging from their foreheads (p. 238). This description points to Hannon's disease-ridden flesh which hangs from his fingers in 'lambeaux verdâtres' (p. 328). Contexts of disease bestow a negative charge onto the appended colour term and the overall signified is physical corruption.

The emerald is a precious stone and in its textual proximity to gold is posited as a valorized object. In the palace of Hamilcar luxurious decorations are of gold and emerald stones; at the entrance of one of the chambers is a 'stèle d'or et une stèle d'émeraude' (p. 80) and the two objects are grouped for their comparable value. All manner of precious stones are to be found in the temple where homage is paid to Tanit. The recurring decorative vine - a metonymy of the grape and a symbol of fertility - is a green vine and, more significantly, a valorized *emerald* vine: 'puis au fond, ... s'étalait une vigne dont les

sarments étaient de verre et les grappes d'émeraude' (p. 81). At the opening of the novel the motif emblazoned on the Mercenaries' chalices is that of a vine: 'Ces coupes, portant une vigne en émeraude sur chacune de leurs six faces en or, ...' (p. 7). The reference may be seen in an ironic light given that the majority of emerald references are to the life-giving vine, and are associated with the Carthaginian palace and *Salammô* (pp. 86 & 203).

With *vert* as with many other colours in *Salammô* a positive and a negative signified is identifiable, corresponding to the valorized and debased use of colour term. With *vert*, Flaubert exploits the traditional connotation of green as metonymy of decay; this reading is made available by the common presence of moss on tombstones and the negative value of green is used by him in his early *La Danse des morts*. The positive value is due partly to traditional connotation where the almost idealized form of the colour green is seen as precious; Flaubert, habitually, develops these positive values still further and links the precious stone both metonymically and metaphorically with the Carthaginian princess.

A survey of colour symbolism as it is produced by the internal structures of the novel reveals the logic underlying a text which at first sight strikes one as irrecoverable from a hermeneutic standpoint. However, colour terms serve to render intelligible Flaubert's subtle establishing of a male/female polarity with the concomitant and symbolic theme of destruction/fecundity. The novel's colour patterns undoubtedly erode these oppositions and this underscores the text's thematics which lays emphasis on the inter-dependence of the opposing astral bodies and the mutual need fulfilled by male/female relations. The trend in *Salammô* does not differ radically from that in *Madame Bovary*, in the sense that a private elaboration of colour symbols is in evidence. The latter novel, however, stands alone in that colour terms do not generate textual indeterminacy in ways which have become apparent in the *Oeuvres de Jeunesse*,

and which will become apparent in *L'Éducation sentimentale* and *Trois Contes*. The critical difference between the *Oeuvres de Jeunesse* and, for example, *Salambô*, in terms of the way colour terms generate indeterminacy, is the following; in the immature writings Flaubert is exploiting a conventional colour code and the thematic opacity which comes to light as a direct result of his inconsistent colour patterns is never rendered intelligible. This indeterminacy is, I would suggest, *fortuitous*, and is the hallmark of an immature writer. *Salambô* offers a similar textual opacity - once more this becomes apparent to the reader via the rich network of (a now private) colour code - but this time it is *actively* engineered by Flaubert and will continue to be so in the remainder of his work. How do we know that this is in fact the case? Colour symbolism allows us to be sure; and this is the acid test: whereas in the immature writings colour terms are opacifying agents only, in the mature writings colour terms are at once opacifying agents *and* agents which render intelligible apparent inconsistencies. It has been shown in this chapter that the textual inconsistencies produced by strategic positioning of colour terms are there to make the reader work; he begins to ask questions and by so doing attempts to make sense of what he reads. He then begins to look for other consistent patterns of suggestion within the patterns of larger inconsistencies. He finds them in *Salambô*, but not in the *Oeuvres de Jeunesse*. The wilful collapsing of polar opposites in the mature novel suggests some fundamental truths about human affairs as Flaubert perceived them; in the early writings no such truths are available to the reader, for there exists no consistent pattern, and truth *must* be born of a consistent pattern. It is a measure of Flaubert's consummate artistry that he is able to manipulate relatively minor sense units in such a way as to ensure that they 'work hard' for him. Every last colour term in a Flaubert text contributes to overall signification.

CHAPTER 4

L'Éducation sentimentale; Diametrical Oppositions and
Semantic Encodings

Elle ressemblait à Mme Arnoux
et à lui-même, un peu; brune
et blanche, avec des yeux noirs,
de très grands sourcils, un ruban
rose dans ses cheveux bouclants!
(*L'Éducation sentimentale*, p. 362)¹

The readiness is all

(*Hamlet*, Act V, ii, 225)

A quantitative survey of colour terms in *L'Éducation sentimentale* of 1869 highlights the potential discrepancy between *frequency* and *impact* which occurs when colour fails to produce the richly allusive reverberatory effects such as those found in *Madame Bovary*.

Paradoxically, there is an equivalent number of colour terms page for page in each of these mature writings, yet Flaubert opts for a stylized mode of presentation in the later novel, heavily laden with mordant irony, yet not relying to any significant degree on colour oppositions - apart from that existing between *rose* and *bleu* - in order to bring this irony out. It has been shown in the chapter on *Madame Bovary* how colour effectively undermines Emma's dreams of romantic bliss and how certain colours or colour combinations signpost her swift trajectory toward ruin. Flaubert is operating very differently now; he chooses to drain his text for the most part of privately-established colour-coded effects - a remarkable feat in a novel which contains some six hundred and seventy-two colour terms. Symbolic effects are muted and the often deadpan literality

(1) The edition of *L'Éducation sentimentale* referred to is the P. M. Wetherill one, Garnier, 1984.

of what could be motivated signs mirrors the effete and mediocrity of the principal focalizer - Frédéric Moreau - through whose senses much of the narrative is relayed. Frédéric's Paris is one of dankness, greyness and constant drizzle and the volatilization of colour reiterates the lack-lustre point of view of one whose inability to act results from his failure to seize opportunities when they present themselves.

The dearth of colour effects generated by *L'Éducation sentimentale* is reflected in the paucity of critical material dealing with this aspect of Flaubert's artistry. Beverly Seaton in her 'Mirror Imagery and Related Concepts in *L'Éducation sentimentale*' mentions blue: 'I do not know whether or not Flaubert had a key colour for *L'Éducation sentimentale*, but my guess would be the blue of those illusory horizons which confront a person during his sentimental education, which is as he sometimes uses the colour in *Madame Bovary*'². Jeanne Bem comments upon Rosannette's kinship with the flower rose and sees an essential ambivalence: 'Rose vorace - ou rose à dévorer?'³ Pierre Cogny notes the importance of Frédéric's and Marie's initial encounter which takes place beneath a serenely blue sky: 'l'air est bleu, bleu comme le manteau de la Vierge. Nous sommes encore et toujours dans le surréal, le quasi divin, ...'⁴. He goes on to give details of the different females' eye colour, including Rosannette's 'yeux clairs' (p. 123) but overlooks the further qualification that they are of 'une indéfinissable couleur' (p. 123), emphasizing her elusive

(2) See Seaton, *Romance Notes*, 11 (1969-70), 46-50, p. 49, note 5.

(3) Jeanne Bem, 'Clefs pour *L'Éducation sentimentale*', *Études littéraires françaises*, 15 (Gunter Narr, 1981), p. 96.

(4) Pierre Cogny, 'Flaubert et la qualification de la femme dans *L'Éducation sentimentale*', in *Histoire et langage dans 'L'Éducation sentimentale' de Flaubert*, Société des études romantiques, 1981, 25-33, p. 26.

nature and the impossibility of slotting her into any comfortable category. The differences and similarities between the four women with whom Frédéric has contact are amplified by the differences mainly, though with some similarities, in the colour of their *clothing*. Cogny identifies nine colours linked with Marie's clothing, eight with Rosanette's and five with Mme Dambreuse's⁵. The two colours common to all women are *blanc* and *noir*. In terms of dress, *rose* is common to Rosanette and Madame Arnoux only. The colour *bleu* is associated with both women metonymically in the materials or decor with which both are linked. Cogny fails to discuss the provincial Louise's dress which is typically either grey or green and in this she resembles both Mme Dambreuse (grey) and Rosanette (green).

The nub of this section will concentrate on the central opposition between an apparently spiritual *bleu* of idealization and an apparently carnal *rose* of physical passion, though the permutations within this seemingly clear-cut opposition are myriad. These sacred/profane demarcations are gradually eroded as the narrative progresses and this reiterates Frédéric's inability ultimately to distinguish between the different types of women who move in and out of his orbit. The principal way in which the implied author collapses this opposition is to implicate Frédéric in a scenario where *rose* is linked with Rose-Annette and *bleu* with Madame Arnoux and subsequently to introduce indeterminacy into the formula by the sporadic linking of *rose* with Madame Arnoux and *bleu* with Rosanette. This comes as something of a scandalous shock to the reader for it suggests an *equivalence between sacred and profane loves* and this is precisely what Frédéric's incapacity to see the true woman behind the mask implies.

(5) Ibid., pp. 29-30.

The opposition between different women has been noted by several readers⁶ but none has noted how colour plays a cardinal role in the obfuscation of this opposition. Why should Flaubert be intent on creating binary oppositions only to collapse them? Two scholars provide the answer to this question. D. A. Williams in his 'Sacred and Profane in *L'Éducation sentimentale*' shows this problematization to be part and parcel of differing points of view, namely that of the fixated Frédéric and that of the objective narrator, concluding that the latter's perception is neutral since his is not coloured by the faulty vision which is an insidious adjunct to any kind of obsession. In fact, the *lorette* and the mother figure emerge in the last analysis as *complementary* rather than anti-thetical⁷, and if Flaubert insists on undermining what he had so painstakingly concerned himself with establishing then this is because he wishes to highlight in what manner the protagonist's 'responses to women are shown to be misplaced' and how the text is 'perpetually and intelligently alive to the way in which the human mind distorts reality'⁸. Lynne Layton offers a similar reading in her 'Flaubert's *L'Éducation sentimentale*: A Tragedy of Mind' and underlines how Frédéric's predisposition to treat women according to the image he has fashioned of them is both reductive and dehumanizing⁹. The narrator, evidently, is striving to show that reality is a much more complex matter.

(6) See, for example, Lucette Czyba's *Mythes et idéologies dans les romans de Flaubert*, Presses Universitaires de Lyon, 1983.

(7) See 'Sacred and Profane in *L'Éducation sentimentale*', *Modern Language Review*, 73 (1978), 786-98, p. 794.

(8) *Ibid.*, p. 798.

(9) See Layton, *French Forum*, 11 (September 1986), 335-51.

Rose is referred to nineteen times and figures tenth in order of decreasing frequency. As is the case with all the colours in the novel except *blanc* and *pâle*, there is a decrease in the average number of references per page as the text progresses. Rose appears once every sixteen pages in Part One and this falls to one reference per thirty-five pages in Part Three. The sets for *rose* are *MATERIALS* (7 members); *CLOTHING* (4 members, literal and fantasized); *FACE* (3 members); *CANDLES* (2 members); *PAPER* (1 member); *PARTS OF BODY* (1 member) and *SKY* (1 member). The fantasized 'ruban rose' (p. 362) which Frédéric conjures up as he contemplates a love child by Madame Arnoux has its roots in reality. The positive value-charge *rose* acquires due to the dewy-eyed perception of the focalizer benefits retroactively from comparison with details of that first encounter on the *Ville-de-Montereau*. Frédéric is stunned by a dazzle of radiant light and the first detail mentioned is one of Madame Arnoux's *CLOTHING*, relayed narratorially, but catering to the immediate *coup de foudre* that is to follow, and so becoming invested with a signified of ideality. The pink ribbons are delicately feminine and the idealized vision enjoyed by Frédéric is corroborated by the blue sky: 'Elle avait un large chapeau de paille, avec des rubans roses, qui palpitaient au vent, derrière elle' (p. 6). Frédéric conjectures that Marie may hail from an exotic clime - that she comes from Chartres is bathetic and undermines his fancies from the outset - and his professed belief that his strong feelings stem from pure spiritual yearning is undermined retrospectively by subsequent references to *rose* in connection with Rosanette's silks, stamping it as the colour of sensuality. *CLOTHING* and *rose* are most important for Madame Arnoux and the value-charge is positive since it translates a signified of femininity, beauty and sentimentality. A

separate and still positive signified emerges for *rose* as it comes to be linked with physicality, a physicality which Frédéric seeks to deny but which is as important a part of human experience as his capacity for dream. A crucial point to bear in mind is that it is not the colour term *rose* which is undermined whenever Frédéric uses it in a 'false' context but rather Frédéric's own private vision of the world. The discrepancy between the truth of what *rose* comes to symbolize (a positive signified of femininity and sensuality) and Frédéric's constant falsifying of it as he moulds it according to his limitless fantasies resides in the critical issue of differences between *qui voit* and *qui parle*. When the narrator mixes *rose* references with the spiritual and the physical, then the point of view is his. However, when *rose* is linked *only* with dream or idealization then the *language* is the narrator's, but the *perspective* is Frédéric's. The semanticized name 'Rose-Annette', comprising the *rose* of physical passion, designates its chromatic namesake also as the colour of *sexual* passion. Frédéric's perception is antithetically opposed to this and because his observations are flawed, Flaubertian irony is generated. Frédéric, ironically, associates the colour *rose* with *sentimentality* and a dream-existence with a de-eroticized maternal figure. Frédéric fantasizes about how beautiful it would be to have a daughter to Madame Arnoux rather than to Rosanette and the dream which unfolds contains discrepant sacred and profane elements. The girl would be the image of her mother, dark-eyed and wearing a *pink ribbon* in her hair. The idealized dream-image is at once undermined for *rose* represents, within the narrative economy of *L'Éducation sentimentale*, carnal reality and not the spiritualized value with which Frédéric sees it to be imbued. To create a child necessarily involves *sexual* contact and Frédéric's chromatically-coded

dream is an emblem of his inability to come to terms with this fact, for he is from the outset unshakeable in his conviction that Marie Arnoux is a mother image and thus asexual (though he associates her with *rose*) and that Rosanette is publicly available, a sexual being, who is also linked with *rose*, but linked with this colour narratorially and not in focalized fantasy. In this way the gulf between faulty focalizer and objective eye is established. Frédéric may well believe that Marie Arnoux is the spiritual female linked with *rose* and the flower by the same name. The very name of Marie with its religious overtones incited him to delight in the quasi-palpability of the language of the divine: '... il l'appelait "Marie", adorant ce nom-là, fait exprès, disait-il, pour être soupiré dans l'extase, et qui semblait contenir des nuages d'encens, des jonchées de roses' (p. 273). The unreal roses (arguably *pink*) suggest a purging of sensuality, yet the subtly ambiguous *extase* - religious or sexual - invites one to posit the presence of a tainting of an ideal. The figural statement is undercut with typical Flaubertian irony; the name Frédéric actually sighs in *extase* is Rosanette's name, the semanticized name which incorporates the rose. In brief, the narrator uses colour terms normatively; he associates the colour blue with Marie and pink with Rosanette, yet unlike Frédéric he refuses to judge different women according to preconceived notions and he proves this by not being consistent (again, unlike Frédéric) in his colour associations. Of course Marie is a sexual woman, if Frédéric could but see it, and *rose* when it is applied to her is not the focalized colour of ideality, but the sensual tinge of sexual desire. Similarly *bleu* is not uniquely linked with Marie; it is associated (narratorially) with Rosanette and this suggests her spiritual nature and feelings which are far more complex than merely physical. The

symbolism which emerges from the narrator's normative judgement is the result of the industrious labour of the implied author and, as this chapter will show, this symbolism is made available when the text's infrastructure of sacred/profane encoding is analysed. The strategic positioning of colour terms does not destroy Frédéric in the way that it did Emma Bovary, but his central flaw is nonetheless highlighted by the single chromatic opposition between *rose* and *bleu*.

Rosanette is associated with *rose* seven times and her healthy pink colouring and sensual beauty consolidate her kinship with the age-old symbol of sexual passion, the *rose*. The flower may be pink or red and both colours are strongly tinged with signifieds of sexuality in *L'Éducation sentimentale*. On one occasion her healthy bloom is explicitly linked with the flower of love as she effectively becomes transmuted into a figurative *rose* surrounded by silken green foliage: 'et sa figure ressemblait, sous sa capote de soie verte, à une rose épanouie entre ses feuilles' (p. 152). It has already been shown how the materiality of Marie's name occasioned impassioned thoughts of roses (p. 273) and how that figurative floral formula was filtered through Frédéric's perspective. The text's subtle sanctification/profanation ritual gains more ground when the two episodes concerning the presentation of roses to Marie are considered. The immediate evocation of this flower's wide semantic field is the colour *rose* because phonologically the substantive and attribute are identical and this fact alone bolsters the *rose*/passion equation. The flower and the colour term are intricately woven into an evident semiotic pattern which functions to align apparently polar opposites - sacred and profane females.

In Part One, Chapter Five, Arnoux offers his wife several birthday roses and it is significant that the roses, like his mistresses, are plural. Unfortunately, the flowers are clumsily arranged and even more unhappily are wrapped in an old missive from his pocket, written by La Vatnaz, and alluding to the former's liaison with Rosanette. Madame Arnoux pricks her finger on a thorn and immediately discards the unpropitious bouquet (p. 84). Four years later Frédéric offers Marie a much more suggestive single rose from his own garden, a token of everlasting devotion, and the incident of that first presentation is mentioned. However honourable Frédéric's intentions may be, the rose as a conventional love-signified connotes a relationship that is fueled, first and foremost, by *sexual desire*. The rose is, however, by virtue of an encoded name, 'Rosanette's' flower and the colour rose is 'her' colour for the same reason. Whenever the colour rose is linked with Madame Arnoux and whenever the flower is linked with her - and the latter is in fact linked with her more frequently than it is with Rosanette¹⁰ - a somewhat paradoxical, figurative exchange takes place and Madame Arnoux is imbued with the qualities of the *lorette* and Rosanette with those of the idealized woman. This happens over and above Frédéric's head but the symbolism is clear to the reader: Frédéric's preconceptions are misguided, for no one woman is all spirit and no one woman is pure physicality.

The *MATERIAL* set is exploited predominantly in connection with Rosanette and there is a strong link between her and *soie rose*. Of the four references to pink silk - and silk is an extremely evocative material in this novel -, three are closely linked with her. Silk is

(10) *Rose* as a substantive occurs nine times in the novel and is on four occasions linked with Madame Arnoux and only twice with Rosanette.

associated with sexuality in *L'Éducation sentimentale* for it is the principal *MATERIAL* of Rosanette's *boudoir* and in this manner the referent imbues *rose* with connotations of sensuality. The colour *rose*, however, is superseded by *bleu* and its derivatives in terms of the actual colour scheme of the *boudoir* (p. 118) and this allusive detail will be discussed under *bleu*. Rosanette's new dwelling which she takes on towards the end of the novel contains several 'poufs roses' (p. 315) and these have been provided by Frédéric in a whimsical moment of home-making. Rosanette's sexuality is in a sense *highlighted* in the detail of her making a doublet of 'soie rose' (p. 134) for Delmar since he is keeping her at this time and Pellerin's projected portrait of Rosanette is to have the female represented in 'une robe de soie rose' (p. 150). Flaubert uses the *MATERIAL* satin in a different way to point a contrast between the beautiful courtesan and the plain, provincial Louise Roque. Pink satin is per se attractive but if worn by the wrong person then it looks frightful. Louise's jarring combination of colours renders her ugly: 'Elle avait dans ses cheveux rouges, à son chignon, une aiguille terminée par une boule de verre imitant l'émeraude; et elle portait, malgré son deuil (tant son mauvais goût était naïf), des pantoufles en paille garnies de satin rose, curiosité vulgaire, achetées sans doute dans quelque foire' (p. 251). Rosanette appears some seven pages later in pink satin and the perspective is still Frédéric's: 'Rosanette parut, habillée d'une veste de satin rose, avec un pantalon de cachemire blanc, un collier de piastres, et une calotte rouge entourée d'une branche de jasmin' (p. 258). How the person with whom both colour term and referent are linked influences value-charging is evident from this comparison.

The *FACE* is predominantly associated with Rosanette. At the Races there is a highly eroticized description of her biting into a pomegranate and the play of light about her emphasizes the pink which is her natural colouring and the whiteness of her teeth. The sensuality of the pink hue sets off the subtle merging of ripe fruit and blood-red lips: 'Elle mordit dans une grenade, ... cette lumière blanche pénétrait sa peau de tons nacrés, mettait du rose à ses paupières, faisait briller les globes de ses yeux; la rougeur du fruit se confondait avec la pourpre de ses lèvres' (p. 213). On the morning after her ball, Rosanette's cheeks are as fresh and highly coloured as a spring flower: 'La Maréchale, fraîche comme au sortir d'un bain, avait les joues roses, les yeux brillants' (p. 127).

Bleu ranks fifth in order of frequency with fifty-two references (excluding six references to *azur*) and Flaubert develops the colour in close relation to Madame Arnoux but allows a certain amount of 'overspill' with Rosanette to cause a kind of contamination of the colour of ideality. It is essential always to consider Frédéric's flawed perception and to consider how the narrator's normative vision offsets this through the medium of the implied author's dextrous positioning of colour terminology, generating one genuine, and one questionable, statement regarding universal truths.

Seven sets have been identified for *bleu*: *CLOTHING* (9 members); *SKY* (11 members, literal and artificial); *MATERIAL* (8 members); *FACE* (9 members); *PAPER* (3 members); *CARPET* (2 members); *CROWDS* (2 members). There are twelve isolated examples. Focalization is once more a paramount consideration in determining the amount of figurative charge assumed by a colour term. One interesting feature of *L'Éducation sentimentale* is that a central artist figure makes explicit that all perception of so-called

objective reality is relativized according to the perceiving source: "Qu'est-ce que cela veut dire, la réalité? Les uns voient noir, d'autres bleu, ..." (p. 47). Frédéric is one who sees everything through either rose-coloured spectacles or blue-coloured filters and these two colours of idealization converge around Madame Arnoux. Frédéric's typically 'blue' vision is symptomatic of the illusions harboured by one who, as Emma Bovary's spiritual brother, is unable to see the reality that others see. This fundamental issue involving the rift between dream and reality is what the bulk of this thesis hinges upon and this is a unique example in Flaubert of a key character expounding the theory that reality is relativized in terms of colour's figurative impact.

There is one general distinction to be made between Rosanette who is habitually seen or fantasized about in *light* colours and airy materials and Madame Arnoux whose attire is usually *dark* and of a material that conceals far more than it reveals. As a result of this critical difference, the blue of dreams does not figure prominently in Frédéric's fantasies of Madame Arnoux's clothing. The impact of the first encounter is all-important and Marie's 'robe de mousseline claire' (p. 6) is the exception rather than the rule and it is intended that this light shade should be in keeping with the pink ribbon and blue sky, all of which connote an ideal of femininity. It is only when Rosanette has been introduced that essential differences between these women become apparent and this is reflected, subsequently, in details showing the sedate and mature Marie in dark colours and the frivolous and youthful Rosanette in light ones. *MATERIAL*, *SKY* and *CLOTHING* highlight the positive aspect of *bleu*, though as is always the case in Flaubert, *bleu* turns sour when disillusionment supersedes the dream, disseminating a negative value charge. *FACE*, as in the other novels, foregrounds the conventional signified of physical corruption.

Thus a positive and a negative signified is produced by the sets for *bleu*.

Frédéric's desperate search across Paris for his ideal of femininity takes him to the sardonically named *rue Paradis-Poissonnière* where he finds Madame Arnoux alone. She is conspicuously dressed in blue and Frédéric's contact with the idealized colour and woman leaves him feeling curiously disillusioned. In a pertinent narratorial generalization it is clear that the dream is destined to be crushed even at such an early stage in the narrative: 'Mme Arnoux avait une robe de mérinos gros bleu ... Frédéric s'était attendu à des spasmes de joie; - mais les passions s'étiolent quand on les dépayse, ...' (p. 110) and he is left with the bitter and deeply irksome feeling that plagues all Flaubert's major characters.

MATERIAL is implicated in a sanctification/profanation ritual which highlights the implied author's treatment of female characters and how this is opposed to Frédéric's flawed perception of them. A highly emotive referent is the pair of blue satin slippers Frédéric buys for Madame Arnoux to wear in the rue Tronchet. The material and the colour conform to his idealized vision (p. 276). However, when Marie fails to keep the appointment Frédéric takes Rosanette to the room he had so carefully prepared 'pour l'autre' (p. 284) and takes the slippers from the cupboard for Rosanette to put on: 'Il tira de l'armoire les petites pantoufles. Rosanette trouva ces prévenances fort délicates' (p. 284). Frédéric willfully taints the colour of ideality, the implicit corollary of this act being to besmirch Madame Arnoux with the negative connotations of prostitution. The inherent positivity of soft materials and the delicate colour blue is systematically undermined by the kind of metonymic processes such as those seen in the rue Tronchet. Metaphoric processes are at work in a

similar way. Blue silk is strongly associated with Rosanette's profession of courtesan. Her first sexual experience was a sordid seduction which took place in a sumptuously decorated room. The blue silk hangings had a profound effect on her: '... les tentures des murailles en soie bleue, ... un pauvre être qui n'a jamais rien vu!' (p. 331). She remembers feeling *dazzled* by the blue silk and this recalls Frédéric's experience of *dazzle* when he first set eyes upon Marie on the *Ville-de-Montereau*. Rosanette decorates her own *boudoir* in a more tempered style but which retains the core-colour of the ideal: 'Il entra dans le boudoir, capitonné de soie bleu-pâle avec des bouquets de fleurs de champs, tandis qu'au plafond, dans un cercle de bois doré, des Amours, émergeant d'un ciel d'azur, batifolaient sur des nuages en forme d'édredon' (p. 118). *MATERIAL* carries at once a positive signified of the sacrosanct and a negative signified of profanation.

Blue *EYES* are used mimetically by Flaubert but do corroborate a conventional signified. For example, Clémence Daviou has 'de grands yeux bleus' (p. 77) which are an index of her naiveté and are picked up again (p. 181). Martinon's 'yeux bleuâtres' (p. 22), picked up again (p. 163), are one feature of his physical attractiveness. Madame Dambreuse's aristocratic refinement is implicit in the richly saturated hue of her eyes: 'Mais ses cheveux, tirebouchonnés à l'anglaise, étaient plus fins que de la soie, ses yeux d'un azur brillant, tous ses gestes délicats' (p. 131). The focalizer is Frédéric and his future liaison with her is anticipated by his seeing in the sophisticated woman the idealized qualities which he links with Marie. This diversity of conventional signifieds and muted private connotations is diametrically opposed to the horror of Eugène's 'visage ... bleuâtre' (p. 281) as he writhes with the agonizing symptoms of a lung infection.

The two colours which are charged with the greatest degree of suggestiveness are *bleu* and *rose* and these are precisely the colours of dream and illusion. Flaubert develops *rose* in a unique way since he allows free metaphoric and metonymic play between the colour and the semanticized name Rosanette, representing physical passion. The collapsing of oppositions is effected subtly and with *rose* Flaubert creates a gap between objective and subjective perception, showing how flawed are Frédéric's notions of what constitutes pure and tainted. *Bleu* has the same function in *Madame Bovary* but in the later novel Flaubert mutes the symbolism dramatically. In *L'Éducation sentimentale*, this colour is used as the colour of the ideal with regard to Madame Arnoux when Frédéric is the focalizer; but the erosion of illusion is alluded to very early in that scene where Frédéric experiences a bitterness akin to Salammbô's feeling of deflation when she first sees the *zaimph*. *Bleu* retains by and large the positive connotations of Frédéric's idealized mental projection; however, the muted, but insidious, undertow of potential loss of all illusions lurks perpetually beneath the textual fabric of the novel, visible to the reader but ignored by Frédéric to the last.

Rouge occurs one hundred and seventeen times and ranks highest in the text's chromatic hierarchy. There are seven sets with twelve isolated examples: *FACE* with *HAIR* as sub-set (51 members, literal and artificial); *CLOTHING* (21 members); *MATERIAL* (17 members); *COLOUR* (7 members); *LIGHT* (5 members); *LEFT-WING* (2 members) and *FISH* (2 members).

Again, effects are largely muted but some interesting details emerge from a close analysis of a text where the chromatic aspect is necessarily emphasized by Pellerin. A somewhat comical link is forged between the artist and Arnoux, each in search of chromatic perfection, the former in

his studio, the latter in his ceramics factory. Pellerin will not compromise and his quest is nothing less than a search for the Absolute, translated by the capitalized *Rouge* as he rails against the vapid bourgeoisie: "'Laissez donc! Le Rouge des peintres n'est pas celui des bourgeois!'" (p. 152). This chromatic differentiation recalls Arnoux's awareness of and sensitivity to different shades of what is objectively the same colour. He expends a good deal of energy in the quest for 'le rouge de cuivre des Chinois' (p. 148), mentioned on three other occasions, and which eludes him maddeningly. There is something arcane, esoteric and alchemical about Arnoux's quest: 'il se pencha vers son oreille, mystérieusement: "Je cherche à retrouver le rouge de cuivre des Chinois"' (p. 115). The iterative prefix of the infinitive confirms the existence of this elusive colour, but like a wizard working without his book of spells Arnoux works blindly, hoping to hit upon the magic 'recipe' by trial and error. It is in such contexts that colour becomes invested with a dynamism of its own, eluding, undermining and failing to create a desired effect. Arnoux's chosen art form, ceramics, requires the firing of objects before they can be said to be complete, a process which alters the intended colour. Colour may also fail to translate the *real* and this is evidenced in the portrait of Rosanette's defunct infant which is a gross misrepresentation of reality but a successful representation of total chromatic chaos: 'Le rouge, le jaune, le vert et l'indigo s'y heurtaient par taches violentes, en faisant une chose hideuse, presque dérisoire' (p. 408).

This chapter has shown how precarious the supposed distinction between pure and defiled woman is. *MATERIAL* works subtly to undermine this polarity and by so doing aligns Marie and Rosanette. It is ironic that moneys are exchanged between Marie and Frédéric, whereas he is never

actually seen giving money to Rosanette, or paying her for any kind of service. In March 1867 Madame Arnoux pays Frédéric a visit and repays the twelve thousand francs owed him for assisting her husband. She places a 'portefeuille de velours grenat' (p. 420) on the mantelpiece and the detail alludes at once to the granting of sexual favours and to the 'feminization' of Frédéric. It is the *male* who normally pays the female courtesan for her services. The portrait of Rosanette, commented on by Marie in 1867, shows her clutching a 'bourse de velours rouge' (p. 235) - the contents of which are indexical of her profession. An identical *MATERIAL* and a similar colour in each case blurs the boundaries between apparently different types of females.

As a psychological determinant *rouge* is central to the revelation of a character's attitudes and emotions and it is worth distinguishing between temporary and permanent facial redness. As a rule, temporary colouring up is much more revealing than a permanently red nose, cheeks or hair. Permanently red facial attributes carry a negative charge. Louise Roque is defined by her loud red hair and it is posited as vulgar and ugly (p. 345). The first thing that Frédéric notices about her is this mass of red hair: 'Une petite fille d'environ douze ans, et qui avait les cheveux rouges, ...' (p. 89). This ugly head of hair is appropriately complemented by cheap and tawdry jewellery (p. 251). The final reference to it is on the occasion of her marriage to Deslauriers where this time her red hair clashes violently with a pure white veil (p. 418). If this natural *HAIR* colour is physically repellent, then the naturally black hair of Madame Arnoux, decorated with a well-chosen piece of red jewellery, is enough to trigger physical desire in Frédéric, for it reminds him of the first dinner at the Arnoux's home when she wore the same 'longue bourse algérienne' (p. 45). Since the detail is presented only one page

before that of Louise's shabby dress, Madame Arnoux benefits from an added feminine charm whilst Louise is disadvantaged, for she cannot compete with a beautiful, mature woman: 'Elle portait une robe de barège noir, un cercle d'or au poignet, et, comme le premier jour où il avait dîné chez elle, quelque chose de rouge dans les cheveux, ...' (p. 344).

The novel contains some thirty-five references to temporary facial redness; this may be due to embarrassment, shame, modesty, sexual embarrassment, over-exertion, fatigue, anger or illness. Madame Arnoux is seen seven times with a flush, four of which are due to sexual embarrassment (pp. 149, 248 (twice) & 273); two are caused by simple embarrassment (pp. 188 & 361) and one by shame (p. 269). Frédéric is seen with eight temporary flushes; six are due to embarrassment (pp. 157, 222, 239, 316, 347 (twice)); one is due to shame (p. 38) and one to sexual embarrassment (p. 273). Arnoux has five passing flushes; all are due to embarrassment (pp. 63, 123, 167 & 316) excepting one due to fatigue (p. 174). Rosanette is also five times associated with passing facial redness, but in her case the colouring is sometimes caused by tears of anguish (pp. 25, 134) and sometimes by embarrassment (pp. 205, 214 & 333). These four characters suffer from serious doses of embarrassment at frequent intervals during the course of the novel. It is significant that Madame Arnoux who has a strongly developed sense of modesty should exemplify sexual shame more often than anyone else.

A small set which generates a degree of irony is *FISH*. The episode of Frédéric's and Deslaurier's youthful adventure when they almost lost their virginity is not recounted until the end. A detail which works retroactively is that of the bowl of goldfish showing the exact whereabouts of the brothel: '... il y avait de l'ombre autour de sa maison, reconnaissable à un bocal de poissons rouges près d'un pot de réséda sur

une fenêtre' (p. 427). The high point of 'domestic' bliss in Rosanette's and Frédéric's lives finds a wry parallel in that detail of the fish. Rosanette may be behaving as a model wife but *FISH*, metonymically linked with her, act as a reminder of her profession and so align her with the denizens of the *maison close*: 'Le meilleur de la journée, c'était le matin sur leur terrasse ... elle allait et venait autour de lui, nettoyait la cage de ses serins, donnait de l'eau à ses poissons rouges, ...' (p. 356).

The use of *rouge* as the conventional colour of passion is more closely associated with Madame Arnoux than with any other character. The red touches which she often dons as part of her attire are on the whole played down but nonetheless excite the males around her. The symbolism is muted, however, and is in no wise as evident as the overtly sensual rose exploited in relation to Rosanette.

Nine sets have been identified for *blanc* which occurs one hundred times, with fourteen isolated examples: *CLOTHING* (32 members); *FACE* with *HAIR* as sub-set (13 members, literal and fantasized); *LIGHT* (12 members, literal and figurative); *PARTS OF BODY* (11 members, literal and fantasized); *MATERIALS* (6 members, literal and figurative); *CLOUDS/MIST* (4 members); *EDIFICES* (4 members); *HORSES* (2 members) and *MARBLE* (2 members).

Blanc disseminates a charge which is both positive and negative, the former generating a signified of purity and innocence, the latter one of old age. One of the greatest achievements in the novel is the expert manipulation of *blanc* in connection with *MIST* and bright *LIGHT* in order to blur contours and create an impressionistic effect. The implicitly white luminosity and dazzle which are systematically linked with the idealized Marie Arnoux generate the illusion that *she* is the source of the brilliant

white light. Ambivalence is never far away and a co-mingling of the spiritual and the physical is evidenced as Frédéric stands in mute adoration before his idol. He spiritualizes her and simultaneously desires her: 'Il regardait attentivement les effilés de sa coiffure, caressant par le bout son épaule nue; et il n'en détachait pas les yeux, il enfonçait son âme dans la blancheur de cette chair féminine' (p. 48). He worships her, yet the aggressive *enfonçait* suggests violation, penetration and total physical possession.

Marie's white hair, twice mentioned, is arguably the most potent image in the entire novel. It highlights the ravages of the ageing process and brings home the sheer waste of a life and the lost opportunities that could have been taken had circumstances been different. The march of time is unrelenting: '... Mme Arnoux ôta son chapeau. La lampe, posée sur une console, éclaira ses cheveux blancs. Ce fut comme un heurt en pleine poitrine' (p. 422). The reality of the situation stands in marked opposition to the aerial *blancheurs* of ideality which Frédéric pathetically tries to recapture: 'Vous me faisiez l'effet d'un clair de lune par une nuit d'été, quand tout est parfums, ombres douces, blancheurs, infini' (p. 422). The overtly negative signified of white hair is the culmination of a series of physical attributes bearing on the whiteness of indisposition and death. The physical decline of Frédéric's offspring is swift; he loses weight and his lips are covered in 'points blancs, qui faisaient dans l'intérieur de sa bouche comme des caillots de lait' (p. 402). The child dies; Madame Arnoux's, by contrast, recovers completely from his sickness, though at one point 'sa petite figure devenait plus blême que ses draps' (p. 280).

CLOTHING is linked with Louise Roque and designates her an innocent, virginal girl. *Rouge* and *HAIR* highlight one of the differences between

Louise and Madame Arnoux; similarly, the former's white dresses and veils contrast with the darker garments frequently worn by Madame Arnoux. Louise is seen in a 'robe blanche' (p. 94), a 'voile blanc' (p. 249) for her first communion and a 'voile blanc' (p. 418) on the day she marries. The white garment is thus a fitting valedictory to her life as an innocent virgin.

Pâle occurs forty-one times and forms three sets, the only significant one being the *FACE* (33 members). The *SKY* contains 5 members and *MATERIAL* just one. There are two isolated examples. As was the case with *rouge* a vast range of strong emotions are conveyed via *pâle*. A general distinction will be made between the pallor of indisposition or death and the passing pallor resulting from emotional turmoil. Although the overriding effect of the *FACE* is negative, the pallor of romantic idealization is not entirely absent. This positive aspect, however, is very muted and not comparable with the multitude of references to positivized facial pallor seen in *Madame Bovary*, for example. Failure and vacuity and all they connote are even encoded into the *discours* for the only colours which ultimately have any impact are precisely those which are *devitalized* or drained of colour in the same way that the central character is drained of his vital forces by the time his fictional life has reached its end.

Madame Dambreuse is the chief aristocratic female of the novel and her status is indexed by her complexion which is permanently *pâle* (p. 368). This is the positive aspect of *pâle*. The colour may be seen in a negative light when it is permanent. An early description of the sickly M. Dambreuse shows his thinning hair - and the 'cheveux blancs' (p. 20) underline the passage of time which will later affect Madame Arnoux -, feeble limbs and 'la pâleur extraordinaire de son visage' (p. 20). On his death bed the pallor becomes more accentuated (p. 378). Madame Arnoux

turns pale on five occasions in the novel (pp. 166, 174, 208, 248 & 358), the first two due to shock, the last three to fear, but on two separate occasions her pallor is invested with a positive value-charge. This pallor is more permanent and it is fitting that both references to it should be focalized by the starry-eyed Frédéric. Madame Arnoux's pallor is idealized in two contexts where her physical beauty is spiritualized. Frédéric finds her alone at home and notices 'son profil pur se découpa[nt.] en pâleur au milieu de l'ombre. Il avait envie de se jeter à ses genoux' (p. 200); this he will do during that last meeting when, once more, her 'profil pâle' (p. 421) will be enhanced by the light emanating from the shop windows. Madame Arnoux's pallor is at once valorized *and* symbolic of the vacuousness of wasted years. Declarations of eternal love are impassioned but passionless. This contrasts starkly with the much earlier description of a day trip in the country with Arnoux, his wife and Frédéric. The group disperses, leaving Madame Arnoux alone: 'Un côté de l'horizon commençait à pâlir, tandis que, de l'autre, une large couleur orange s'étalait dans le ciel et était plus empourprée au faîte des collines, devenues complètement noires. Mme Arnoux se tenait assise sur une grosse pierre, ayant cette lueur d'incendie derrière elle' (p. 82). The incendiary image frames her beauty, Atala-like, and paradoxically eroticizes her while casting her into a stereotypical Romantic heroine who is removed from physicality. There is a general progression in the novel from Madame Arnoux as source of light, to Madame Arnoux set against red lights¹¹, to Madame Arnoux as set against feeble light. This compresses metaphorically the shift from intense physical and spiritual idealization, to physical desire, to pure adoration of a de-eroticized, old woman.

(11) See also the early stages of Frédéric's idealization: 'Elle ressemblait aux femmes des livres romantiques' (p. 10) and incendiary imagery is to the fore in a violent splash of *pourpre* illuminating the sky.

Jaune occurs on thirty-three occasions and six sets have been identified, with nine isolated examples: *FACE* (6 members); *MATERIALS* (6 members, literal and fantasized); *LIGHT* (5 members); *CLOTHING* (4 members, literal and fantasized); *LEAVES* (2 members, literal and fantasized) and *PAPER* (1 member).

Flaubert has used *jaune* systematically in his works as a traditional symbol of ageing and corruption and in this function its value is negative. In *Madame Bovary* it was exploited in an elaborate private encoding and the private value was still negative. In *L'Éducation sentimentale* the colour is used as the autumnal colour of yellowing and is also used to establish links between Marie and Rosanette.

LEAVES contains just two members, but there are also two references to *dead* leaves which are implicitly *yellow* (pp. 327 & 421). The earliest fantasy that Frédéric has about Madame Arnoux figures her dress gently brushing 'les feuilles jaunies' (p. 9). It is strange that implicitly *dead* leaves should be part of a passionate fantasy and it appears that the detail highlights Frédéric's psychological negativity - symbolically the relationship is doomed from the outset - and points to a narratorial detail bearing on yellow leaves as Frédéric resolves never to see Marie again. He has just learned that he is not to inherit and in his frustration considers himself, curiously, 'comme un homme mort' (p. 92). His melancholy is emphasized by a walk taken alone in the mist and shows him kicking up 'les feuilles jaunes' (p. 93). The cycle of leaf references is completed during that last walk with Marie as the two move through the busy town like spectres 'sur un lit de feuilles mortes' (p. 421). *LEAVES* carries a negative charge which overrides the potential positivity of fantasy and symbolically highlights how premature psychological senescence is more constrictive than physical ageing.

Silk is fantasized about in connection with Madame Arnoux and it is significant that Frédéric imagines a *boudoir* for her 'en soie jaune' (p. 98). As in *Madame Bovary*, things wished for in fantasy often emerge in reality in a different guise, for example in a different colour or as a degraded material. Yellow silk *does* appear in reality in connection with Rosanette. It is the *lorette's* rooms that are hung with it (p. 116) and the blurring of sacred/profane demarcations is perpetuated. Frédéric dreams of Marie in yellow silk *CLOTHING*: 'D'autres fois, il la rêvait en pantalon de soie jaune, sur les coussins d'un harem' (p. 68). The reference to a *harem* sits uneasily with the notion of an untainted, idealized woman, and this ambiguity, together with yellow silk, aligns Marie with Rosanette. The systematic obscuring of boundaries between the different females is evidently effected by the principal colours to a significant degree and by colours occurring less frequently to a smaller degree.

Doré, occurring sixty-five times, is the colour of dream and fantasy and the sets are associated with both sacred and profane females. Eight sets have been identified, with eleven isolated examples: *CLOTHING* (16 members, literal and fantasized); *JEWELLERY* (12 members); *DECORATIONS* (11 members, literal, figurative and fantasized); *COINS* (4 members); *LETTERING* (3 members); *LIGHT* (3 members); *GOLDEN HOUSE* (3 members) and *PARTS OF BODY* (2 members).

Things golden are precious and so valorized. As Frédéric prepares the room in the rue Tronchet he attends to the smallest detail and 'il aurait voulu paver la chambre tout en or' (p. 276) in anticipation of Madame Arnoux's coming. The varying modulations of colour playing about Marie are influenced by the type of light behind her. She is figuratively

the source of all light to Frédéric. One detail shows the perceiving source to be unclear, but Frédéric is present: '... comme Madame Arnoux était assise auprès de la fenêtre, un grand rayon, frappant les accroche-cœurs de sa nuque, pénétrait d'un fluide d'or sa peau ambrée' (p. 135). Frédéric's golden fantasies are not debased - even though they confuse the two women - for they suggest vitality rather than death. After Rosanette's ball Frédéric remembers Marie's 'yeux noirs' (p. 128) and Rosanette's 'éperons d'or' (p. 117). The details come together in a masochistic fantasy where punishment is posited as *desirable*; the masculinized Rosanette is disembowelling Frédéric: 'il lui semblait qu'il était attelé près d'Arnoux, au timon d'un fiacre, et que la Maréchale, à califourchon sur lui, l'éventrait avec ses éperons d'or' (p. 129).

VERT occurs thirty-one times and seven sets have been identified, with ten isolated examples: *CLOTHING* (7 members); *FOLIAGE* (3 members); *CARPET* (3 members); *EYES* (2 members); *LEAVES* (2 members, literal and figurative); *WALLS* (2 members, literal and figurative) and *MATERIALS* (2 members).

Greenery is a metaphor and a metonymy of spring and youthfulness. It is appropriate that the mature Madame Arnoux never wears green and that Louise and Rosanette, the younger females, wear it frequently. Rosanette is initially identified by green *MATERIAL*, acting as a screen, and which ironically conceals *faded* beauty, not the kind of bloom associated with Madame Arnoux: 'L'écran de taffetas vert, tiré au bord de la loge, masquait son visage ... C'était une longue personne, de trente ans environ, fanée, ...' (p. 25). Louise wears unflattering *CLOTHING*: 'Elle avait cru coquet de s'habiller tout en vert, couleur qui jurait grossièrement avec le ton de ses cheveux rouges' (p. 345). Her eyes are also

green: '... elle s'était brusquement arrêtée , ... en dardant sur lui ses prunelles, d'un vert-bleu limpide' (p. 90). When she ingenuously confronts Frédéric with a marriage proposal 'Elle lui mit ses deux mains sur les épaules ..., et, dardant contre les siennes ses prunelles vertes d'une humidité presque féroce' (p. 253) and puts the question to him. Rosanette's kinship with the rose is well-established and her green hat acts as a figurative foliage, still emphasizing her vigour: 'et sa figure ressemblait, sous sa capote de soie verte, à une rose épanouie entre ses feuilles' (p. 152).

Flaubert opts not to exploit the negative connotations of *vert* which generate signifieds of death and corruption. He underscores the positive aspect, associating the colour with young women and uses *FOLIAGE* as an adjunct to the symbolism inherent in the flower of love.

Dark colours and black are predominantly linked with Madame Arnoux and to sift through the numerous examples would not benefit this analysis. The central observation to be made is the distinction between essentially dark colours worn by Marie and the lighter shades worn by other, younger women. Black clothing is for the most part used mimetically in *L'Éducation sentimentale* for the *habit noir* was commonplace in nineteenth century France. *Noir* has nonetheless a high incidence with one hundred and three references, second in order of frequency after *rouge*. Thirteen sets have been identified, with sixteen isolated examples: *CLOTHING* (34 members, literal and fantasized); *FACE* with *EYES* as sub-set (11 members, literal and fantasized); *HAIR* (10 members, literal, figurative and fantasized); *CROWDS* (6 members, literal and figurative); *MATERIALS* (6 members); *LIGHT* (3 members); *BUILDINGS* (2 members); *HORSES* (2 members); *SMOKE* (2 members); *FAN* (2 members); *WOOD* (2 members); *WATER* (2 members, figurative) and *EARTH* (2 members, figurative).

An allusive use of *noir* is the impact of Madame Arnoux's erotically-charged black hair and eyes, especially when these indices of sensuality are counterpointed with her white hair at the close of the novel. Frédéric has a predisposition to favour these attributes: "'Cependant", objecta Frédéric, "de longs cheveux noirs, avec de grands yeux noirs ..."' (p. 57). The green of the open rose associated with Rosanette is contrasted with the black crowning glory of Madame Arnoux associated with a closed flower, as though keeping a secret within. Frédéric dreams of her: 'Maintenant, sans doute, elle reposait, tranquille comme une fleur endormie, avec ses beaux cheveux noirs parmi les dentelles de l'oreiller, ...' (p. 76).

It would be an exaggeration and a distortion of the truth to suggest that colour is completely divested of symbolic overtones in *L'Éducation sentimentale*. However, a number of significant patterns have been identified in this chapter, though colour associations are largely muted and Flaubert is often content to exploit traditional associations, without developing private ones to the extent that has been seen in *Madame Bovary*. *Trois Contes* will show a richly allusive use of chromatic patterns, so showing up this novel to be anomalous in Flaubert's fiction. The reason for this was suggested at the opening of the chapter. The central character is effete and a colourless setting would corroborate his inability to make decisions or to behave resolutely. Opportunities seem *elusive* in *L'Éducation sentimentale* and the timely occasion has passed fleetingly by before characters are able to take stock of their loss. The disappointment we feel at the close of the novel is due in part to the structural ordering of colour terms, an ordering which *fails* to produce the effects that other Flaubert texts offer liberally. Arnoux's bitter experience constitutes a manner of self-reflexive commentary; he feels cheated because he can

never have his desired *rouge de cuivre*. The explanation proffered is that "ses couleurs se volatilisaient par la cuisson" (p. 148). Colour is similarly volatile in *L'Éducation sentimentale*, its limited, but subtle, function being to highlight a merging of sacred and profane females.

CHAPTER 5

Trois Contes: Literality, Ambivalence and Deflation

Il me semble que la Prose française peut arriver à une beauté dont on n'a pas l'idée. Ne trouvez-vous pas que nos amis sont peu préoccupés de la Beauté? Et pourtant il n'y a dans le monde que cela d'important!

(Corr., à Tourgueneff, 25 juin 1876).¹

The *Trois Contes* are generally accepted as providing a synthesis of Flaubert's art, method and style and were the last works to be published during his lifetime. Although all three tales were completed within the comparatively short space of sixteen months - between October 1875 and February 1877 - their formal beauty and stylistic perfection demanded the same relentless and persistent effort that produced *Madame Bovary* and *Salambô*. Emotionally, the period was fraught with set-backs for Flaubert. The initial stages of writing sapped him completely, already weakened as he was by financial crisis and the shocking spate of deaths of several of his most intimate friends. His mother had died in 1872 and he felt debilitated by artistic failure, poverty and the elephantine documentation necessary for his unfinished *Bouvard et Pécuchet* on which he was working at the time. It was in this dispirited state of mind that he turned to reworking the legend of *Saint Julien l'Hospitalier* in September 1875 in order to prove whether or not he could 'faire encore une phrase'², which he doubted.

(1) *Correspondance*, Nouvelle édition augmentée, septième série (1873-76), Conard, Paris, 1930, p. 312.

(2) *Ibid.*, p. 267, a letter of October 3rd, 1875 to Mme Roger des Genettes.

However, Flaubert's long literary apprenticeship served him well. The *Correspondance* is testimony to the gruelling planning and writing of the first few pages of the tales; but as he progressed, composition became easier and by the time he had launched seriously into *Hérodiades* he had formed the habit of spending much time and energy, worrying not about structural or stylistic perfection, but about avoiding too overt a resemblance between his last tale and the earlier full-length novel, *Salambô*³. Today, the *Trois Contes* are prized as outstanding examples of supreme artistic rigour and formal compression. A delicate blend of realism and poeticity ensures the structural and thematic unity of the tales and this chapter will show that colour terminology underscores this harmonious *dosage* while simultaneously amplifying the pre-eminence of Beauty and the position of centrality awarded to it by Flaubert.

Un Coeur simple

Cela n'est nullement ironique comme vous le supposez, mais au contraire très sérieux et très triste. Je veux apitoyer, faire pleurer les âmes sensibles, en étant une moi-même.

(*Corr.*, à Mme Roger des Genettes, 19 juin 1876).⁴

This second *conte*, like the first and last, is permeated with common and diametrically opposed Flaubertian themes. There exists the opposition between materiality and spirituality; that between physical decline and spiritual growth. Some common thematic strands include the pathos of

(3) See the *Correspondance*, 31 décembre 1876, op. cit., p. 386.

(4) *Ibid.*, p. 307.

unreciprocated love worked out concurrently with the failure of any satisfactory union between the sexes. In all three tales there is an overriding concern with sainthood and in particular with the accession to saintliness. It is significant that in *Un Coeur simple* colour is muted until the appearance of the exotically-coloured parrot, Loulou, in Part Four. Colour then proliferates and every reference to the bird instantly evokes the four colours *vert*, *bleu*, *rose* and *doré*. Three of these colours (the last three) have been shown consistently to signal fantasy, illusion and the precious in Flaubert, irrespective of whether they come finally to be undermined or not by his mordant irony. This final undermining and concomitant negativizing of colour terms was very much to the fore in *Madame Bovary*. Now, Flaubert is operating in an entirely different mode. In fact, the inverse process to that set in motion in the earlier novel is evident; we have now a shift from positive connotation to supreme valorization and these four key colours, all ultimately negativized in *Madame Bovary*, are in *Un Coeur simple* evoked in fantasy at the very instant when sainthood is achieved. Thus the colour terms bestow an unambiguous positive value-charge upon the appended referent (Loulou) and the process is two-way, for Loulou is a private textual symbol and it imbues the four colour terms with a positive value-charge. The signified precipitated at the end of the tale is the valorized belief in the wholeness of beauty and the intrinsic value of illusion. This is very different from the signifieds precipitated by the colour terms in *Madame Bovary*. The reason for this is that in each case colour terms (and their symbolism) are not divorced from the profound psychological element influencing the stories' ultimate message. Emma Bovary allows the beauty of illusion to be tainted by her awareness of corruption and her associated loss of hope and belief in any ideal. Félicité does not allow this to happen. She never questions

why the order of things should be so that beauty and corruption invariably coexist. This recognition and its graceful acceptance permit her to surmount physical concerns and she is granted an after-life of divine incorruptibility. This cogent meta-commentary is relayed in part by the text's organizational strategy of colour terms. If colour dwindles in *Madame Bovary* as illusion gives way to reality, then the converse of this takes place in *Un Coeur simple*. Colour terms retain their positive value-charge to the end and *bleu*, in particular, highlights the process whereby illusion remains intact, enabling Félicité to complete her passage to saintliness. The chief purveyor of this colour of illusion is the parrot and it is this bird fantasized by Félicité at the moment of spiritual apotheosis which comes to be metaphorically connected with the *vapeur d'azur* which is always in Flaubert the marker of sensual and mystical bliss.⁵

There are fifty-seven colour references in *Un Coeur simple* and this is the only work which breaks the mould in terms of the text's chromatic trend. For the first time in Flaubert there is a high figurative impact associated with *bleu/azur* together with a relatively high frequency of incidence of the colour term. If implicit references to the blue of Loulou are included in the word count, then the colour easily surpasses *noir* - the colour regularly to occur with the highest frequency in Flaubert's texts - and makes *it* the dominant colour. I have identified four sets for *bleu/azur*, the former colour occurring six times, the latter once; *SKY* (2 members); *BIRD* (2 members); *FACE* (1 member); *INCENSE* (1 member) and four references to implicitly blue flowers which may constitute a set. There is one isolated example. Given the obvious impact

(5) All page references to the *Trois Contes* are taken from the Garnier-Flammarion edition with an introduction, notes and bibliographical details by Pierre-Marc de Biasi, Paris, 1986; this reference to blue incense, p. 78.

of colour terminology in *Un Coeur simple* there is a remarkable dearth of critical material dealing with this feature of the tale. Frédéric Schepler states that 'Les intérieurs d'*Un Coeur simple* sont presque toujours sombres et pâles' and adds with regard to the parrot: 'Vivement coloré, il est un signe de vie ...'⁶, which is debatable, I think, since Loulou assumes greatest symbolic significance as a religious icon - and colour terms clinch the nexus between bird and Holy Ghost - only after his *death*. He emerges ultimately as more a symbol of the after-life, a timeless icon of bliss offered to Félicité as a reward for sustaining the eternal beauty of blue illusion. Indeed, Félicité never loses hope and she is possessed of the exceptional gift of being able to compartmentalize her experience. Thus the initial attraction to the parrot is generated by the fact that his origins are exotic, and by metonymic association he is connected with the dead nephew, Victor, adored by Félicité and who succumbed to yellow fever in Havana (p. 67). The affection lavished upon the bird is a logical move, for she loses firstly an *amoureux* in Théodore (p. 47); subsequently a dear relative in Victor and then Virginie dies. To each successive being Félicité devotes herself wholly. It is natural that Loulou should take the place of relative and lover: 'Loulou, dans son isolement, était presque un fils, un amoureux' (p. 70). Marc Bertrand has noted the emotional carousel in which Félicité is implicated: 'Loulou s'imposera d'abord en raison du transfert affectif qu'il suscite'⁷. Another critic who focuses more specifically on colour and light in this tale is Stirling Haig who sees in Flaubert's exploitation of the colour blue a figurative encoding 'whereby Flaubert lends substance to

(6) 'La Mort et la rédemption dans les *Trois Contes* de Flaubert', *Neophilologus*, 56 (1972), pp. 407-416, pp. 412 & 414.

(7) 'Parole et silence dans les *Trois Contes* de Flaubert', *Stanford French Review*, 1 (1977), pp. 191-203, p. 195.

illusion'⁸. I shall refer to his work where appropriate during the course of this section. The main point to bear in mind in determining the impact of colour symbolism in *Un Coeur simple* is the phenomenal impact of implicit references to the four key colours, *rose*, *bleu*, *vert* and *doré* whenever Loulou is evoked. The frequency of these colours is boosted to an astonishing degree when references to *Loulou*, *perroquet* and *oiseau* are included in the colour count. The parrot is referred to fourteen times by his name, sixteen times as *perroquet* and five times as *oiseau*. This last term introduces a lexical link with the Holy Ghost, for He is referred to once as *oiseau* (p. 55) and the avian link will be the first in the several phases leading to total assimilation between Him and the parrot. These implicit references to *bleu* give it an 'instant' frequency of forty-two occurrences. There are two remaining *bleu* references, less obvious than these even, and which are all grist to the symbolic mill. Félicité kisses the parrot's *front* (p. 76) which is known to be blue, for the adjective is twice appended to this referent; and as he rests on his *reposoir* in the final scene of Félicité's death, his 'front bleu' is compared to a 'plaque de lapis' (p. 78), an exotic stone of a bright blue often used as pigment. In total, there are forty-four references to explicit and implicit *bleu*. Whereas in *Madame Bovary* Flaubert creates a dual system of value-charging for *bleu*, resulting in positive and negative signifieds, in *Un Coeur simple* the charge with which the colour becomes invested is positive only. The central character's relationship with the parrot is the generator of this unambiguous symbolic metacommentary. As was the case with *Madame Bovary*, smoke, incense and blue skies are valorized in terms of their

(8) 'The Substance of Illusion in Flaubert's *Un Coeur simple*', *Stanford French Review*, 7, no. 3 (winter 1983), pp. 301-315, p. 305.

kinship with Félicité's sentimental and religious experience. The *SKY* is closely associated with aerial substance and the two references to 'air bleu' have metaphoric links with Virginie's purity and metaphoric links with Félicité's impassibility in the face of death and physical corruption. At the spa of Trouville where Virginie is making a rapid recovery the air is *bleu* (p. 52) and a sense of plenitude is conveyed as the colour reference is the only one of its paragraph and indeed occurs as the final adjectival notation of its paragraph. When Mme Aubain and Félicité come to examine Virginie's personal effects after her death there is once more a strong undercurrent of peace and quietude. The clothing brings Virginie clearly to the forefront of the women's memories, and a detail introduced at this moment, rich in connotation, is more than a simple metonymic digression: 'L'air était chaud et bleu, un merle gazouillait, tout semblait vivre dans une douceur profonde' (p. 66). Félicité enjoys this peacefulness and the chirping of the bird echoes, by contrast, the amalgam of simplistic images passing through her mind during the episode of Virginie's First Communion which is also the first occasion on which Félicité becomes aware of the image of the Holy Ghost on the stained-glass window in church. This image is evoked, at this early stage, as part *oiseau* and it is the *voix* of this quasi-avian entity which bestows added harmony to the church bells in Félicité's mind (p. 55). Both bird references are thus embedded in contexts of first, emotional and second, religious bliss for Félicité. These birds, of course, prefigure the beauty of Loulou and it is *his voix* which becomes all-important to Félicité as the bond between her and parrot strengthens; more important, even, than those church bells: 'Le petit cercle de ses idées se rétrécit encore, et le carillon des cloches, le mugissement des boeufs n'existaient plus. Tous les êtres fonctionnaient avec le silence des fantômes. Un

seul bruit arrivait maintenant à ses oreilles, la voix du perroquet' (p. 70). The structural coherence of *Un Coeur simple* is impressive. Haig highlights how structural links in the story provide a foundation for the paradoxical process whereby illusion is valorized, never to be undercut by the searching and incisive scalpel which is Flaubert's brand of destructive irony. Loulou is the lodestar in this scenario and it is he who puts to the test both the validity and the strength of Félicité's unshakeable faith in the ideal of spiritual beauty.

There are two members in the *BIRD* set which are both synecdoches of Loulou. Stage (d) of the method considered together with variable (d) reveal how the two-way value-charging process operates for referents which denote a textually-established symbol. Initially, Flaubert works with the traditional symbolism inherent in *bleu*, which is a positive symbolism such as we find in the *SKY* set. The semes of an ideal generated by this set come to assume a much greater positive charge retroactively, for the members of this set appear before the introduction of Loulou. The cumulative references to Loulou have the effect of bestowing a private charge (positive) on the colour term which is a *private* value but which corroborates entirely the traditional value yielded by *bleu*. Loulou imbues the colour term with a positive value-charge and the colour imbues Loulou with a positive value-charge which is at first a traditional charge, but is eventually superseded by a more potent, private charge as references to the parrot proliferate. Although the yield for the *SKY* is significantly weaker than that for *BIRD*, globally and in the final analysis the positive charge permeates all of those sets which are spatially contiguous with either Félicité or Loulou. This two-way exchange of figurative nourishment is enacted literally in the text in a slightly different manner, but one which nevertheless implicates a dual value-charging pattern of colour terminology. Félicité's appropriation of

sentimental, emotional and religious experience is effected primarily via different kinds of sensual stimuli. She is sensitive to sound, dazzling light and, in particular, colour. The episode of the Colleville fair with its dazzling lights and proleptic icons is to be set against the final religious procession with its dazzle and array of bright lights, crosses and delicate materials. The two median and pivotal episodes link religious ecstasy with a sensory appropriation of experience. At Virginie's first communion Félicité is overcome by the figurative dazzle of religious knowledge as she reels before the infinite altruism displayed by various biblical figures (p. 54). In an attempt to give precision to the concept of Christ, Félicité conjures up an amalgam of popularized images and recognizes that the Holy Spirit is composed of *oiseau*, *feu* and *souffle* and that sometimes He is a 'lumière qui voltige la nuit aux bords des marécages' (p. 55). The conscious comparison of Loulou and Holy Spirit is not formulated until after the parrot's death when this image of the Holy Spirit depicted on the stained-glass in the Saint-Michel church is overridden by the Epinal print which Félicité purchases for her bedroom-cum-museum. The picture figures the Baptism of Christ and the *BIRD* shape occasions the assimilation of Him with Loulou in Félicité's mind: 'Avec ses ailes de pourpre et son corps d'émeraude, c'était vraiment le portrait de Loulou' (p. 73). The *BIRD* or *oiseau* furnishes a flawless textual glide from parrot to Holy Ghost and it is in Félicité's bedroom that a two-way exchange of value-charging begins to operate. The Epinal print is hung on the wall in a particular position so that she may embrace both it, and the by this time stuffed, parrot in one glance: 'Ils s'associèrent dans sa pensée, le perroquet se trouvant sanctifié par ce rapport avec le Saint-Esprit, qui devenait plus vivant à ses yeux et intelligible' (p. 73). Although *bleu* does not appear in the picture, the other two colours are a

deeper, ennobled and more precious shade of the *rose* and *vert* which are the colours of Loulou's variegated plumage. The religious value attached to the picture valorizes the parrot in Félicité's eyes and the parrot, in its turn, gives to the image an elevated status and this valorization is effected at least partly via Loulou's *bleu* head. The aggrandizement of the bird escalates until Félicité develops the habit of praying to it: 'elle ... contracta l'habitude idolâtre de dire ses oraisons agenouillée devant le perroquet' (p. 75). This inflation is carried over to the final scene where Félicité 'crut voir, dans les cieux entrouverts, un perroquet gigantesque, planant au-dessus de sa tête' (p. 78). The image is a figment of the imagination since Félicité is blind by this time and the size and implicit fantastical colouring of the animal make it a brother of Emma Bovary's fantasized 'grand oiseau au plumage rose' (p. 41). If Emma's bird is ironized, then this is because Flaubert is reproaching her for her excessive expectations. Félicité, by contrast, has no expectations and knows that to live fully one must accept death as an integral part of the process of living. The parrot's degeneration does not disgust her and prior to her death she plants a kiss on his 'front bleu' (p. 76). Félicité cannot see this decay, but the crucial point is that she never ceases to believe in her ideal and this is the logic underlying the positive signified yielded by the *BIRD* set. There is a moment in her life, however, when she can see the corruption which sets in after death and she does not balk at the aspect, rather comes into contact with this degradation regardless and once more by means of a kiss. Félicité is holding vigil over Virginie's corpse: 'A la fin de la première veille, elle remarqua que la figure avait jauni, les lèvres bleuèrent, le nez se pinçait, les yeux s'enfonçaient. Elle les baisa plusieurs fois' (p. 63). The lips themselves are not touched but the *FACE* is. The mimetic detail

of the cold blue of death together with the gesture of a kiss short-circuits the narrative and points directly to the scene of Loulou's corruption. The final rising of the 'vapeur d'azur' (p. 78) in Félicité's room is akin to the *INCENSE* in *Madame Bovary* and she inhales it with a 'sensualité mystique' (p. 78) in the same way that Emma had done. The rising of the blue *INCENSE* acts as metaphoric backcloth to the bliss of Félicité and it is this notation of valorized *bleu* which cements the colour's association with spirituality. The counterpart to this detail is found in *Saint Julien* where *bleu* is once again the last colour to be evoked and is seen to qualify the Heaven towards which Julien's soul is ascending (p. 108).

In conclusion, it could be said that the four sets established for *bleu* all yield a positive and privately-established signified of spiritual bliss, a signified which is yielded by the symbolism of blue in all of Flaubert's works. *Un Coeur simple* differs, however, in that there is *no tension* generated between sets because the yields for each are similar. This is the first time that Flaubert has refrained from engaging in a dual system of signification for *bleu* and the reason for this is his intention to avoid irony. As Stirling Haig concludes, 'Nowhere in his work has Flaubert so forthrightly emphasized the holy nature of illusion, its simultaneous powers of preservation and deliverance'⁹.

Bleu is matchless in terms of its *frequency* and *impact in context* in *Un Coeur simple*; other colours, however, do generate some compelling figurative effects. Blue is not the only colour with which Loulou is linked and the nexus between parrot and Holy Ghost is in fact consolidated

(9) Art. cit., p. 313.

by the colours *vert/d'émeraude* and *rose/pourpre*. The colour *rose* was identified as a key dream colour in *Madame Bovary*; in *L'Éducation sentimentale* it acquires sensual connotations by metonymic contamination with the heavily semanticized name, *Rosanette*. In *Un Coeur simple* it occurs four times, and three sets have been identified; *FACE* (2 members); *BIRD* (1 member); *MARBLE* (1 member); the flowers - roses - appear twice in Part Five and it is the second reference to the whole of the flower, which is also metonymically linked with *Loulou*, which set in context releases a privately-established value bearing on the ideal of spiritual bliss: 'Loulou, caché sous des roses, ne laissait voir que son front bleu, pareil à une plaque de lapis' (p. 78). The single reference to Victor's 'joues roses' translates the health and vitality of one accustomed to outdoor life and the usage is therefore mimetic: 'Il arrivait le dimanche après la messe, les joues roses, la poitrine nue, et sentant l'odeur de la campagne qu'il avait traversée' (p. 57). The remaining member of the *FACE* set is woven into a fabric of privately-established allusiveness by Flaubert. The structural unity of the tale ensures that the reference to *Félicité's* 'paupières roses' (p. 61) functions in such a way as to generate an association between religiosity, ecstasy and death. On learning of her nephew's death, *Félicité's* reaction is to sink into a chair, whereupon she 'ferma ses paupières, qui devinrent roses tout à coup' (p. 61). References to *paupières* are highly suggestive and are not unrelated, in terms of the positive signified their value-charging releases, to references to the necessarily highlighted concept of *coeur* and its metonymic link with blood-red or even with the rose with which a *FACE* may be suffused by its healthy functioning. The *coeur* - metonymy par excellence of the tale - is equally a metaphor of goodness. It is significant that *Félicité* should develop a deeper understanding of

compassion concurrently with a deeper religious sense and following Virginie's death, both she and her mistress are united in common grief: 'Félicité ..., ... et la chérit avec un dévouement bestial et une vénération religieuse.

'La bonté de son coeur se développa' (p. 66). The metaphoric significance of a heart's symbolism is textually **highlighted** by the reference to it, and goodness, standing in a separate paragraph. There was an earlier occasion when Félicité felt at one with Virginie; the episode deals with the first communion: '... et elle était elle-même cette enfant; sa figure devenait la sienne, sa robe l'habillait, son coeur lui battait dans la poitrine; au moment d'ouvrir la bouche, en fermant les paupières, elle manqua s'évanouir' (p. 56). The religious swoon points unequivocally to the loss of consciousness, prior to death, which Félicité experiences as she inhales the 'vapeur d'azur' on the last page of the tale (p. 78). Closing of the *paupières* is syntagmatically counterpoised with a beating of the *coeur*. There are in fact five references to *coeur* in *Un Coeur simple*, three figurative and two literal hearts. The reference to the literal heart above finds its correlate in the death scene where the second literal heart reference appears: 'Les mouvements de son coeur se ralentirent un à un, ...' (p. 78), and prior to this detail, it is stated that Félicité had closed her *paupières*, a notation which generates greater connotative value if this part of the *FACE* is taken to be implicitly rose. Death in this tale is an exceptionally beautiful experience and although religious sentimentality is apparent in the depiction of Emma Bovary's death, there the similarities end. Félicité's exit from life is almost effortless and whereas the former is tormented by the strains of the *Aveugle's* song, Félicité is unable to hear anything - being deaf - but is completely absorbed in a fragile and

short-lived life of the imagination, a faculty which as the source of all creativity permits her to fantasize the image of Loulou with his implicitly pink wing tips. It is this final reference to the idolized parrot with his gaudy and *ideal* colouring which explains how the privately-established value-charging for rose so successfully integrates senses of death with senses of beauty and spiritual exhilaration. Of course, the bird disseminates a positive charge all the way through the last two parts of the text, but it is this final symbolic explosion which, to a degree, works retroactively and which consolidates the compelling textual nexus between Félicité's death-cum-accession to saintliness and the *objective* beauty perceived in such a departure from life.

As was the case with *bleu*, references to the implicit pink of Loulou's wing tips is critical in determining the symbolic impact the colour comes to assume. The wings are once stated to be *rose* (p. 67) and the remaining thirty-five references to the parrot boost the incidence of the colour term to thirty-six; in addition to these references, one may include the three references to Loulou's wings which, of course, are implicitly *rose* although no colour term is appended¹⁰. The richly semanticized referent, *ailes*, is picked up in the tale's religious symbolism. Félicité buys the Epinal print figuring the Baptism of Christ because in her view it 'avait quelque chose du perroquet' (p. 73). The wings of Christ are not *rose*, however, but *pourpre*, a colour which is traditionally linked with religious symbolism. The picture is thereby invested with rich, dense and opulent tonalities, a more glamorous version of Loulou's comparatively muted wing colour. Strategic references to *ailes* ensure that *pourpre* is more closely developed in relation to *rose* than it is to *rouge*, which breaks with

(10) See pages 68, 70 & 76.

Flaubert's normal pattern of chromatic systematization. This would suggest that the privately-established colour of dream and fantasy fuses imperceptibly for Félicité with the colour of conventional and symbolic religious iconography. Félicité's religious knowledge and experience is an experience of bliss and dream which is never devalorized or undercut. This is the reason for the positive signified released by the aggregate behaviour of the sets established for *rose*. As I noted earlier, the process whereby referent bestows a charge upon a colour term and vice versa is a process which is itself metaphorized in a unique manner in Félicité's appropriation of reality. The spatial contiguity of parrot and Holy Ghost perpetuates the symbolism of a symbiotic union where a rite of sanctification functions limitlessly. Félicité's belief in an ideal is thus forever safeguarded in an irrepressible, self-preservatory consecration process. This ideal is not debased as the narrative moves towards its climax. Shortly after the acquisition of the parrot Félicité comes more and more to rely upon it for emotional fulfilment and it is the *colour of the BIRD's wings*, rather than any other part of its colourful body, which is *highlighted* as symbol of spiritual plenitude. For a brief moment parrot and Félicité are conjoined in a way which connotes the union of lovers and which foreshadows in a more oblique fashion the union of parrot and Holy Ghost which is of paramount significance to the tale's colour symbolism: 'Il escaladait ses doigts, ... se cramponnait à son fichu; et, comme elle penchait son front en branlant la tête à la manière des nourrices, les grandes ailes du bonnet et les ailes de l'oiseau frémissaient ensemble' (p. 70). The positive symbolic investment Loulou acquires whilst Félicité is in possession of her faculties protects against any devalorization once she loses both sight and hearing. The rotting parrot

has a *broken wing* (p. 76) but the veneration she displays is undiminished, borne out by the sacrosanct kiss planted on Loulou's 'front bleu' (p. 76).

Raymonde Debray-Genette has noted that the text of *Un Coeur simple* is subtended by a series of generative matrices which yield figurative values by metaphorical and metonymical relations.¹¹ We have already seen this process of transferred affection and adoration to be crucial to the amount of figurative charge acquired by the colours 'shared' by Loulou and the Holy Ghost. *Rose* is on one occasion associated with the dead Virginie, the daughter of Mme Aubain and idolized by Félicité, and the colour serves to underline a predominantly traditional association of the colour with sentimentality. Virginie's tombstone is pretty and ornate but simple: 'C'était une petite colonne de marbre rose, avec une dalle dans le bas, et des chaînes autour enfermant un jardinet' (p. 65). The delicate beauty of the tribute is an appropriate epitaph to one whose simplicity, purity and beauty had so impressed themselves upon Félicité during the former's lifetime. The detail also stands in marked contrast with the dull 'marbre jaune' (p. 44) of Mme Aubain's mantelpiece which is seen in the expositional scene. One can never be categorical when attributing either private or conventional signification to Flaubert's colour terms. A suggestive mixture of the two is standard and the reference to the conventional senses of beauty, sentimentality and innocence released by *rose* with regard to Virginie break free from their purely denotative moorings to connote a certain *idealized* vision of the girl. This is in part due to the affection Félicité shows both the girl and Loulou; the parrot acquires an ever-increasing idealized status as the text progresses and this works *retroactively* to bestow a positive signified of ideality on this earlier

(11) See 'Les Figures du récit dans *Un Coeur simple*', *Poétique*, I, no. 3 (1970), pp. 348-364.

reference to the girl's grave. The text forges compelling links between the girl and the parrot in a lexical way, too. Virginie is systematically linked with myriad flowers, in particular with the implicitly blue flowers which are violets. She is presented with a bouquet of these by Félicité prior to her departure for boarding-school (p. 56) and this will be the last time Félicité sees her alive. The flowers are proleptic in two ways which differ in degree. The pink tombstone is surrounded by flowers, tended lovingly by Félicité. The detail which reiterates the *rose/ideal* equation, however, is the reference to a similar bunch of violets surrounding the stuffed Loulou and which are observed prior to Félicité's own death (p. 78). From the pink grave surrounded by violets - Flaubert's *bleu* and rose of ideality operate concurrently - there is a shift to the 'monceau de couleurs' (p. 78) associated with Loulou, and a 'couronne de violettes'. The *couronne* is woven into the fabric of the text's religious symbolism, for the 'couronnes blanches' (p. 55) of purity were worn by the virgin girls at first communion, one of whom was Virginie.

Doré as the colour of the precious is also the colour of dream and the promise of bliss in *Un Coeur simple*, since it is the colour of Loulou's throat. The colour has a remarkably high incidence and ranks fourth in the chromatic hierarchy with five references. Implicit golds boost the number of references to forty. Loulou's *gorge* is the only part of his colourful body which is referred to just once (p. 67). The most obvious set to establish for *d'or/doré* is *BIRD*, with one member. The remaining four references do not lend themselves to paradigmatic division such as this, but a noteworthy point is that the four appended referents are in some manner linked with religious icons and so become invested with a positive value-charge. The *Agneau d'or* hostel at Trouville is subtly

linked, by a process of textual metonymy, with Félicité's sentimental religiosity. This is the dwelling where Virginie is to recover her health (p. 52), and some three pages later it is made known that Félicité loves all *agneaux* because of her adoration for the Lamb of God (p. 55) - yet another metonymical 'transfert affectif' such as the ones Marc Bertrand identifies. A few lines further down the *Agnus Dei* is sung by the congregation in the church (p. 55) and it is this skilful linking of the religious with gold and the precious - effected via an ostensibly neutral metonymic digression of a simple hostel - which very early in the narrative establishes a valorized signified for *doré*, to become more pronounced upon the introduction of Loulou who will literally *be substituted for* (golden) icons. Subtle gold references are more pervasive than is at first apparent and Stirling Haig notes that 'touches of gold are never absent, and range from the name of the inn, *L'Agneau d'or* and the gilded nut the stuffed Loulou cockily grasps in his beak, to phonetic name plays such as Théodore and Victor'¹². Immediately before the Eucharist, the priest lays his 'grand soleil d'or' on a piece of lace (p. 78) and the scene echoes that in which Félicité's initial sentimental experience unfolded at the Colleville fair with 'les lumières dans les arbres, la bigarrure des costumes, les dentelles, les croix d'or, ...' (p. 45). The diffuse glare and noise and general psychedelic features of the fair proleptically point to Loulou's motley plumage, his fluttering and distinctive voice, all of which will eventually transform him into a sentimentalized symbol of religious adoration. Loulou is on one other occasion directly linked with *doré*. On his return from the taxidermist's the parrot is seen mounted on a mahogany base and nibbling a 'noix, que l'empailleur par amour du grandiose avait dorée' (p. 72). The golden nut has wider implications than mere show for

(12) 'The Substance of Illusion', p. 305.

Félicité. It is appropriate that she should genuflect before a gilded object; the Lamb of God is normally gilded as an object of worship in churches.

There are three references to *vert* and one to *émeraude* in *Un Coeur simple* and this is the last of the four colours to be implicated in a metaphorical valorizing process by the parrot/Christ correlation. The representation of Christ on the Epinal print triggers the link in Félicité's mind between it and Loulou and it is clear that such a comparison serves to aggrandize the parrot: 'Avec ses ailes de pourpre et son corps d'émeraude, c'était vraiment le portrait de Loulou' (p. 73). Haig notes the following concerning this elevation of colour diction: 'The ennobling vocabulary is the first lexical step in a paradoxical step whereby Flaubert lends substance to illusion. This process is accretive, a paradigmatic thickening or metaphoric layering and substitution. In its accumulation, it corresponds to the enrichment characterizing Félicité's existence: assimilation, not dissipation; assumption, not abjection'¹³. One set has been identified for *vert*: *BIRD* (3 members), and an isolated *guirlandes*.

As with most works of fiction which purport to reproduce the illusion of reality, a text containing details of the external world will include a great many references to things green. It can be adduced from a Normandy setting that there are many implicit greens in the text - fields, meadows, leaves, trees, grass and literally dozens of different types of flower. This having been said, the symbolic impact of *vert* is generated exclusively by the *BIRD* set. Loulou's *fluttering* motion reinforces his

(13) 'The Substance of Illusion', p. 305.

kinship with the Holy Ghost as His being is experienced by Félicité. During Loulou's temporary fugue, she believes she can see him in the form of 'quelque chose de vert qui voltigeait' (p. 69). The detail establishes the greater part of Loulou to be green. Félicité is mistaken, but the key point is that the motion of the object - and *voltiger* is the significant structural link - is one which Félicité had previously associated with the *Saint-Esprit*, and the crucial lexical linking image had a syntagmatic relationship with *light*: 'C'est peut-être sa lumière qui voltige la nuit aux bords des marécages, ...' (p. 55).

In contrast with the far-reaching figurative sweep of the four colours associated with the parrot, there is a preponderantly mimetic colour usage associated with the bulk of those colour terms having less sensorial appeal. *Noir* and *blanc* figure with a substantial frequency of incidence in all Flaubert's works, yet symbolic impact is for the main part muted or purely conventional. In *Un Coeur simple*, *noir* has the highest frequency with seven references. Two sets have been identified and three isolated examples: *CLOTHING* (2 members); *INTERIOR* (2 members). The first pages of the tale exploit *noir* to underscore the authenticity of the referent. The narrator selects a series of dark or non-committal shades in an attempt to show up the static, quaint and musty world that is Mme Aubain's home. The heavy wooden furniture in the room is implicitly dark-coloured - *acajou* -, or is specified as such: 'Ensuite un corridor menait à un cabinet d'étude; des livres et des paperasses garnissaient les rayons d'une bibliothèque entourant de ses trois côtés un large bureau de bois noir' (p. 44). As the traditional colour of mourning, black *CLOTHING* is worn by people at Virginia's funeral: '... les femmes, couvertes de mantes noires' (p. 64). Despite the fact that the colour is

developed along traditional lines, there is a privately-established signified yielded by *INTERIOR* insofar as its two members are metonymically associated with the ageing Mme Aubain. In addition to the above reference to her lived-in dowdy room, the 'murailles noires' (p. 51) of the farmhouse at Toucques also belong to her. The dwelling is characterized by its darkness, rot and dustiness - the worm-eaten ceiling beams proleptically underline the various processes of decay which will be seen to destroy both Virginie's plush hat ('tout mangé de vermine' (p. 66)) and the stuffed Loulou ('les vers le dévoraient' (p. 76)).

Blanc, with five references, is exploited in a similar way to *noir*. Flaubert consolidates the traditional signified of innocence and purity by developing the colour with special regard to Virginie, a semanticized name connoting the white of purity and the innocence of the Virgin Mary. I have identified two sets, with one isolated example: *CLOTHING* (2 members); *INTERIOR* (2 members). Flaubert capitalizes on the mimetic detail of fog turning the windows in the Lisieux convent white by making it the objective correlative of Virginie's innocence. The colour at once complements the dead girl's namesake and generates a connotative web of signification bearing on the traditional white of the cold of death: 'Trois chandeliers sur la commode faisaient des taches rouges, et le brouillard blanchissait les fenêtres' (p. 63). John Fletcher makes this comment about the detail: '... the whiteness of the fog is quite acceptable as an image of Virginie's innocence nipped in the bud'¹⁴. The *couronnes* as conventional symbol of purity have been discussed and the second member of *CLOTHING*, the white tie worn by Bourais, is a mimetic detail but one which comments on the man's

(14) See John Fletcher's *A Critical Commentary on Flaubert's 'Trois Contes'*, Macmillan, St. Martin's Press, New York, 1968, pp. 48-9.

socio-economic position; in nineteenth century French society, the white tie in particular was the favoured touch of the *parvenu* or the affluent dandy. Bourais, as a former solicitor, is certainly wealthy and respected for his erudition (p. 48).

Devoid of any of the romantic connotations which *pâle* assumed in both *Madame Bovary* and *L'Éducation sentimentale*, the colour occurs just three times in *Un Coeur simple* and two sets can be identified, both of which precipitate a negative signified. *INTERIOR* (1 member) generates a signified of dreariness; *CURTAINS* (1 member) yields a signified which becomes imbued with negative connotations by metonymic relation with the corpse of Virginie. The hangings around her are 'moins pâles que sa figure' (p. 63) and Flaubert is reiterating the pallor of death. The isolated example of Victor's ship disappearing on the horizon suggests a fading away or a receding of Félicité's idealized figure; one more link in her emotional chain has been broken, never to be mended: 'La voile avait tourné, on ne vit plus personne; - et, sur la mer argentée par la lune, il faisait une tache noire qui pâlisait toujours, s'enfonça, disparut' (p. 58).

There are four references to *rouge*, two to *sang* and one to *ponceau*; the single reference to the saturated *pourpre* was discussed under *rose*. Three sets have been identified: *BLOOD* (2 members); *PARTS OF BODY* (2 members); *CLOTHING* (1 member) and two isolated examples. The two references to blood are connected with Félicité. In the winter of 1837 as she takes Loulou to be stuffed, she inadvertently obstructs the path of a mail coach and the driver reprimands her with a whiplash: 'Elle sentit une brûlure à la joue droite; ses mains qu'elle y porta étaient rouges. Le sang coulait' (p. 71). The second reference occurs when she contracts a similar dry cough to the one Mme Aubain had, and which is a symptom of

pneumonia: 'Après Pâques, elle cracha du sang' (p. 75). Whereas in *Madame Bovary* blood references were sometimes an *index* of vitality, sensuality or emotional states, in this tale they are exploited only in connection with injury or illness. The *CLOTHING* set for *rouge*, however, is exploited in much the same way as it was in *Madame Bovary*. Red garments are worn, typically, by the poorer classes. Félicité has a 'jupon rouge' (p. 44) which is possibly her only petticoat, for she wears it 'En toute saison'.

Rouge has grown up into the colour of church decor and various religious accessories due to the fact that red was the colour of the blood shed by Christ on the cross. Flaubert exploits conventional religious symbolism for *rouge* as he had done for *noir*. During Corpus Christi, the parish priest bears the Blessed Sacrament which is kept 'sous un dais de velours ponceau' (p. 77). The red material is sumptuous and in its shade is akin to the *pourpre* of Christ's wings on the print; and in this tale it is metaphorically and metonymically associated with the blood of Christ.

There are three references to *jaune* and two sets have been identified: *INTERIOR* (2 members) and *FACE* (1 member). Flaubert is working along traditional lines in his elaboration of the *FACE* and decay and death have been associated with yellow - in its conventional treatment - from the early writings onward. Virginie's face turns from pale to yellow as her corpse stiffens and assumes the waxen hue of death: 'A la fin de la première veille, elle remarqua que la figure avait jauni, les lèvres bleurent, le nez se pinçait, les yeux s'enfonçaient' (p. 53). The *INTERIOR* is that of Mme Aubain and conveys a lacklustre, faded decor. The 'marbre jaune' (p. 44) suggests ageing and the later 'carrés jaunes' (p. 74) which are

left on the walls of her home after her death are due to the removal of her old paintings by her son.

It will become more evident as the remaining two sections dealing with the other *contes* are completed that the key to the symbolism of these stories is the question of the accession to saintliness and how one achieves this holy status. *Bleu* contributes significantly to the overall positive image which is constructed around Félicité's vision of ideality and Flaubert's endorsement of the viability of her illusions in a crumbling world. The implied author's narrative structures link religion with the positivity of illusion in a particularly effective way. For the first time in Flaubert's work, both *frequency* and *impact* of the colour term function co-terminously to generate a privately-established signified of the beauty of aspiration and the heavenly rewards awaiting the meek and those who do not question the validity of belief in illusion. This is one of the four central colours incorporated in the parrot and the most far-reaching symbolic effects are those generated by qualities or objects which are either metaphorically or metonymically associated with him. Private textual encoding is on the whole confined to these four colours. Colour terms must contribute in some way to releasing the deep-structure signification of a text and it is this accession to sainthood, perceived as intrinsically beautiful, which engenders the positive value-charging process, and which, once the aggregate behaviour of the different sets has been analyzed, precipitates a positive signified. The prevalently mimetic usage of *noir* and *blanc* becomes in *Saint Julien* - chronologically the first tale to be composed - a richly allusive usage which underlines the symbolic male/female boundaries.

La Légende de Saint Julien l'Hospitalier

Elle était très blanche, un peu fière et sérieuse. Les cornes de son hennin frôlaient le linteau des portes, la queue de sa robe de drap traînait de trois pas derrière elle.

(*Saint Julien l'Hospitalier*, p. 80)¹⁵.

Saint Julien has a classical symmetry which makes it an ideal candidate for a structural analysis of its colour terms. It is a highly complex tale which posits various associations between savagery, eroticism, religion and death. Like *Un Coeur simple*, this tale treats the theme of sainthood but this time the narrative is focussing on a *known* Saint, Julien, who according to legend was a brutal hunter, a slayer of a stag which made a baleful prediction, later averred in Julien's killing of both his parents. Julien finally did penance with his wife and became a saint¹⁶. Apart from one or two minor alterations, Flaubert's text replicates this story of Saint Julien as it is found in *La Légende dorée*. It is possible that this legend was one of Flaubert's sources¹⁷, though there has been much critical debate about this. There is a great deal of perceptive criticism on *Saint Julien*, with interpretations ranging from the purely Freudian/psychocritical¹⁸ to the self-reflexive¹⁹. I find I am in agreement with much of this body of work insofar as it is confirmed by a close

(15) The edition referred to is the same Garnier-Flammarion, Paris, 1986.

(16) This is the story as presented by Jacobus de Voragine in *The Golden Legend*, translated and adapted from the Latin by G. Ryan and H. Ripperger, Longmans, Green & Co. Inc., 1969, pp. 128-133.

(17) Flaubert had read it. See *Corr.*, op. cit. (1873-76), p. 265.

(18) See W. J. Berg, M. Grimaud & G. Moskos, *Saint/Oedipus: Psychocritical Approaches to Flaubert's Art*, Cornell University Press, 1982.

(19) See Shoshana Felman's 'Flaubert's Signature: The Legend of Saint Julien the Hospitable', in *Flaubert and Postmodernism*, ed. Schor & Majewski, University of Nebraska Press, Lincoln & London, pp. 46-75.

textual reading, but there are, however, certain areas where the arguments proffered fall down; they are not watertight, nor would it be appropriate for them to be so. One point must not be overlooked when appraising *Saint Julien* and that is one should not expect to find some magical hermeneutic key which will miraculously open the door to a flawless or perfect interpretation. My argument in this section will corroborate what I have suggested and shown in previous sections, namely that Flaubert is a difficult writer and that he purposefully engages in opacification. My analysis of the colour terminology in *Saint Julien* will point up how Flaubert's opacification helps to bring out the complex psychological motivations which impel Julien to shift from savagery to saintliness. The fact that Julien must brutally murder his parents before he can become a saint is one of the text's givens and this is a paradox which can in part be elucidated by the strategic positioning of colour terms.

The erotic undertow in *Saint Julien* is everywhere present, yet never made explicit until the final scene of beatific vision and the ascension to Heaven. Julien enacts a process of sin and expiation, which is, like a Classical Tragedy, staked out in *three*²⁰ divisions; from the murder of the mouse there is a move to the incremental bloodthirst culminating in the killing of the parents to, finally, union with the leper as Julien is absolved. The hyperreality of the sexual, magical or dream experience is *highlighted* in the tale and all three experiences are interrelated. Colour terms serve to obliterate realistic spatio-temporal boundaries and to replace them with a newly-created *psycho-sexual space* which is not subject to any realistic constraints. This sexual space is the locus of Julien's pilgrimage to total humility and self-abnegation,

(20) See W. J. Berg, op. cit., p. 107.

from wanton bloodlust to the protection of others who are defenceless, innocent or vulnerable. As I have shown, so diverse are the critical readings of *Saint Julien* that it is difficult to develop a detached overview of the central signification emanating from the text itself. What most commentators have noted, however, is that animals are substitutes for people in the story's figurative scheme²¹. B. F. Bart refers to the famous 'monkey dream'²² which Flaubert had in 1845 and which is interpreted as Flaubert's own struggle to come to terms with his animality. There is a series of similarities between the episodes of the dream and key episodes in *Saint Julien*. Initially, the monkeys are *distant* and this is seen as Flaubert's 'taking cognizance of the existence of his animality'²³; the monkeys then encroach on Flaubert's territory. He then injures a single monkey in the shoulder, whereupon it howls with pain. Bart sees this as Flaubert's rejection of his sexuality. Finally, at the exhortation of his mother, he is made to recognize that the monkey is a 'brother' and should be loved as such. This is the last step, and represents Flaubert's acceptance of his animal nature. What I shall show is that *Saint Julien* is an allegorical playing out of this scenario, where the murder of the parents represents a rejection of sexuality (Julien's) and the union with the leper represents acceptance of sexuality. The text is not quite as simplistic as this. There are other developments which the text bears out. It appears that by the end of the tale Julien has also come to terms with the conflictual nature of his sexuality and has accepted that both masculine *and* feminine traits are central to his identity.

(21) See, for example, Jane E. Marston's 'Narration as Subject in Flaubert's *Saint Julien L'Hospitalier*', *Nineteenth Century French Studies*, 14, nos. 3 & 4 (spring/summer 1986), pp. 341-345.

(22) 'Psyche into Myth: Humanity and Animality in Flaubert's *Saint Julien*', *Kentucky Romance Quarterly*, 20 (1973), pp. 317-41.

(23) *Ibid.*, p. 319.

There are fifty-four colour terms in *Saint Julien*, a figure comparable with *Un Coeur simple* or *Hérodias*; but what is atypical about this tale is the extraordinary frequency of *noir* and *blanc* - occurring eleven and fifteen times respectively - and their symbolic function in a system of diametrical oppositions which pertain, in particular, to sexual opposites. For reasons which will soon become clear I shall investigate the figurative usage of both these colour terms together. *Noir* enables just two sets to be established: *ANIMALS* (6 members); *EYES* (1 member) and four isolated examples. Five sets can be identified for *blanc*: *ANIMALS* (4 members); *FACE / BEARD* (5 members); *LIGHT* (2 members); *WINGS* (2 members, figurative); *CONSTRUCTIONS* (1 member) and one isolated example. The colours *noir* and *blanc* serve Flaubert to concretize a common thematic element, namely that sexual oppositions are far from being *absolute* oppositions. Although a reversal of sexual roles is not a feature of *Saint Julien*, the imbibing of sexual stereotypes, both male and female, as a direct result of the parent's indoctrination, is a theme; and the bisexual trait is clearly evinced by Julien in that final embrace with the leper. Shoshana Felman identifies clear-cut sexual oppositions in *Saint Julien*, translated by the dual system of signification yielded by *noir* and *blanc*: 'Thus the mother ... is repeatedly associated with the signifier of the colour white. The father, on the other hand, is symbolically associated with the signifier black'²⁴. Flaubert, characteristically, *opacifies* these oppositions. Nor does the blurring end at this; what he also does is to *opacify the demarcations between human and animal*, with the result that animality is a necessary part of humanity and this latter theme is equally conveyed via the metaphorical signification of black and white.

(24) See 'Flaubert's Signature', p. 53.

The *FACE* set yields some fascinating results for *blanc*. The initial reference to Julien's mother as possessing a white *FACE* establishes an early link between this colour and the female: 'Elle était très blanche' (p. 80). The whiteness is reiterated prior to her murder. Now an old woman, she still has 'tous ses cheveux' (p. 96), a referent which works retroactively to establish *it* as white. When Julien inspects the corpses by the light of his lamp to realize the full horror of his act, it is seen that the mother's 'cheveux blancs masquaient une partie de la figure' (p. 101). It is by raising his mother's *bandeaux* that Julien is able to identify his mother and the previous reference which functions retroactively is again echoed, for the mother's *bandeaux* are implicitly white, too: '... les bandeaux fins, pareils à des plaques de neige, pendaient jusqu'au bas de ses joues' (p. 96). Thus implicit, as well as explicit, whites are closely connected with the mother, especially with her *FACE*. This allusive network might be termed a typically *private* network of symbolic signification. Potential ambivalence insinuates itself as white comes to be associated during the course of the narrative with the *male*. Even this typical equivocation, however, is itself ambiguous. Could it be that in connection with the male figures in the text Flaubert is exploiting a purely mimetic code of colour symbolism? So subtle is the author's symbolic play that this question cannot be answered. On the one hand there is an overt collapsing of sexual oppositions if the colour *blanc* is accepted as functioning *privately* with regard to both male and female; on the other hand there is no such unequivocal an opposition if *blanc*, in connection with the male, and in particular with the male *FACE*, is understood as operating *mimetically*, underscoring semes of old age. After all, the theme of old age is central to the symbolic playing out of Julien's

destiny²⁵. Julien's decision to devote his life to the service of others follows a harrowing experience. In a Narcissus-like posture Julien catches his own reflection in a fountain and perceives 'en face de lui un vieillard tout décharné, à barbe blanche et d'un aspect si lamentable qu'il lui fut impossible de retenir ses pleurs' (p. 103). He believes the image to be that of his old father and this detail works retroactively to establish the father as possessing a white attribute of the *FACE*. The actual reference to the 'barbe blanche' endows Julien with figurative chromatic traits which *always in a private symbolic system* are part and parcel of femaleness. If the mimetic reading is accepted as being purely referential - a definite minefield in any evaluation of Flaubert's textual detailing - then no tension is generated between sexual opposites. Arguably, the symbolic dimension is *magnified* by this very uncertainty, generating even more significant and more subtly suggested figurative underminings of sexual differences. Ultimately, in default of explicit statements or at best veiled symbolic allusions which *form a consistent pattern*, the individual reader must interpret *Saint Julien* according to his own values. The reference to Julien's reflection highlights the importance of *BEARDS*. Flaubert increases indeterminacy, and so figurative potential, by various plays on words. The *barbe* occurs six times, twice with an appended *blanche*. It may be inferred from the remaining four references, however, that they, too, are indeed white; whiteness is a feature of old age - and this is even reaffirmed with the references to Julien's mother's white hair - and the figures possessing a white *barbe*, all male, are characterized by a common wisdom, imposing stature, experience and superior knowledge, qualities associated primarily with *old age*. The signified itself is a male attribute but the *feminine gender* of the signifier must have

(25) The noun *vieillard* occurs five times and the adjectives *vieux/vieil* nine times in the text. The feminine *vieille* occurs only three times.

sensitized Flaubert to some alluring figurative possibilities. There is a single reference to *barbes* in the plural which are figurative 'beards' but in reality part of Julien's mother's clothing and what is of notable importance is that these are by implication *white*. Julien thinks he has found some easy prey: 'Un soir d'été, ... il aperçut tout au fond deux ailes blanches qui voletaient à la hauteur de l'espalier. Il ne douta pas que ce ne fût une cigogne; et il lança son javelot. Un cri déchirant partit. C'était sa mère, dont le bonnet à longues barbes restait cloué contre le mur' (p. 91). Although the *BEARD* is an unambiguously male attribute, it is consistently associated with a colour which is contextually feminized. How this process comes about is shown by stage (d) of the method considered along with variable (c). The text posits white as in some way 'feminine' at an early stage and the impact of these key references (including, of course, the *feminine* mouse) will never leave the reader. By the same token, the male attribute of a beard (itself a privately-established textual symbol due to frequency and context) imbues the 'femaleness' of *blanc* with some of the 'maleness' of a *BEARD*. This dual exchange highlights that indeterminacy in which Flaubert always delighted. The ludic reference to the figurative *barbes* which are metonymically linked with the mother raises the complex question of how 'female' is the *blanc* which the text's internal structures present as such and is the *BEARD* really such an unequivocally masculine attribute? A further ramification of this central issue is the extent to which Flaubert is capitalizing on conventional signification for *BLANC* (if at all). If not, the *BEARD* proffers more cogent grounds for assuming a total undercutting of male/female boundaries.

Animal and human worlds converge in *Saint Julien*. The *ANIMAL* set for *blanc* and the *ANIMAL* set for *noir* yield significations which reduce the

degree of opacity generated by the indeterminacy of the symbolism of *blanc* in isolation. When the two sets for the two colours are aligned, a sharper, but by no means infallible, symbolic picture emerges. The configuration of the deer family which Julien so brutally slaughters matches exactly that of Julien's own family. In addition to the similarities of number, size, age and hierarchy, there is also a compelling *chromatic* similarity between members of the deer family and members of Julien's own family. The imposing stag who makes the prediction that Julien will kill his parents has a 'barbe blanche' (p. 89) and the colour "feminizes" the male attribute. The male characteristic is emphasized by the *Bohême*, however, who predicts to the father that his son will be involved in 'beaucoup de sang! ... beaucoup de gloire! ...' (p. 81). The tactile image of the father's (white) beard is directly responsible for Julien's blind rage and consequent slaying of both parents as he believes he is killing an unknown male lover with his own wife. It is sexual jealousy which triggers the murderous impulse in Julien and this climactic episode in the text is thus occasioned by a *BEARD*. The human attribute of a beard is appended to a member of the animal kingdom. The stag himself is 'noir et monstrueux de taille' (p. 89) and the fact that the greater part of him is black generates an implicit link between this colour and the male, and this fact "masculinizes" the male attribute. There is no such equivocation in this instance as there was for white, for black is rarely associated with the female in *Saint Julien*²⁶. The black/white opposition produced by overlap between animal and human worlds in a sense adulterates some of the ambivalence generated by white when the human world is considered in isolation. A definite parallel is intended; coincidental detail is so abundant that it could not be otherwise. In stark opposition to the 'cerf, ... noir' stands his mate, a 'biche blonde' (p. 89), a colour

(26) In fact, only on one occasion, p. 93.

which is akin to white and which evokes the fairness of Julien's own mother. The deer constellation consists also of a fawn, a young animal which parallels Julien's youth and dependence on *his* parents. Interestingly, the fawn is 'tacheté' and although the motif of the *stain* is to be discussed under *rouge/sang*, this speckling suggests a type of mix of both parental colourings or markings. Genetically, it is in order that the fawn should display the colours of both parents; symbolically, the fawn shares *both male and female colours*. If Julien is in a metaphorical sense the 'brother' of the fawn, then he, too, mirrors the animal not by displaying a physical chromatic mix of colours - this would be biologically impossible - but by comprising *both male and female sexual traits*, a figurative amalgam of those opposing colours embodied in the baby animal. The attack on the deer constellation can be read as an auto-destructive move insofar as Julien has not yet come to terms with his conflictive male and female traits and so symbolically attempts to eradicate them by attacking something vulnerable (like himself), an attack, moreover, which furnishes him with a perversely sexual thrill. The sexual element is more to the fore in the scene where Julien murders his own parents, for the attack is caused by the recognition of someone else's (resolved) sexuality. Julien feels sexual jealousy but he also feels frustration and jealousy at the idea of other people having come to terms with sexual impulses²⁷. This interpretation is made available by prior knowledge of Flaubert's psychic motivations in writing *Saint Julien* (the famous 'monkey' dream which is flawlessly reproduced in this tale in the guise of deer rather than monkeys), but more importantly by the corroborative reading made available by the text's colour symbolism. The subconscious elaboration of

(27) Flaubert gives no indication as to whether or not Julien's union with his wife is ever consummated. It is significant, however, that the union is childless.

allusive colour formulae is just as fundamental a part of Flaubert's psyche as that critical dream.

Flaubert successfully cuts across sexual boundaries in the tale by establishing an accumulation of associative elements pertaining to each of the parents and each of the deer, then proceeds to undermine these seemingly well-defined demarcations by introducing the uneasy reference to the *BEARD* in connection with Julien's mother. The referent is different in that it is plural, figurative and not a real beard but fluttering decorative attire; however, the phonetic echo with the real beards in the story aligns it with them and so serves Flaubert in his quest for opacity. The father/stag correlation has been commented on by A. E. Pilkington: 'The identification of the father is psychologically suggestive and is possibly taken up later when the description of Julien's father arriving at his son's palace singles out "sa taille haute et sa grande barbe", which looks back in what would be a characteristically Flaubertian manner to the description of the stag as being "monstrueux de taille" and wearing a "barbe blanche"²⁸. If the female's space is emblemized by light, the signifier *white* and submissiveness, then the male's is symbolized by shade, the signifier *black* and self-assertion. The massive, sturdy body of the *cerf* is clearly a metaphor for the dominant father-figure and his body is mentioned three times as being *noir*²⁹ and four times as being *grand*³⁰. Following the prediction, the memory of the black stag obsesses Julien in a manner which recalls his previous obsession with the insignificant white mouse in church. In the latter instance, the obsession results in a killing; in the former, the killing itself is responsible for the obsession. Julien has just one sighting of

(28) 'Point of View in Flaubert's *La Légende de Saint Julien*', *French Studies*, 29 (1975), pp. 266-279, p. 269.

(29) See pp. 89, 90 & 100.

(30) See pp. 89, 89, 90 & 100.

the 'cerf noir' (p. 89); the other two references are *imagined* by him (pp. 90 & 100). The first of these is a typical nightmare vision entertained by an infantile Julien as he lies in bed³¹ and the haunting image of the stag inspires in him the dreaded possibility of committing a *voluntary* parricide. The second occurs at the climactic moment when both parents emit a simultaneous death rattle and this time Julien is beset by an auditory image of the troating stag - still reiterated as a *black* stag - as prophecy, his parent's expiring rattles and the stag's own earlier damning words merge into a fearful, modulated belling.

Another way in which the mother's 'barbes' acquire symbolic status is via their association with literal birds in Julien's mind. I have included this reference under *WINGS* in order to probe it more systematically. Wings are a synecdoche of birds and birds of all types are strategically positioned in the tale to generate symbolic meanings. After the killing of the white mouse (p. 83) Julien takes pleasure in the massacre of myriad bird species. First of all he hits a pigeon with a stone and breaks its wings; its resilience exasperates Julien. He proceeds to strangle it and the bird's convulsions afford him a degree of sexual excitement. The assault on his mother's 'bonnet à longues barbes' (p. 91) is the result of his mistakenly believing the headwear to be a stork's wings. The piercing shriek which follows at once foreshadows the cries at the scene of the murder, but more significantly echoes the 'voix profonde, déchirante, humaine' (p. 89) of the doe Julien slaughtered two pages prior to this incident: '... et il lança son javelot. Un cri déchirant partit' (p. 91). At a moment during the nocturnal hunt Julien finds himself suddenly overwhelmed by an encirclement of animals, including *monkeys*.

(31) The lamp hanging above his bed echoes his babyhood, p. 82.

In an attempt to destroy all of them he aims and fires arrows, and these weapons recall the spear which almost curtailed his mother's life earlier. In surrealistic fashion, these arrows are innocuous and fall serenely on the leaves 'comme des papillons blancs' (p. 98). The figurative butterflies suggest a set of implicit *WINGS* and the detail occurs at a juncture when birds of all kinds proliferate. Dawn is approaching and Julien's parents are now installed in his bed and outside 'les petits oiseaux commençaient à chanter' (p. 97). The song could be melodic chirping or mournful threnody. It is a literal cock-crow that alerts Julien that it is time to return home (p. 99) and on his way he notices 'des perdrix rouges qui voletaient dans les chaumes' (p. 99). The imperfect tense of the verb *voler* replicates that maternal headwear formula (p. 91) and the potential threat *there* is now imminent demise as Julien heads for his dwelling. If the arrows are powerless in the forest, then, ironically, Julien's knife will perpetrate his most vicious murder yet when he confronts his parents. These highly suggestive figurative butterflies are as fragile as the mother's delicate headwear and, indeed, as fragile as life itself. The annihilation of the parents is proleptically heralded by the shared property of two white, figurative objects, a common element which is the *WING*. The male comes to be included within this scheme - he is in as much danger as the mother - for the mother's *barbes* refer us metaphorically to the patriarch and to the murdered stag.

The attack on the 'black' father and the 'white' mother - prefigured in the massacre of the 'fair' doe and the black stag - is the culminating point in Julien's savagery. He forthwith resolves to live a life of charity. If the monkey-dream is admitted as the germ which shapes Flaubert's version of the *Saint Julien* legend, then *blood* and the spilling of it must play a cardinal role in the journey from rejection of male and

female traits (Julien's own sexuality) to the acceptance of these characteristics (the embrace with the leper). This deeply-rooted psychological struggle is played out in the legend in the form of a shift from murderer to saint. Both in the legend and in the dream it is blood spilled at a critical moment which leads to a redirection of energy from aggression to love - both for other people and for the self.

Rouge figures third in order of frequency with six references. If the five references to *sang* are included and one reference to *pourpre* and one to *écarlate*, then red and associated terms fall midway between *noir* and *blanc* in terms of frequency. If *histoire* evocations of blood are specifically focussed on, a potentially infinite number of reds proliferate at the murder where the splattering and seeping of blood makes for a gory hall of mirrors effect. The sets identified are *ANIMALS* (3 members); *BLOOD* (6 members, literal and figurative); *EYES* (1 member); *LIGHT* (1 member) and *SKY* (1 member). The initial act of bloodshed involves the white mouse in church and the 'goutte de sang (qui) tachait la dalle' (p. 83) left behind posits a correlation, in portentous fashion, between this killing and Julien's later killing of his 'white' parents. The latter slaughter, however, involves not a single drop of blood but a great many splashes all over the room. These myriad stains draw attention to the motif of the *tache* which was introduced by the markings on the fawn's body. A *tache*, then, may be either a mixture of black and white or simply a red blood-stain. The first is an indelible stain, the second a stain which can be removed, and this is precisely what Julien proceeds to do after killing the mouse. Julien rejects the 'stain' when he kills the innocent mouse and he rejects it when he kills the speckled fawn. The killing of the parents marks a transitional moment in his life. The next and final stage in his journey to salvation is total acceptance of

the 'stain'. There is indeed a motif of literal contagion and one of figurative contagion in *Saint Julien* and the leper embodies both types. The leper, like the *Aveugle* in *Madame Bovary*, propagates and carries disease. He possesses the unsettling and quite extraordinary power of a perverse Midas-touch; everything he touches is contaminated and manifests the *taches* he has all over his corrupt body (p. 106). Red, exploited in connection with blood and the shedding of blood, yields a conventionally negative charge, but Flaubert moulds the colour to incorporate notions of an inextricably interlinked erotic/destructive impulse. It has been seen that where Julien destroys, he feels an erotic urge inciting him to do so and a sexual thrill during each killing. This correlation is transmuted into a triadic metaphor when the religious impulse is included, an urge no less uncontrollable than the other two. The three elements of the metaphor converge at the murder of the parents - recalling the murder of the mouse in *church* - where a stained-glass window amplifies the red and the blood which are consequences of Julien's 'sacrificial' act. On a figurative level, the parents are slaughtered so that the son might be united with himself in perfect harmony with all his instincts. This was the outcome of Flaubert's own 'sacrificial' wounding of the monkey. After the blood came peace and oneness with the self.

References to figurative blood necessarily heighten symbolic impact. Julien becomes obsessed with an environment which he perceives as besmirched with blood and one reference following the parricide functions retroactively to point up the danger and inevitability of his butchery. The reference to the evening sun spilling its shafts of blood-red light amongst the clouds - 'Le soleil, tous les soirs, étalait du sang dans les nuages; et chaque nuit, en rêve, son parricide recommençait' (p. 103) - echoes that earlier reference to an almost identical detail prior to

Julien's commitment to mass carnage which led to the irrevocable prediction of the black stag: 'La nuit allait venir; et derrière les bois, dans les intervalles des branches, le ciel était rouge comme une nappe de sang' (pp. 88-9). References to sunlight in *Saint Julien* incorporate an implicit *rouge*. The sun appears nine times and arguably could be said to form the largest of all the sets for *rouge* in terms of *discours* evocations. The sun has played a cardinal role in foreshadowing demise and underscoring Julien's tormented existence between the recognition of his parricide and atonement. What is of significance is the final reference to a figurative sun and which reaffirms the positive attributes of this astral body as giver, rather than destroyer, of life. The references to the positivity of *firmament* and *ciel* (p. 108) would support this symbolic trend towards a positive symbolism. In fact, several details are reworked in this final scene which generate two axes, one having a positive configuration linked with sainthood, the other a negative configuration linked with savagery. There is, for example, a subtle opposition between the final *ascension* of Julien's soul towards the firmament (implicitly *bleu*) and the *falling down* of figurative stars from the *firmament* which are literally beasts' eyes, looking on recriminatingly prior to the parricide: 'et, çà et là, parurent entre les branches quantité de larges étincelles, comme si le firmament eût fait pleuvoir dans la forêt toutes ses étoiles' (p. 98). There could well be a case, underscored by colour terminology (and implicit colour terms), for the positing of a rich network of rising and falling motifs, corresponding to the enhancing and the destroying of life, saintliness and savagery, spirit and flesh. This system of signification was deemed central to the varied chromatic effects achieved in *Madame Bovary*, of course, where the key opposition was between *bleu* and *rouge*. The main opposition, as I have shown, is between *noir* and *blanc*, an

opposition the immediate impact of which is guaranteed by so many contrapuntal effects differentiating between the sexes. However, a ~~co-ter-~~minous scale of binary oppositions is operative between *rouge* and *bleu* and for the most part this system relies on *implicit*, and so much more subtle references to, colour terms.

The opposition between spirit and flesh is at the heart of all Flaubert's works. Colour terminology underpinned this opposition in the *Oeuvres de Jeunesse*; it is a more refined and less prominent opposition in the later *Madame Bovary*; and it is certainly one of Flaubert's fundamental preoccupations in the *Trois Contes* where the accession to saintliness in all three tales suggests an implicit ascension towards the blue sky of spiritual bliss. This release is granted only after much earthly suffering, however, and implicit in that torment is the red of eroticism with its attendant threats and destructiveness, the red of danger and the red of carnal realities. The *BLOOD* set in *Saint Julien* yields a dual signified - one positive and one negative - , mirroring this overall binary opposition between colour terms and value-charges. The colour of blood is always red and yet is not consistently associated with loss of life; it may give life. It is, however, always associated with suffering and the passage from murderer to saint is indeed a tortuous one, fraught with exacting spiritual hurdles. The very first reference to *sang* in *Saint Julien* alludes to this: 'Ah! ah! ton fils! ... beaucoup de sang! ... beaucoup de gloire! ... toujours heureux! la famille d'un empereur!' (p. 81). A paradigm of elements, closely associated with *rouge* and this thematic shift from negativity to positivity, takes the form of a metaphorical web of ocular references and in particular *incandescent* ocular references. At the opening of the tale, the *Bohême* stammering the oracle to the father has 'les prunelles flamboyantes' (p.81).

The piercing glow of the eyes is picked up with the stag after having been wounded, but before expiring: 'Le prodigieux animal s'arrêta; et les yeux flamboyants, solennel comme un patriarche et comme un justicier, ...'(p. 89). The incandescent gaze accompanies a form of *judgement* in each case and at the parricide, the incendiary imagery is sustained as the father's corpse appears to sit in judgement on Julien's heinous crime. Here, there is a paradoxical extinguishing of a life-force coexisting with a violent figurative heat generated by those incriminating eyes: 'et il aperçut, entre ses paupières mal fermées, une prunelle éteinte qui le brûla comme du feu' (p. 101). Commensurate with most corporeal detail linked with the leper, his eyes are referred to three times. His initial appearance aligns him with the murdered parents and the fire imagery is re-asserted: '... la figure pareille à un masque de plâtre et les deux yeux plus rouges que des charbons' (p. 105). The allusive formula of the eye metaphor effects a logical transition from warning to perpetration of murders to expiation and divine pardon. The incandescent eye is one of the tools the implied author has at his disposal to condense narrative time and story time into a compressed signifier, the yield of which inflects from negative to positive in accordance with the shift in value from negative to positive as Julien, thematically, is parricide turned saint.

There are six references to *bleu* (including one to *azur*) in *Saint Julien* which makes it the fourth colour term in order of frequency. Flaubert exploits a conventional code of purity, innocence and ideality with a concomitant positive value-charging on the one hand, and on the other a traditional code of decay and corruption with a concomitant negative value-charging. The colour is developed in a similar fashion in

Madame Bovary, though on a grander scale, and the final impact of Julien's rising to Heaven is accompanied by a reference to the positive blue of Flaubert's symbolic, spiritual horizons: 'Le toit s'envola, le firmament se déployait; - et Julien monta vers les espaces bleus, face à face avec Notre-Seigneur Jésus, qui l'emportait dans le ciel' (p. 108). Indeed, two sets can be identified of which one is *SKY* (3 members) and *FACE* (2 members); there is one isolated example, the *pieds* (p. 86) of Julien's falcon. The *SKY* is doubtless the most important set in terms of figurative impact since the 'espaces bleus' at the close of the tale reach beyond the purely denotative to incorporate notions of salvation, spiritual exhilaration and the religious ecstasy which is similar to that experienced by Félicité as she sees the grandiose bird hovering above her bed in *Un Coeur simple*. Flaubert exploits *azur*, a metonym for *ciel*, for its intrinsic pictorial appeal (p. 86). Julien's falcon soars into the sky in order to hunt small birds. The arrows, the fluttering wings and the rapaciousness surrounding this scene point to scenes where Julien is involved in the hunting of small birds and in particular the episode of pinioning his mother's headwear to the wall (p. 91).

Rose occurs three times and there is one set, *FACE* (2 members) and one isolated example. Again, Flaubert is indebted to the traditional code of colour symbolism, for the colour suggests innocence and delicateness. The innocent mouse in church has a 'museau rose' (p. 83) and as a baby Julien was endowed with a 'mine rose et les yeux bleus' (p. 82), the very image of childlike beauty; so much so, in fact, that 'il ressemblait à un petit Jésus' (p. 82).

Saint Julien is a religious and psychic drama played out in a relatively reduced chromatic theatre. The remainder of the colours are so rare in frequency that no coherent picture is made available. The key colour terms are *noir/blanc* forming one paradigm of symbolic relations where male/female demarcations are obscured and which results in pointing up the internal struggle with which Julien eventually comes to terms, namely his recognized sexual disunity, turned in the last analysis into a oneness, as he accepts both male and female traits in his character.

A parallel, but distinct, paradigm is that generated by the *rouge/bleu* polarity, subtly effected, and which reaffirms a universal Flaubertian theme - the discrepancy between the spirit and the flesh. Many of the tale's underlying themes, violence, sexual differences, spiritual wholeness and profound psychological changes which come about following an acceptance of personal responsibility for one's actions, mirror exactly the essence of Flaubert's 'monkey' dream and the dream atmosphere is central to the hyperreal and often surreal world of *Saint Julien l'Hospitalier*. That simian analogy identified by Flaubert's subconscious in the dream is reproduced in the complex, psychic motive forces which take Julien from murderer to lover of all humanity; implicit in this love is a tacit acceptance of one's animal, and therefore instinctual, behaviour.

Hérodias

If, in *Saint Julien* and to a lesser degree in *Un Coeur simple* the highly stylized use of colour reinforces the texts' major themes in an overtly symbolic manner, then in *Hérodias* colour complements the text's mimetic detail in a constrained intellectual manner to produce an inferred

undertow of symbolic signification whose final definition remains as diffuse and elusive as the text itself. The meanings issuing from the first two tales via the aggregate behaviour of their internal structures are yielded with relative ease. In *Hérodiade* these meanings are recalcitrant and militate against a comfortable symbolic reading. In one of the more recent critical studies of *Hérodiade*, Jane Robertson suggests that the tale is 'the least accessible but the most poetic of the *Trois Contes*' and that 'the allusiveness of *Hérodiade* arises both from the textual obscurity and from the formal organization of structural details'³².

Indeed, Flaubert furnishes us with scant explanations, leaving the reader to consult historical journals or the Bible for further clarification of his own wide knowledge of Herod's family tree, rival factions within the same family and incestuous relationships which contribute to the strife portrayed in the story. Another scholar points out that the tale is opaque, quite simply, because its very subject matter is about obscurity³³. A facet of this third tale which is not such a salient feature of the first two is the prominence of its formal beauty, its finely chiselled prose style and the hard, mineral quality of its descriptions. These linguistic concerns evoke the beauty and the plasticity of the geometrical forms such as those found in *Salambô* and although it would be overstating the case to suggest that the former short work is merely a crystallization of the latter, there are many similarities

(32) 'The Structure of *Hérodiade*', *French Studies*, 36, no. 2 (April 1982), pp. 171-82, p. 181.

(33) See Raymonde Debray-Genette's 'Re-Présentation d'*Hérodiade*' in *La Production du sens chez Flaubert*, Paris, 1975, pp. 328-44; p. 339.

between them, especially with regard to colour terms³⁴. The eastern dream also provided Flaubert with another opportunity to indulge his predilection for alluring colours and bright light. Much detail in *Hérodiades* reproduces images which he had noted in his various *Voyages*. If the expositional scene figures a riot of colour depicting the light and dark hues of the natural world, then this detail is founded on the *vécu* and in this sense may be considered realistic. Flaubert had crossed the plain of Jericho from Jerusalem to the Dead Sea in August 1850 and details of colour are drawn from memory and notes: 'Le Jourdain à cet endroit a peut-être la largeur de la Touques à Pont-l'Évêque. La verdure continue encore quelque temps, puis tout à coup s'arrête et l'on entre dans une immense plaine blanche'³⁵. As Antipas surveys the landscape of Machaerous he notices, as day breaks, details which are identical with those recorded by Flaubert in the Middle East: 'Cependant le Jourdain coulait sur la plaine aride. Toute blanche, elle éblouissait comme une nappe de neige. Le lac, maintenant, semblait en lapis-lazuli'³⁶.

The frequency and distribution of colour terms in *Hérodiades* is similar to those found in the earlier tales. Here, there are some forty-nine colour terms and *blanc*, *noir*, *rouge* and *bleu* occupy the first four places in the text's chromatic hierarchy, as they did in *Saint Julien*. *Blanc* occurs eleven times and five sets have been identified: *PARTS OF BODY* (3 members); *FACE* (3 members); *ANIMAL* (2 members); *CLOTHING* (2 members); *MARBLE* (2 members, literal and figurative) and one isolated example. The

(34) See the *Correspondance* where Flaubert feared reproducing 'les effets produits par *Salambô*', op. cit., p. 350 (27 septembre 1876).

(35) *Voyages*, ed. Belles Lettres, II, p. 217.

(36) The edition referred to remains the same Garnier-Flammarion, p. 110.

above sets contain referents appended, on two occasions, to *blêmes/blêmie*; in each case, the colour denotes a temporary pallor. Two of the referents to which *blanc* is appended in the *PARTS OF BODY* reveal how structural oppositions in the text may precipitate a latent signified which is dependent on the text's major themes. An important theme in *Hérodiad* is that of *appetite* and it takes many forms, healthy and perverse. There is the ever-present appetite for manipulating people and for gaining supremacy over them (*Hérodiad* herself); sexual appetite (*Antipas*); a literal appetite for food which becomes uncontrollable and turns into a repugnant ingestion/vomiting ritual (*Aulus Vitellius*). This literal manifestation of appetite is the focal point from which other, metaphorical appetites, acquire their symbolic impact. The eating and expulsion of food corresponds in a wider context to the themes of imprisonment (*Iaokanann* is claustrated within the bowels of the earth) and freedom (*Antipas*'s fine horses are likewise imprisoned and are 'affamés d'espace' (p. 124)³⁷. *Salomé* represents the antithesis of confinement and this is averred in her vertiginous dance which inspires sexual appetite in her voyeuristic male audience (p. 139). On the one hand, *Salomé*'s white skin attracts: '... la blancheur de sa peau ... elle se tordait la taille, balançait son ventre avec des ondulations de houle, faisait trembler ses deux seins, ...' (p. 138); on the other, *Aulus*, who is appetite incarnate possesses a similar skin, but one which repels: 'Les boudins de sa chevelure formaient des étages, et un collier de saphirs étincelaient à sa poitrine, grasse et blanche comme celle d'une femme' (p. 132). In

(37) In connection with the appetite motif and constriction and liberation in *Hérodiad*, see Michael Issacharoff's *L'Espace et la nouvelle*, Librairie José Corti, Paris, 1976, p. 25 and ff.

See also Margaret Tillet's 'An Approach to *Hérodiad*', *French Studies*, 21 (1967), pp. 24-31: 'Flaubert's description of the white horses of *Machaerous* is an excellent example of his opening up perspectives of freedom beyond temporary imprisonment, which he does in *all his books*', p. 26.

this latter instance the white of the rank, obese body is designed to provoke disgust. A common Flaubertian practice is emerging once again and one which is of critical importance to colour symbolism; Flaubert is working with a conventional colour code, but is able to transcend it by means of allusive oppositions between two very different 'feminine' figures. Thus he generates a web of suggestion bearing on beauty and ugliness, positive and negative signification.

Flaubert is indebted to traditional symbolism in the *FACE* set. Antipas is depicted as something of a careworn figure and old age and worry are translated by his white hair: 'Ses épaules se voûtaient dans une toge sombre, à bordure violette; ses cheveux blancs se mêlaient à sa barbe, et le soleil, qui traversait la voile, baignait de lumière son front chagrin' (p. 114). Hérodiade has suffered many personal defeats also, but she is invested with a vitality that her husband does not have and it is this drive which carries her to her goal of ultimate victory. Her first appearance constitutes a prefiguration of Salomé's later dance; all the details describing Hérodiade are strikingly similar to those depicting Salomé; both have a sensuality and a feminine charm which no male can ignore. However, Hérodiade's treacherous nature stands in contrast with Salomé's ingenuousness and the former's black hair conveys at once her sensuality - though she is no longer able to exert sexual power over Antipas - and her treacherous streak: 'une tresse de ses cheveux noirs lui tombaient sur un bras, et s'enfonçait, par le bout, dans l'intervalle de ses deux seins. Ses narines, trop remontées, palpitaient' (p. 113). Contrastive effects such as these are continually in evidence in *Hérodiade* and frequently serve to underline an opposition between movement/power and stasis/impotence.

Though *blanc* occurs with the greatest frequency in *Hérodiades*, its usage is prevalently mimetic. This being said, a dual signified is generated, the negative value-charge attached to ageing/death and the positive value-charge associated with the perfection of the female form. The positive signified betrays a concurrent private symbolism, for Flaubert sets off female beauty against the repulsiveness of Aulus's flabby whiteness. *Noir*, second in order of frequency, generates wider-reaching symbolic effects of a private kind; and these are enhanced when cross-referencing to both *blanc* and *rouge* is set in operation.

Four sets have been identified for *noir* which occurs nine times: *CLOTHING* (2 members); *FACE* (2 members); *EDIFICE* (2 members); *NATURAL WORLD* (2 members) and one isolated example. Many critics insist upon the inert or statuesque quality which the use of certain colours, along with the use of the past historic tense, bestows upon *Salambô*. This phenomenon is equally in evidence in *Hérodiades* where the emphasis throughout rests on stasis. Raymond Dugan has noted how *noir* in particular 'petrifies' or 'ossifies' certain episodes of *Salambô*: '... le noir peut souligner la qualité lourde et concrète d'un objet ... couleur qui sert à ralentir le texte ... fige le mouvement en pose ... accentue et fixe un paysage ...'³⁸. Paradoxically, this effect is discernible even in the 'masse noire' (p. 136), a crowd, which although thronging in a gully is nonetheless motionless. The colour contributes in an important way to this impression of stasis. The imposing topography of Machaerous is still more overwhelming as a metaphorical prop for Antipas's despair and sense of foreboding. In the first few pages the *abîme* is three times

(38) See 'La Couleur et le faux dynamisme dans *Salambô* de Gustave Flaubert', in *Essais sur Flaubert*, ed. Carlut, Nizet, Paris, 1979, p. 338..

mentioned and is linked with potential undoing; although it is not directly associated with *noir*, this is the inferred colour of an abyss. An extension of the *abîme* motif in *Hérodias* is the *gouffre* and this is directly linked with black. Antipas is made uncomfortable by the day's glare, the depth of the chasms, the vastness of the sky: 'Tous ces monts autour de lui, comme des étages de grands flots pétrifiés, les gouffres noirs sur le flanc des falaises, l'immensité du ciel bleu, l'éclat violent du jour, la profondeur des abîmes le troublaient ...' (p. 112). The direct correlation between the abyss and black portends disaster for Antipas, for he believes that the prophecy of Phaniel stating that someone is to die could well mean himself. C. H. Wake notes of this topographical detail: 'The premonition of disaster is contained both in the description of the countryside and in the prophecy of Phaniel'³⁹. The *NATURAL WORLD* thus becomes invested with a negative value-charge, producing a signified of possible demise. This value is yielded by the authority of the *abîme* which acquires figurative impact by cumulative references and by the traditional symbolism of *noir* which Flaubert's signified corroborates.

The blacks which occur in the opening pages suggest a symbolic link between the way they are manipulated to convey dead weight and Antipas. It is no surprise that in this allegorical drama, where external reality often reflects the inner feelings and emotions of the principal characters, the stylized figures should all be representative of a particular moral attitude. Wake has commented on the fact that Flaubert's timeless theme - the conflict between dream and conscience (where conscience is understood to be part of the *real* world) - is *highlighted* in *Hérodias*:

(39) See 'Symbolism in Flaubert's *Hérodias*: An Interpretation', *Forum for Modern Language Studies*, 4 (1964), pp. 322-29, p. 324.

Flaubert uses symbolism in *Hérodiades* in such a way that it virtually transforms the story, beneath the exterior realism, into an allegory. The whole inner life of Antipas is projected into the world around him. The physical decor reflects his state of mind; Hérodiades and Salomé are manifestations of the dream; Iakobos is his 'right' conscience, Mannaï his 'wrong' conscience; Vitellius the objective intellect, Aulus the instinctive self; the crowds, the uncomprehending world outside looking on.⁴⁰

The *EDIFICE* for *noir* generates a signified which stands in diametrical opposition to that generated by *MARBLE* for *blanc*. The Jewish Temple which Mannaï attempts to defile is a symbol of the order and purity represented by Iakobos. Flaubert underscores the beauty of the building, associating it with bright light. Indeed, wherever Iakobos appears or is mentioned, bright light is his signature: 'Le soleil faisait resplendir ses murailles de marbre blanc et les lames d'or de sa toiture. C'était comme une montagne lumineuse, quelque chose de surhumain, écrasant tout de son opulence et de son orgueil' (p. 112). This contrasts dramatically with the lies Antipas is living and this is borne out by external description in the preliminary pages where darkness, rather than light, is the overriding feature. Impending doom and moral failure are indexed by the 'muraille ... peintes d'une couleur grenat', further qualified to 'presque noir' (p. 117). Flaubert is able at once to capitalize on the colour's inherent negativity and to develop notions of doom and failure as the logical corollary to self-delusion, where this weakness is entertained by a person in power. The reference to this *EDIFICE* reinforces the prison motif and the motif is applicable to Iakobos in a literal prison and to Antipas in his mental strait-jacket.

(40) 'Symbolism in Flaubert's *Hérodiades*', p. 329.

The *FACE* set is the preserve of females in *Hérodiades* and the wily manoeuvres of Hérodiades and Salomé will lead the weak-willed Antipas towards ruin. Hérodiades has 'cheveux noirs' and her daughter 'sourcils très noirs' (pp. 113 & 139). The *FACE* and the *EDIFICE* both yield signifieds which go counter to everything Antipas would like to represent. His claustrophobic environment is the objective correlative of his own mental world. The heavy weight of opposition to his will is translated by the 'masse noire' (p. 136) - the Pharisees at the feast in Part Three. This detail picks up the vortex of confinement images at the beginning of the tale and in which Antipas is implicated: 'Les montagnes, immédiatement sous lui, commençaient à découvrir leurs crêtes, pendant que leur masse, jusqu'au fond des abîmes, était encore dans l'ombre' (p. 109). In a similar vein, Salomé, who will be the engineer of Antipas's fateful decision to grant her her wish, has hair which is 'trop lourde' (p. 116) and this notation runs parallel to the final mention of Iakob's severed head which is 'très lourde' (p. 142).

Rouge occurs six times and there is one reference to *écarlate* and one to *sang* (where 'blood' connotes red)⁴¹. Two sets can be identified: *LIGHT* (3 members); *MATERIAL* (2 members)⁴² and there are three isolated examples. The isolated example, though it stands alone by definition, may acquire figurative impact when considered together with a particular set. Such is the case with *sang* and *LIGHT*; and the correlation is cemented by a linking element - the verb *épandre* - which connotes spilling or flowing. As Antipas leans over the fortress in the citadel of Machaerous contemplating the scenery below, a narratorial detail refers us

(41) See my chapter on *Madame Bovary* (the section on *rouge*) where I show how I determined which *blood* references to include and which to leave out of my colour count.

(42) There are also three references to the material *pourpre*, implicitly red, pp. 113, 127 & 131.

to the breaking of dawn which 'épanyait une rougeur' (p. 109). The detail is a prefiguration of the flow of blood that will accompany Iakanann's untimely decollation: 'Du sang, caillé déjà, parsemait la barbe' (p. 141). This bloody effect is intensified when a page earlier, Mannaëi, shrinking before the horror of his duty as executioner, recalls a time when the many-eyed Angel of Death brandished 'un immense glaive, rouge, et dentelé comme une flamme' (p. 140). The red of fire and blood are linked with Iakanann in still more compelling ways. A closely related notion of bloodshed and burning issues from the depths of Antipas's prison as Iakanann levels virulent imprecations at the heathen Pharisees: 'Les portes des forteresses seront plus vite brisées que des écailles de noix, les murs crouleront, les villes brûleront; et le fléau de l'Éternel ne s'arrêtera pas ... Il vous déchirera comme une herse neuve; il répandra sur les montagnes tous les morceaux de votre chair' (p. 126). On three occasions Iakanann's eyes are linked with figurative fire/flames and this underscores the conventional signified of danger and destruction. Hérodias recounts an episode when she met him in Galaas: 'Dès qu'il m'aperçut, il cracha sur moi toutes les malédictions des prophètes. Ses prunelles flamboyaient; sa voix rugissait ...' (p. 115). Directly after the decapitation, Iakanann's eyes are 'mortes' and 'éteintes' (p. 141). As though in sympathy with the now dead pupils, the torches in the citadel's dining-hall go out of their own accord, leaving Antipas alone with Phanuel and the burden of guilt: 'Les flambeaux s'éteignaient. Les convives partirent' (p. 141). Flaubert exploits, then, a traditional colour code where red is suggestive of destruction, bloodshed and danger. A concurrently operational code of signification is also in evidence for *rouge*, and once more Flaubert is indebted to traditional symbolism. He exploits fire imagery and the colour red in connection with sensuality,

especially female sensuality. Flaubert is able to reach beyond the purely traditional, however, by allowing the two signifieds to converge around the persons of Hérodiás and Salomé - the very two who are metonymically associated with bloodshed and for whom the metaphorical red of sensuality is most in evidence. Salomé, in particular, posits a striking contrast between the red of passion and the white of purity. If she is systematically associated with colour and variegated types of chromatic dazzle, then Iaokanann is systematically linked with bright, pure light. He is, literally the Light, whereas Salomé with her provocative poses and nimble sinuous movements controls the baser instincts in man. Much of *Hérodiás* underlines instinctual behaviour and the instincts obfuscate man's pre-occupation with spiritual truths. In this sense, Iaokanann stands apart as a leading light, a symbol of saintly purity, whereas the people who govern his fate are ruled by the flesh and the red of sex and bloodlust. For example, when Antipas sees Salomé for the first time he is intrigued by her singular beauty and flames are kindled in his eyes: 'Il épiait le retour de ce mouvement, et sa respiration devenait plus forte; des flammes s'allumaient dans ses yeux' (p. 116). During her frenzied dance, Salomé's jewels sparkle: 'Les brillants de ses oreilles sautaient, l'étoffe de son dos chatoyait; de ses bras, de ses pieds, de ses vêtements jaillissaient d'invisibles étincelles qui enflammait les hommes' (p. 139). The more distinctive sequence of incendiary imagery associated with Iaokanann's eyes shows up the divergent path a conventional colour symbol may take, while still being used for its conventional value. In this manner, Flaubert is able to generate a private matrix of signification; by opposing the conventional red of passion (female/instinctual male) with that of an impassioned commitment to saintliness (Iaokanann/knowledge that bloodshed is a necessary part of his mission) a private opposition is created within a parallel of traditional colour symbolism.

Bleu occurs five times with *azur* occurring twice and two sets are identifiable: *ANIMAL* (2 members); *CLOTHING* (2 members) and three isolated examples. In all of his works Flaubert gives primacy to the functional importance of dream, paradoxically, in sustaining belief. In *Hérodiade* blue is associated with the power of dream and with the beauty of illusion. The surreal effects generated by the colour serve only to reiterate the fantastical aspect which is, by necessity, the dream space. Whereas in the first two *contes*, *bleu* is elaborated along symbolic lines pertaining to the accession to saintliness, in *Hérodiade* it is more obviously linked with the perpetual thrust towards the dream or illusory goal which is destined never to be attained. Antipas's indulgence in dream has as chief locus Salomé, whose matchless beauty is a source of animal desire. His dream is in reality a fantasy and more specifically a sexual fantasy, yet the positive value of his capacity for self-delusion and retreating into the cocoon of an unreal space is valorized by the textual strategies designed by the implied author. The *CLOTHING* set generates a positive signified of attractiveness and the autonomy of beauty. When Salomé makes her initial appearance, Antipas is captivated and the detail of her 'lanières bleues' (p. 116) keeping her hair in place translates her ability to induce dream in an observer and her intrinsically mystical feminine appeal. The notation is proleptic, for it heralds the dance when, once again, she will use her physical perfection to manipulate Antipas: 'Sous un voile bleuâtre lui cachant la poitrine et la tête, ...' (p. 138). The gossamer delicacy of Salomé's attire is implicit in the bluish veil, a colour which echoes the archetypal symbol of femininity, the *zaimph* in *Salambô*.

C. H. Wake in his 'Symbolism in *Hérodiade*' draws an opposition between the dream and the intellect as it is delineated in the tale's figurative

constructs⁴³. Salomé is a symbol of this dream and so are Antipas's horses which he keeps in the deepest recesses of his citadel. The horses represent perfection of form and this trait is shared by Salomé and, of course, Flaubert's own prose style which strives above all else to achieve *beauty*. Like Salomé, the horses are tinged with blue: 'Ils avaient tous la crinière peinte en bleu, ...' (p. 123) and their equine fleetness might be posited as a metaphor for Flaubert's taut and precise style. Indeed, there is a famous passage in the *Correspondance* where he speaks of formal perfection in terms of a *thoroughbred* style: 'Les chevaux et les styles de race ont du sang plein les veines, et on le voit battre sous la peau et les mots, depuis l'oreille jusqu'aux sabots'⁴⁴. The valorization of the *ANIMAL* is ensured by both internal (textual) and external factors (a definite authorial intention). The remaining member of this set - the *poissons* served at the feast - corroborates this positive value-charge. M. Lowe has drawn attention to the symbolism of fish in Christianity and that by including them in his tale Flaubert was able to underscore, as he was narrating, the advent of this religion⁴⁵. At the time of *Hérodias* fish were *sacred* creatures and this is admirably reflected in their appended colour term: 'de larges poissons couleur d'azur' (p. 121). The colour is that valorized shade which accompanied Félicité and Julien on their respective journeys to Heaven; here it complements the status of the goddess Syria for whom fish were sacred⁴⁶.

(43) Art. cit., p. 325.

(44) See the *Correspondance*, op. cit., 3 (1852-54), p. 282.

(45) 'Rendre Plastique ...: Flaubert's Treatment of the Female Principle in *Hérodias*', *Modern Language Review*, 78 (1983), 551-558, p. 555.

(46) *Ibid.*, p. 555.

More perhaps could be said about the potentially inexhaustible richness of Flaubert's patterns of suggestion generated by colour terms in *Hérodias*. I have offered an analysis of the text's four key colours - also the main colours of *Un Coeur simple* and *Saint Julien* - and discussed those sets which highlight to advantage Flaubert's practice of colour symbolism. The colours which I have omitted from my analysis in this and the other tales are those with a significantly smaller frequency of incidence and which are exploited for the main part mimetically. The reader is by this stage fully aware of the traditional connotations associated with all colour terms and appreciates the sensorial value of colour when it is used for the purposes of realistic presentation rather than to enhance themes and motifs in a more overtly symbolic manner. However, these two practices often merge in Flaubert and no notation of colour can be qualified as functioning *only* referentially.

It has now become popular to speak of Flaubert as a writer whose works, ultimately, resist any kind of logical recuperation. In his Introduction to the *Trois Contes* Pierre-Marc de Biasi discusses the 'démon de l'indécidable'⁴⁷ which is operative in all three tales and it is this refractory quality or undecidability which renders Flaubert's texts opaque. There can be no doubt that *Hérodias* is the most ambivalent and indeterminate of the *Trois Contes* and that to penetrate to the core of the text is much like peeling the multifarious layers of an onion away to get to the heart, or tearing the wings from a butterfly in order to determine its method of flight. It is not an uncommon experience to feel cheated after putting down a Flaubert text; the reader is promised signification, some final revelation; but it never comes and the intellect is left in a state of unfulfilled expectation. Surely, one of the most

(47) See the referred to edition, p. 24.

efficacious means of retrieving meaning from Flaubert, of making sense of his thematics, is to examine meaning itself as it is produced by the texts' inner workings. Colour terms go a long way in providing coherence where initially none seems to exist.

CONCLUSION

This investigation of colour terms is intended to develop existing critical material on a salient feature of Flaubert's artistry. The systematic survey refines former findings while remaining totally faithful to the mechanics of each individual Flaubert text. The study is not restrictive in the sense that it is limited to an analysis of data, nor is it based exclusively on the impressionistic effects formed by Flaubert's colour configurations. Flaubert uses his colour terms with great frequency and the charts in the *Appendix* show that on average colour terms represent half a per cent of any one text's total number of words. This is extraordinarily high and is borne out by the fact that neither Flaubert's predecessors nor his contemporaries used colour terms so liberally¹. This is an interesting fact in itself and provides ideal terrain for the cultivation of a colour symbolism.

The principal finding of this research is that Flaubert uses colour terminology as a central literary device to deflate the ideals and illusions of his characters by showing up the unbridgeable gap which necessarily exists between dream and reality. This rift becomes apparent as the methodology for the analysis of colour terms is applied to the texts, generating ironic parallels and compelling contrasts. Flaubert intended to highlight the discrepancy and colour terms used liberally and in key contexts contribute significantly to the deflationary effects which must accompany irony. Irony exposes the delusions of characters and if Flaubert cuts the ground from beneath his characters' feet as they career blindly towards some illusory goal of ideality then it is not without some

(1) See Allen's articles on *Madame Bovary*, art. cit.

indulgence for their foibles. The colours of dream and illusion in all of Flaubert's prose - *bleu*, *rose* and *doré* - are at once structurally contrasted with their 'realistic' counterparts - *jaune*, *rouge* and *vert* - but retain their intrinsic powers of magicality for they are *beautiful* colours. Flaubert opposes, for example, the yellow *COACH* of reality (the semanticized name of which links it with real *birds*) with the pink *BIRD* of dream in *Madame Bovary*. The former must dictate the train of events leading to the fateful conclusion for, in the last analysis, the message is that dream and reality are incompatible and that reality always overshadows dream, however beautiful the latter, and ugly the former, may be. To confuse the two is lethal. At the same time, Flaubert knows that his characters are imperfect and are liable to succumb to the same temptations, and be attracted to the same glitter of fantasy as any flesh and blood person. It is with this recognition in mind that he frequently uses rhetorical figures where these dream colours occur. The beauty of Flaubert's metaphors and comparisons attenuates the destructive potential inherent in his irony, detracting from characters' failings and inviting us to revel in the compelling beauty of the language used to articulate these weaknesses. For example, Emma's pink avian creation *is* given ironic treatment and this is all the more evident when it is set against the mundane, but *real*, pigeons with which she has daily contact in the *Lion d'or*. However, the beauty of Flaubert's language breathes a renewed vitality into a common romantic cliché and Emma benefits from this protective armour which resists the probing ironic scalpel.

Authorial intention is, of course, fraught with potential traps for the unwary. It would not be reasonable to suggest that these devices were intentional all of the time, but we may infer that patterns of symmetry are produced without conscious intent as the author feels the need for narrative consistency and pertinence. In order to achieve this, he

organizes his text, sometimes without being aware of it, according to patterns which become available during a structural analysis. The analysis of colour terms in the *Oeuvres de Jeunesse* raises the issue of Flaubert's notorious problematization of meaning. Thematics are problematized in the early works simply because Flaubert is an adolescent writer who as yet does not possess the artistic mastery which comes only with experience. The structural analysis of colour terms acts as a kind of litmus test, showing up a muddled thematics. This confused thematics is highlighted by the setting up of colour oppositions which are subsequently collapsed because Flaubert ties himself in thematic knots. In the later works, this establishing and collapsing of oppositions is *intentional* and is a well-known Flaubertian *modus operandi* whereby he successfully stymies any fixed or final meaning. This may be proved by the fact that early colour usage is *conventional*, whereas mature usage is private, or a mixture of private and conventional.

The *Introduction* has shown that some colour terms are *a priori* value-charged material and so in a sense provide ready-made symbolic units for an author to exploit. Variable (a) in the methodology for the analysis of colour terms focuses on this phenomenon. An author may mould his colour terms in accordance with pre-established traditional connotations. Each time a writer uses a colour term a certain connotation is released. This is an inescapable feature of colour terms because of their intense sensory appeal and because colour-coding plays such an important part in our everyday lives. The colour green, for example, evokes freshness, youth and beauty because it is the colour of spring and therefore the colour which is most closely associated with new life. If it is not intended that a special connotation be exploited, then a writer can be said to use colour terms *mimetically*. This means that he describes something to be of a particular colour because that is the colour it would be 'in real life' and is anxious, therefore,

that his colour usage corroborate the reality effect. This exploitation of colour terms is a notable feature of realist writing where mimetic colour embeds the referent that it qualifies firmly in the real. The *symbolism* which is the result of a build-up of connotations is the direct result of the frequent usage of a particular colour term used in specific contexts. This means that *frequency of incidence* is all-important and this notion is emphasized in stage (a) of the method for the analysis of colour terms.

The division of referents into sets is a useful move for the analysis of colour terms. It enables one to ascertain the frequency with which any one referent or common referents occur when appended to a similar colour term. The *impact* of colour terms is in part governed by their frequency, but it is the much more complex issue of the two-way exchange between colour term and referent (stage (d) of the method), together with metaphoric and metonymic links between colour terms and characters and referents and characters (stages (e) and (f) of the method) which determine symbolic yield. *CLOTHING*, for example, is the most common set in all of Flaubert's works and it usually contains the greatest number of members. Clothing of a particular colour may be a mimetic usage, or, as seen above, may corroborate traditional symbolism. Clothing provides an ideal opportunity for a writer to develop a character's likes and dislikes, for as a cover worn next to the skin, it is always metonymically linked with a character. Emma's blue dress has both metonymic and metaphoric links with her; the yellow *Hirondelle* has less pronounced metonymic links, but enormous metaphoric links. The *CONTAINER* set for *rouge* has metaphoric links only with Emma, for she never has direct contact with its members. The permutations are multifarious and symbolic inflections may vary according to the functions of the relevant variables in the methodology for colour analysis.

The aggregate organization of colour connotations is responsible for the production of colour symbolism. A colour symbol may be a *conventional* symbol or a *private* symbol. The authority of conventional symbolism is such that to subvert pre-established values is very difficult. Flaubert does use *conventional* colour symbols, and this is particularly to the fore with *noir* and *blanc* where the traditional values are very strong. The *CLOTHING* set shows how a character's innocence or naiveté may be highlighted by a metonymic association with white dress. Similarly, black *CLOTHING* may communicate a character's despair or an obsession with death. A significant finding - if not *the* most significant finding - which my methodology has brought out is that Flaubert exploits *conventional* colour symbolism and uses the authority of this symbolism to corroborate his own elaboration of a *private* network of colour symbols, especially in the mature writings. Always working within the parameters of traditional symbolism, he extends its boundaries, as it were, and is thus able to develop very subtle associations with regard to his main characters. The central opposition between the *blue* of dream and the *yellow* of reality is highlighted by colour terms in a manner that traditional connotations alone would not be able to establish. The private symbolism relies heavily on pre-established connotations, although on occasion he may develop an encoding which relies only peripherally on traditional authority for a value to be produced. This is the case with *jaune* in *Madame Bovary* where the yellowing effects of age and decay are acknowledged but are not underlined in the way that Emma's progressive entrapment by *yellow* objects is. The ultimate signified of reality which this colour produces corroborates traditional symbolism, however, for the yellow of decay *is* Emma's reality. This means that pre-established values are continually playing a part; however muted their effects are, it would be impossible to ignore their input completely.

This survey has shown that they do in fact contribute to the overall meaning produced, a meaning that would be substantially impoverished without prior connotations.

The *Oeuvres de Jeunesse* show the young Flaubert 'experimenting with all kinds of literary devices, some of which are hackneyed and some of which show the signs of a precocious thinker and poet. Flaubert is already making use of traditional symbolism and this is largely a legacy of his having been weaned on the great Romantic poets where red is the colour of passion and black the colour of mourning and death. A latent private symbolism is already in evidence, however, though it does not come to fruition until *Madame Bovary*. This early *private* symbolism is revealed by the critical mainstays of *frequency* and *context* and is made available by a structural analysis which shows up key oppositions between characters, events and themes. Oppositions and parallels permeate the entirety of Flaubert's writing and it is these oppositions, established only to be eroded, which go a long way in generating symbolic effects. The opposition between Good and Evil, the Spirit and the Flesh, Beauty and Ugliness are developed extensively in these experimental writings and colour terms bring these differences into sharp relief. The *bleu* of the Spirit is set against the *rouge* of the Flesh in *Rêve d'enfer* (though this opposition is problematized somewhat by thematic flaws which mirror Flaubert's literary immaturity); the *bleu* of spirituality and the *rouge* of physicality point up a nascent colour symbolism which will be fullblown in all the later novels. In *Un Parfum à sentir* there is an obvious structural opposition between two females, the one old, gross and ugly and characterized in terms of *rouge*; the other young, slender and beautiful and characterized typically in terms of *blanc* and *rose*. This opposition between beauty and ugliness translated by an essential *rose/*

rouge dichotomy significantly prefigures the radical difference between dream/reality (beautiful/ugly) which a much more sophisticated exploitation of the respective colour terms will underpin in the mature works. *Passion et vertu* uses *rouge* and *noir* as conventional symbols of suffering and death and both colours are closely developed in relation to the female with the semanticized name, a name which is ironically both romantically Italianate (Mazza) and a signifier of death itself (*ammazzare* means *to kill*). The *Oeuvres de Jeunesse*, then, are permeated with conventional and romantic colour codes, but Flaubert is already searching for a private network of colour symbolism. Conventional connotations are ubiquitous but the suggestive parallels in which he implicates *certain* colours - and this discrimination is critical - points to a private elaboration of colour-coded effects. Flaubert uses colour terms innovatively and in a strikingly different way in all of his main texts. This fact becomes apparent when colour terms are analysed via *sets*. The *sets* are artificial constructs but are invaluable as a viable means of identifying the deep-structure signification which is precipitated to the 'surface' of a text by the central organizing intelligence.

The oppositions which colour terms underpin are developed as early as 1836. In *Madame Bovary* the opposition is polarized around *bleu/rouge*, *bleu* corresponding to dream and *rouge* to reality; this is an oversimplification, but in essence is a sound evaluation. In addition to this glaring opposition there are concurrent parallels which all contribute to the overall effects achieved. The colours of ideality are themselves contrasted with the colours of reality. This is to say that *jaune* is the real or debased form of *doré*; *rose* is the valorized form of *rouge*; *vert* and *jaune* operate in symbolic unison to generate associations bearing on the reality of Emma's situation. In this instance Flaubert exploits the traditional value of *jaune* as the colour of decay and sets

alongside this value a private value generated by *vert* which also comes to be linked with undoing and decay. The traditional value of *vert* is subverted and Flaubert has it corroborate his own symbolism where it is linked with adultery, *luxure/luxure* and ultimately with death.

In *Salambô* Flaubert uses the same central colour opposition (where traditional symbolism continues to corroborate *his* private encoding) but does not highlight it to the same extent. He opts primarily for the elaboration of a *blanc/rouge* opposition where *blanc* typifies the space of the female and, on a universal level, the Carthaginian race with which the female *Salambô* is linked. *Rouge* underscores senses of destruction and bloodshed and is strongly associated with the space of the male, and on a larger scale, the warring Roman army with whom the male *Mâtho* is linked. The male/female opposition has an astronomical correlate which is the opposition between the sun and the moon. These astral bodies are similarly characterized by the colours *rouge* and *blanc*, though as the chapter on *Salambô* reveals, the opposition is far from clear-cut. Flaubert introduces parallels within oppositions and these serve to blur polar opposites. This wilful obscuring on the thematic level is appreciably enhanced by a study of the novel's colour terms. Flaubert insists on the fact that male/female qualities are principally *shared* qualities and that to define the attributes of the one is meaningless without taking into account the attributes of the other. This is one central issue which has earned Flaubert the appellation of subversive writer. Colour terms come into their own in this field of analysis, however, for they highlight consistent patterns which are themselves born of inconsistencies. The central opposition in *Salambô* is the *blanc/rouge* dichotomy, with a 'supporting' *bleu/noir* opposition. The common *bleu/rouge* opposition is still in evidence and may be inferred from the central

oppositions. The problematizing factor stems chiefly from the *zaiïmph* which is a private symbol in its own right and so influences the symbolic impact of its appended colour terms. This phenomenon is accommodated by variable (d) in the methodology. In most of Flaubert's novels there is a shift of emphasis from the joy, bliss, euphoria and satisfaction of the early stages of a character's fictional destiny to the disillusionment, boredom and dulling weight of emotional fatigue as reality impinges on the dream. A logical corollary to this scenario would be a corresponding shift of emphasis from the positive to the negative in terms of the way colour is exploited. Hence the frequent change in colour values from positive in the early stages to negative in the later stages of a character's development. This may occur independently of the referents attached to a colour term or the referent itself may influence this change in value. So stultifying and debilitating are the effects of a dream shattered by reality in Flaubert that the final effects necessarily override any early positive connotations a colour may have assumed. The *zaiïmph* is a case in point. It is initially imbued with positive connotations and so influences the figurative charging associated with its three appended colour terms. As the narrative progresses, however, it becomes apparent that this diaphanous object has the power to *kill*. The predominant *bleuâtre* of the *zaiïmph* which is posited as desirable sours and acquires negative connotations as the novel reaches its end. Stages (e) and (f) of the method focus on the possible causes of this transformation.

The chapter on *L'Éducation sentimentale* has shown how comparatively unsensational is Flaubert's use of colour terms. *Noir* is exploited extensively for its mimetic value and the largest set is *CLOTHING*; in nineteenth century France black attire was *de rigueur* for the aspirant dandy or the Parisian *parvenu*. *Blanc* is used largely in connection with notions of purity and innocence on the one hand, and with old age on the

other; in this way a dual signified is released, the former positive, the latter negative. Flaubert still exploits the figurative potential of colour, however, by once more setting off the *bleu* of ideality against the *rouge* (and a ludic rose) of carnality. The red of physicality which is common to all Flaubert's works is here displaced by the rose of physicality and this is effected mainly by association with the physical woman who bears the semanticized name, 'Rosanette'. This displacement serves Flaubert perfectly for he is able to contrast the subjective rose of sentimentality with the objectified rose of carnality. Frédéric confuses the two - although he is never conscious of this - and this undermines his powers of discrimination and contributes to the overall portrayal of a weak and effete character. Other colours in *L'Éducation sentimentale* are exploited for their *conventional* symbolic values, especially the *jaune* of dead *LEAVES* which highlights the withering motif subtending the narrative.

Demarcations are similarly eroded in *Trois Contes*. Flaubert goes one stage further in his problematization, however. Now he is no longer content to blur the boundaries between male and female, but simultaneously erodes those which exist between human and animal. colour terms point up this collapsing of oppositions. The main way in which this is achieved is by initially establishing a link with white and the female (*la souris*) and Julien's mother, only to collapse it by attributing a white beard to powerful symbols of patriarchy, the stag and the dominant father. This problematic area is perpetuated further by linking white *barbes* with the mother. Within these suggestive oppositions Flaubert exploits traditional connotations for *blanc* and *noir*, white being suggestive of innocence, purity and femininity and black suggesting foreboding and doom. Once again, *bleu* disseminates a positive charge bearing on the ecstasy of

religious experience and this is the first work where *frequency* gives some measure of indication as to the degree of symbolic suggestiveness that will be produced by individual colour terms. Colours with a high frequency in the *Trois Contes* are those colours with the greatest impact.

In a thesis of this length it is impossible to discuss all the members of any one set and sometimes impossible, even, to discuss all the sets for any one colour. This becomes apparent in the chapter on *Madame Bovary* where the sheer wealth of symbolizers could easily provide material for a full-length study in itself. One has to be selective when analysing the sets and the selection process is controlled partly by thorough knowledge of the texts in question and partly by the size of the sets. The sets which have been omitted from this analysis are those which do not contribute significantly to the global effects achieved. The sets whose members maximize figurative effects have been discussed in greater or lesser detail. Working by these criteria, it would be inadmissible to omit *CONTAINER* for *bleu* in *Madame Bovary* for the symbolic allusiveness is generated in a number of ways, not least important of which is that generated by cross-reference to *CONTAINER* for *rouge*. However, the omission of *MATERIALS* for *rouge* in the same text would not constitute such a grave oversight. The difference is one of degree rather than kind.

All the colour terms in *Madame Bovary* serve to underpin the central illusion/reality dichotomy which lies at the novel's thematic heart. Colour terms are used both mimetically and symbolically, though in a text where every single element appears to represent some other abstract notion or quality it is impossible to isolate those colour terms which function mimetically *only*. It may be that not a single one does function in a purely mimetic way but this is conjecture and raises more problems

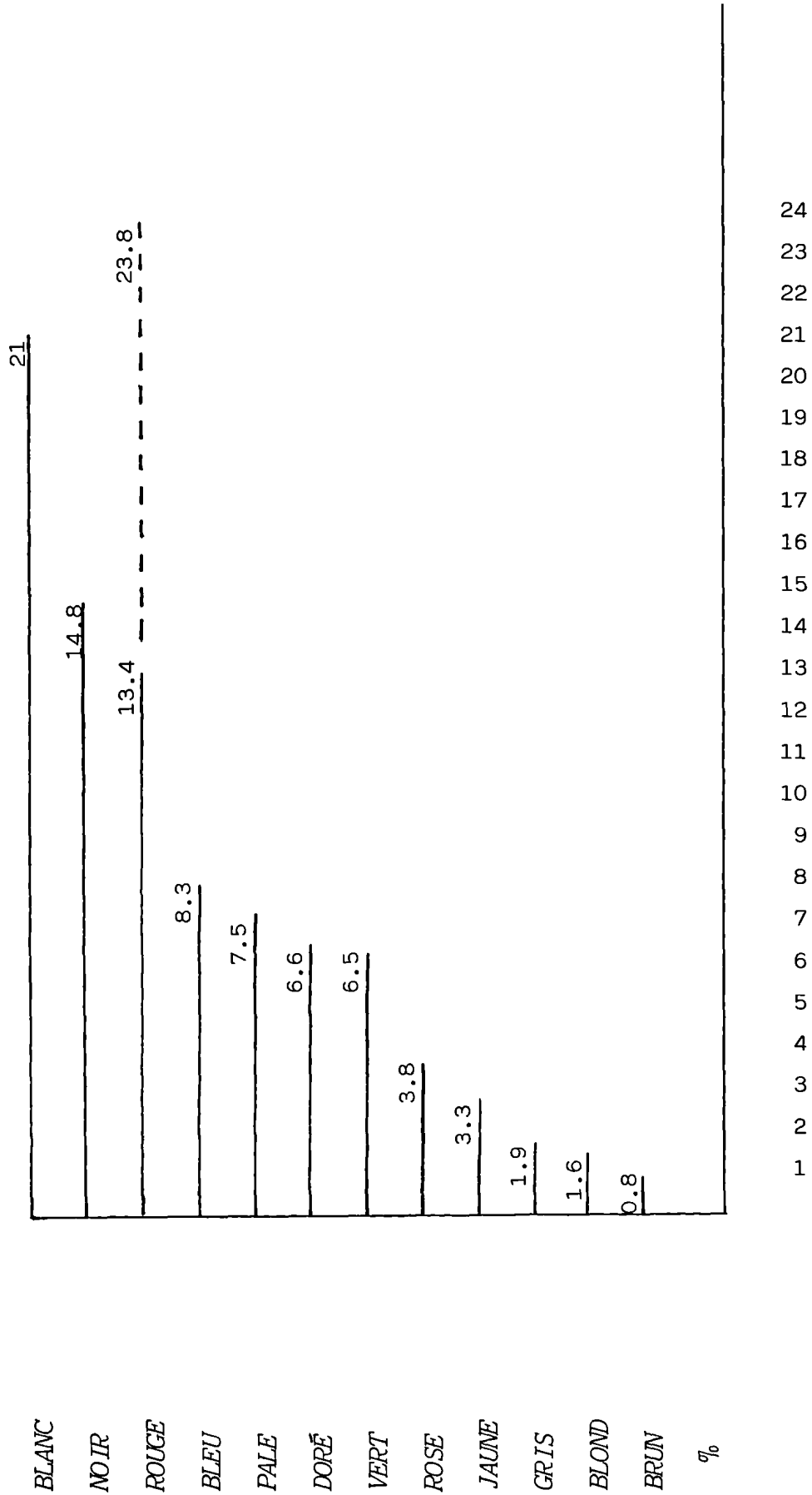
than it solves. A more positive stance can be adopted with regard to conventional and private colour symbolism. Flaubert uses both and ensures that the *traditional* values released by colour terms do not engulf the figurative arena; so skilfully does he develop private reverberatory effects that the voice of traditional symbolism is but a faint 'back-up' humming, ever-present but never stealing the chromatic limelight. The proliferation of the colours of 'reality' as the novel reaches its inexorable conclusion is counterpointed by the dwindling of 'dream' colours as one moves to Part Three. Any splash of *bleu* at this point is ironic in relation to what preceded in the narrative and it serves to highlight the gap between what circumstances were and what they are now.

To chart the development of Flaubert's exploitation of colour symbolism is to evaluate the growth of one facet of his style which becomes more and more sophisticated as he moves from the *Oeuvres de Jeunesse* to *Madame Bovary*. An analysis which does justice to the full range and complexity of his style demands a highly refined evaluating tool. The methodology for the analysis of colour terms has been specially elaborated for just such a study. The many scholars who have discussed Flaubert's innovative use of colour are proof enough that there is a great deal to say about it. The full references in this thesis testify to the validity of various studies ranging from remarks on a single chromatic effect to complete studies on a particular colour term, all the while relating these to other aspects of themes and techniques. This analysis is by no means exhaustive; more could have been said, for example, about *noir/blanc* in *Madame Bovary* or about the *pourpre/rouge* nexus in the same text. More could have been said about the same colours in *L'Éducation sentimentale*. Constraints of space must be observed,

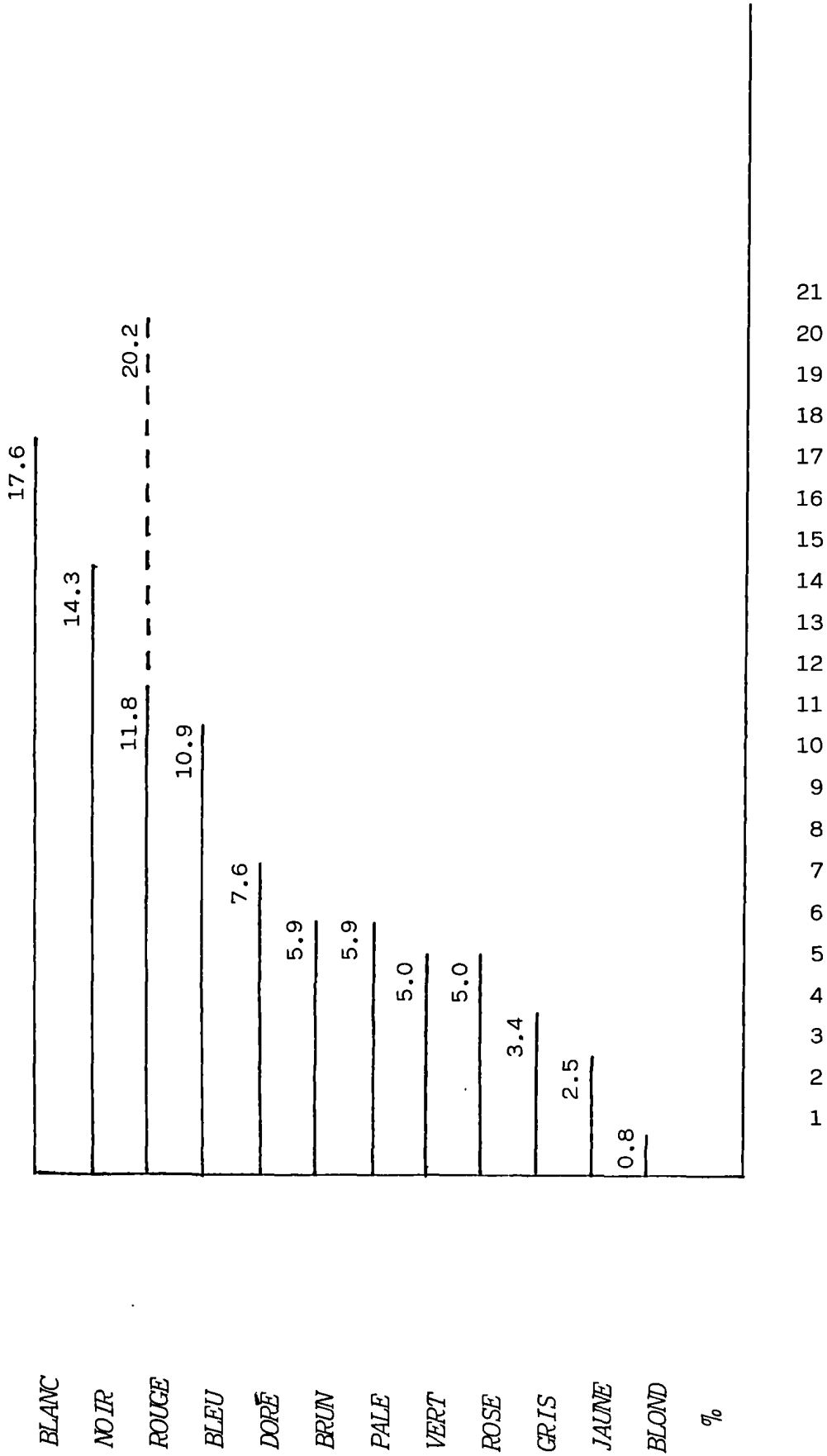
however, and it is hoped that all the most prominent symbolic effects have been brought out. This study of colour terms does not claim to be a definitive statement on one aspect of an author's style. It does, however, claim to have drawn attention to a complex of potentially inexhaustible symbolic patterns which enrich the reading process and afford a pleasurable emotional experience long after the texts have been closed.

The three texts chosen are *Rêve d'enfer*, *Un Parfum à sentir* and *Passion et vertu*.

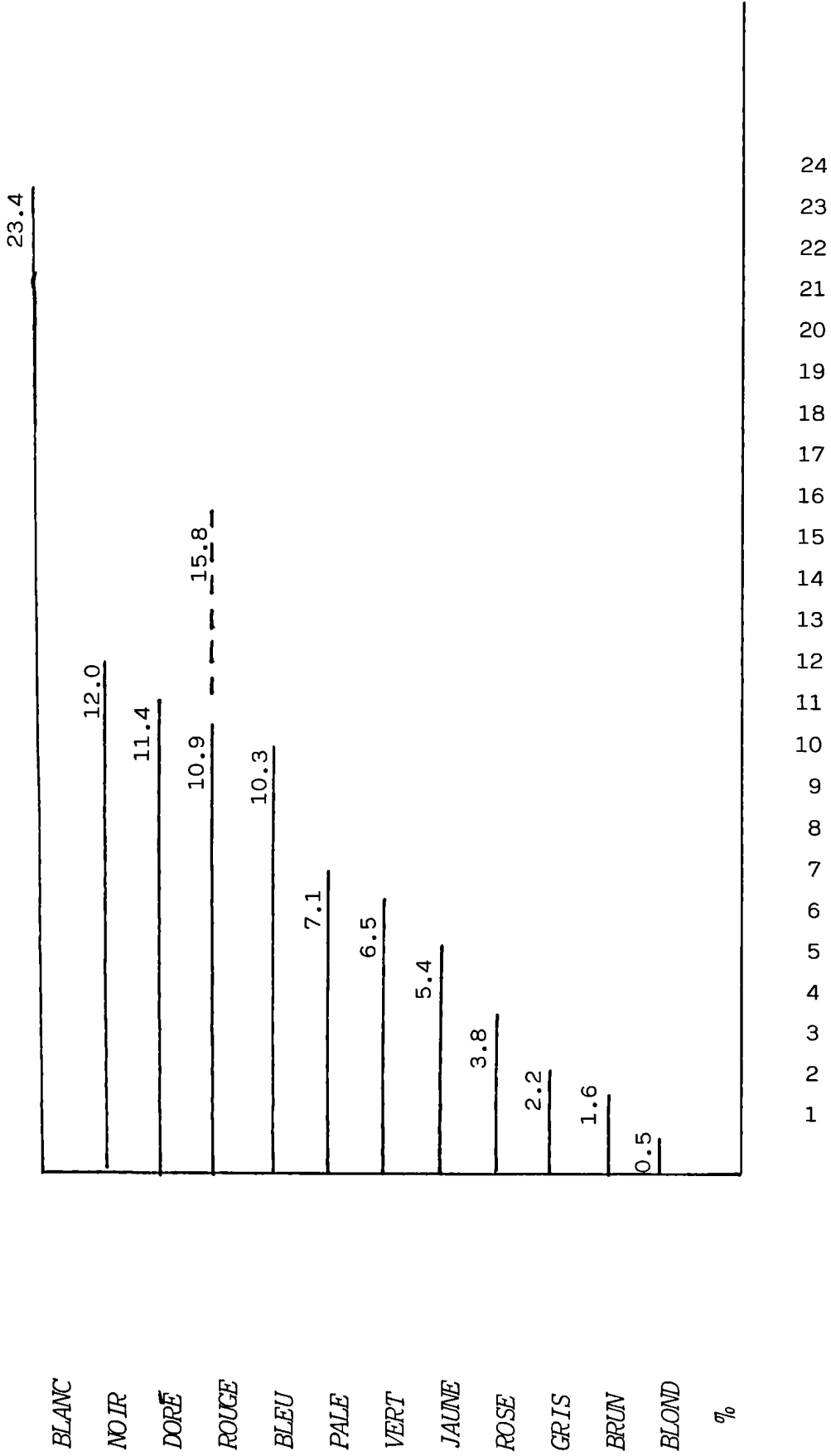
1054 colour terms in the *Oeuvres d'Adolescence et de Jeunesse*, twenty-three works containing approximately 192,000 words. Colour terms represent 0.55% of the total lexicon. My selected three texts do contain an above average number of colour terms; they represent 0.69% of their total lexicon. Dotted line = implicit colour (e.g. *sang*).



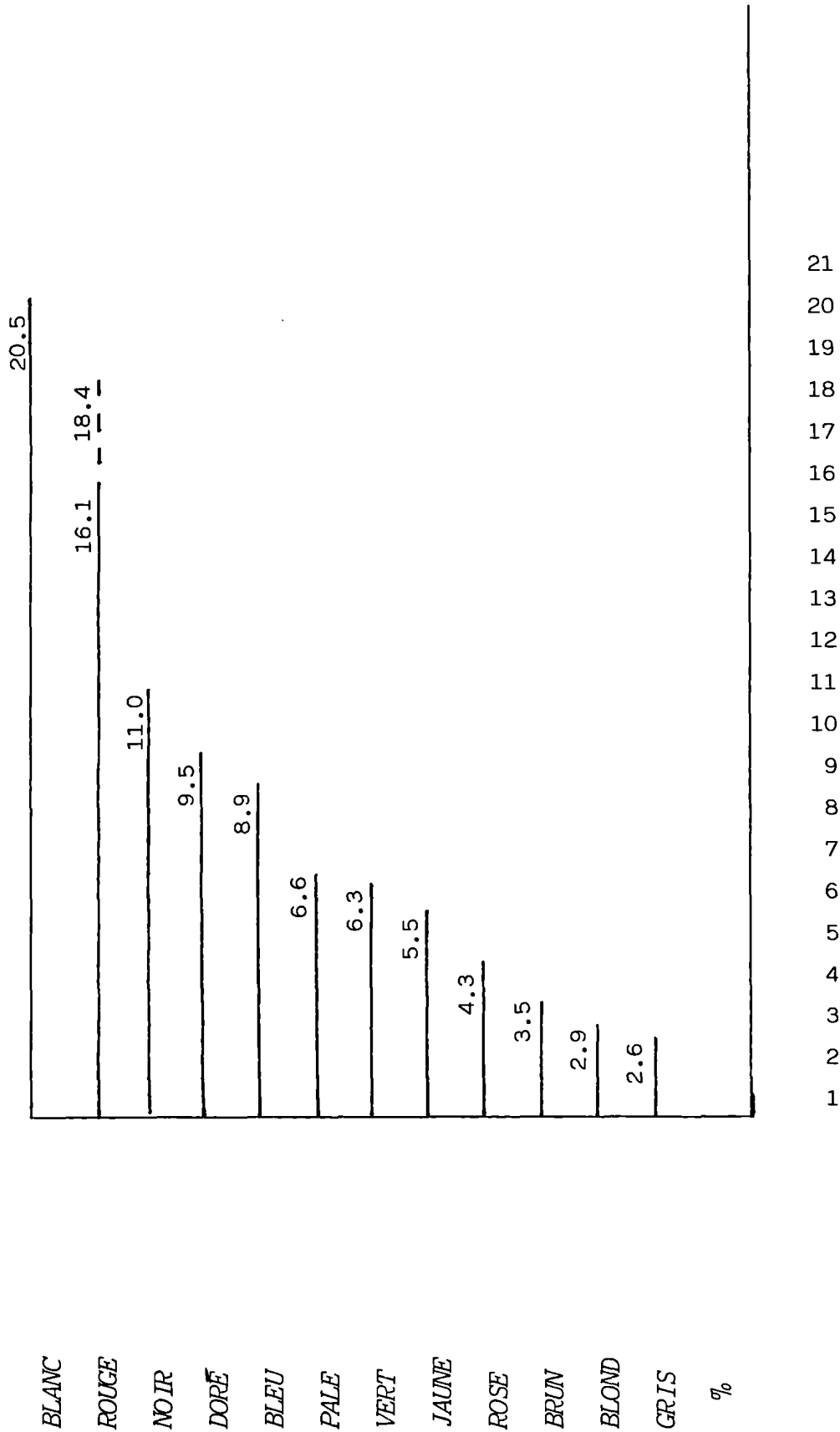
119 colour terms in the *Mémoires d'un fou* over approximately 19,440 words of text. Colour terms represent 0.6% of the total lexicon. Dotted line = implicit colour (e.g. sang).



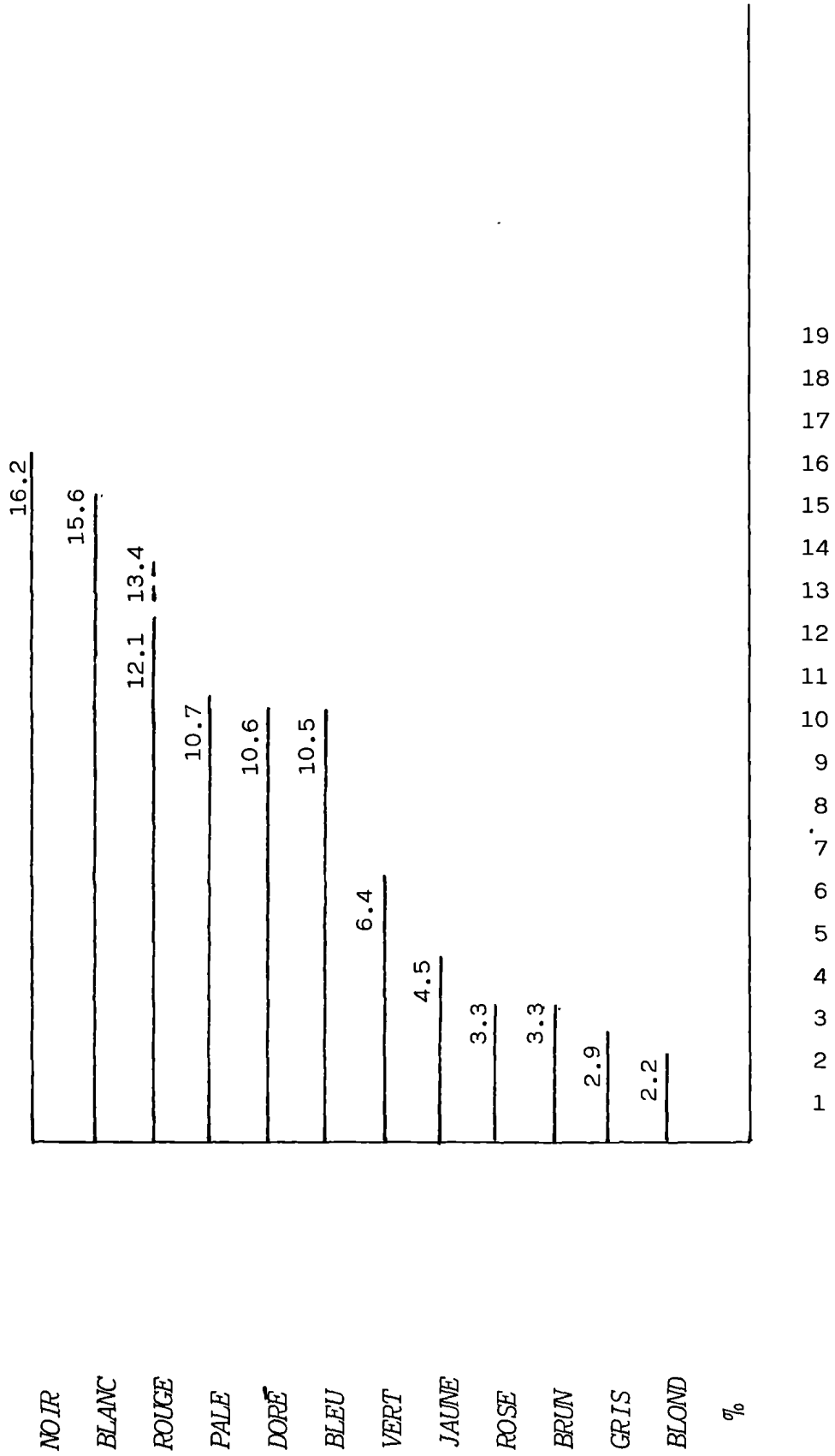
184 colour terms in *November* over approximately 31,320 words of text. colour terms represent 0.6% of the total lexicon. Dotted line = implicit colour (e.g. *sang*).



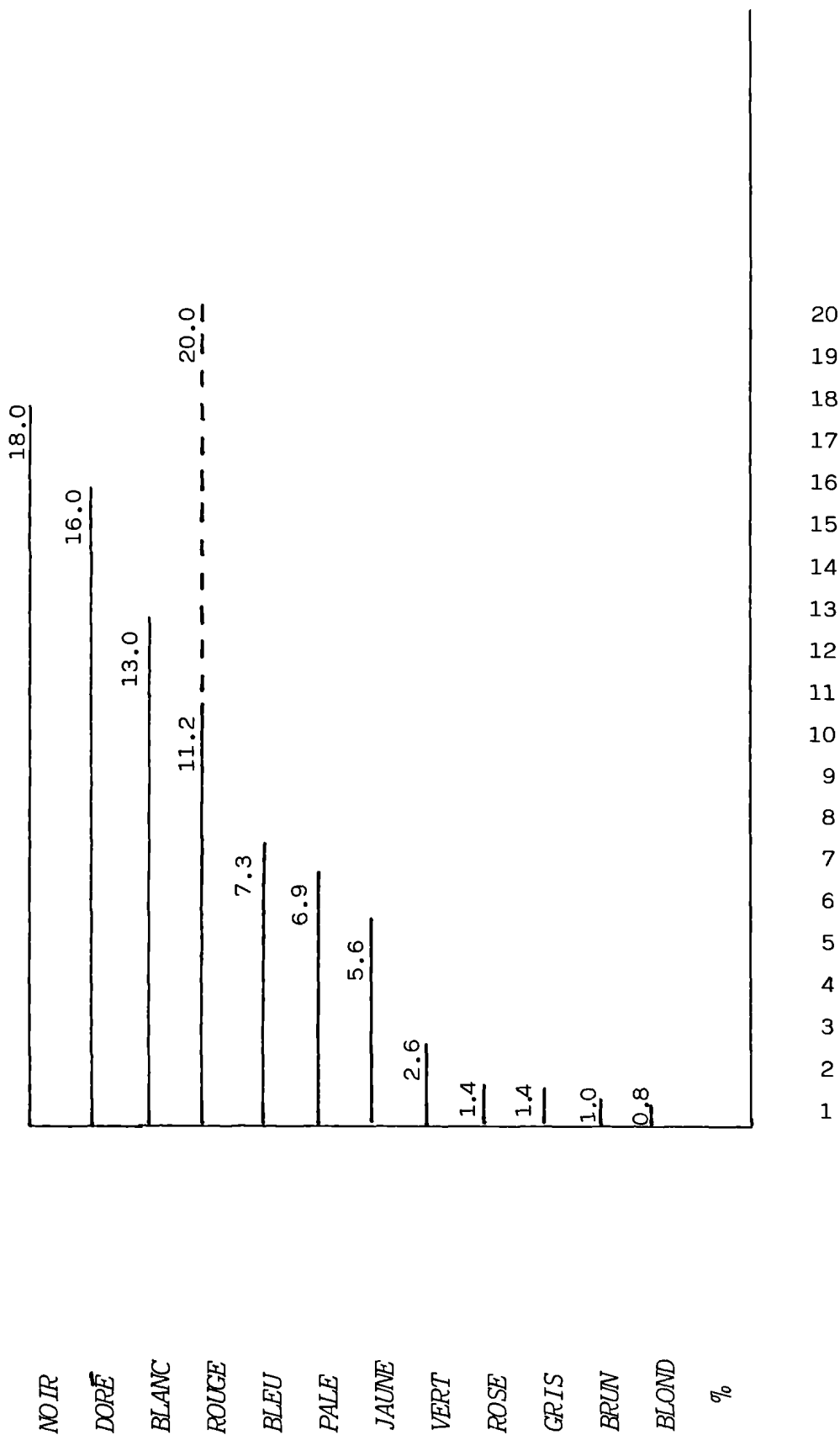
377 colour terms in *L'Éducation sentimentale* (of 1845) over approximately 102,600 words of text. Colour terms represent 0.4% of the total lexicon. Dotted line = implicit colour (e.g. sang).



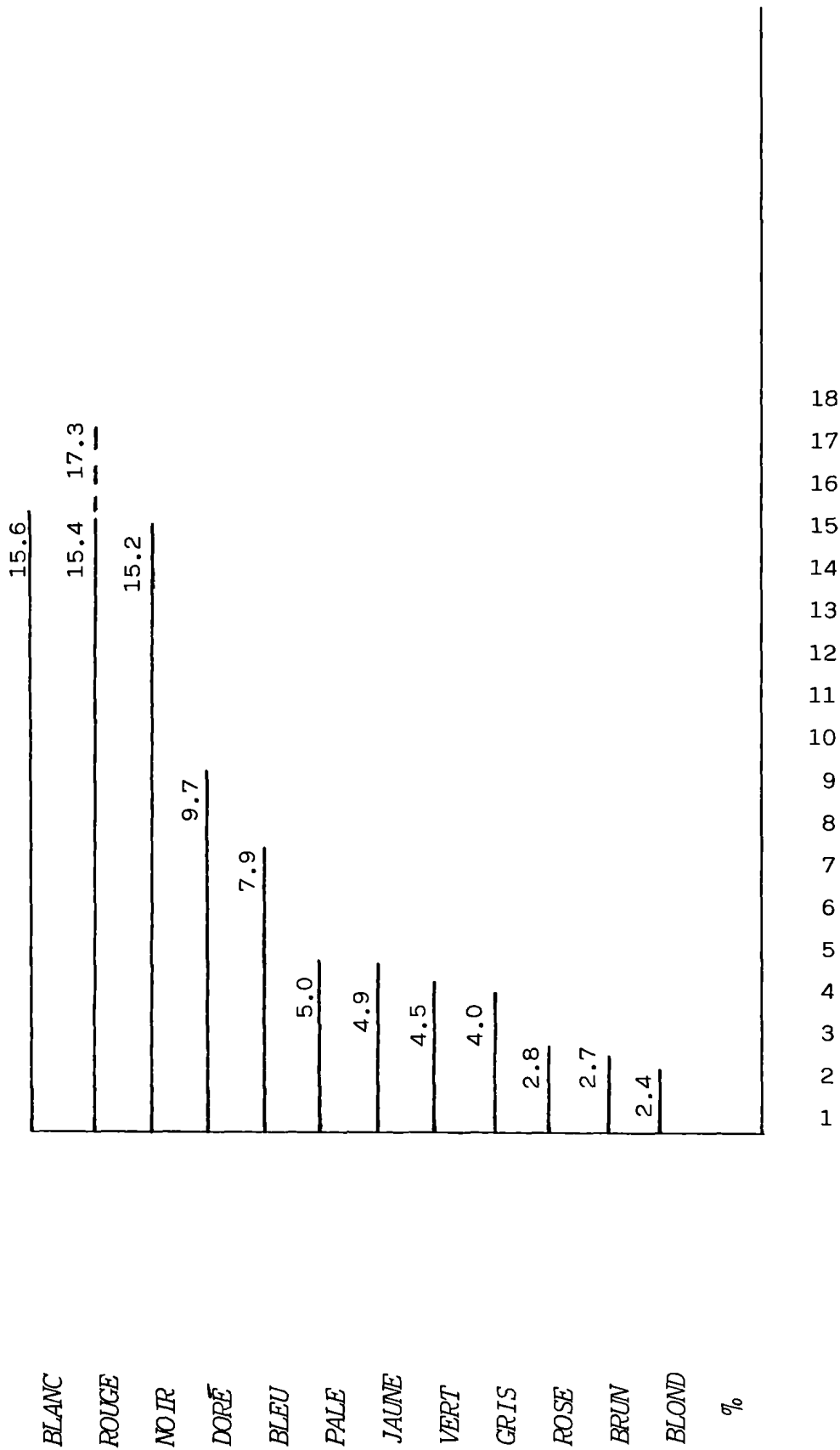
628 colour terms in *Madame Bovary* over 114,519 words of text; henceforward numbers are no longer approximations as concordances are available for all the mature writings dealt with in this thesis. Colour terms represent 0.55% of total lexicon. Dotted line = implicit colour (e.g. sang).



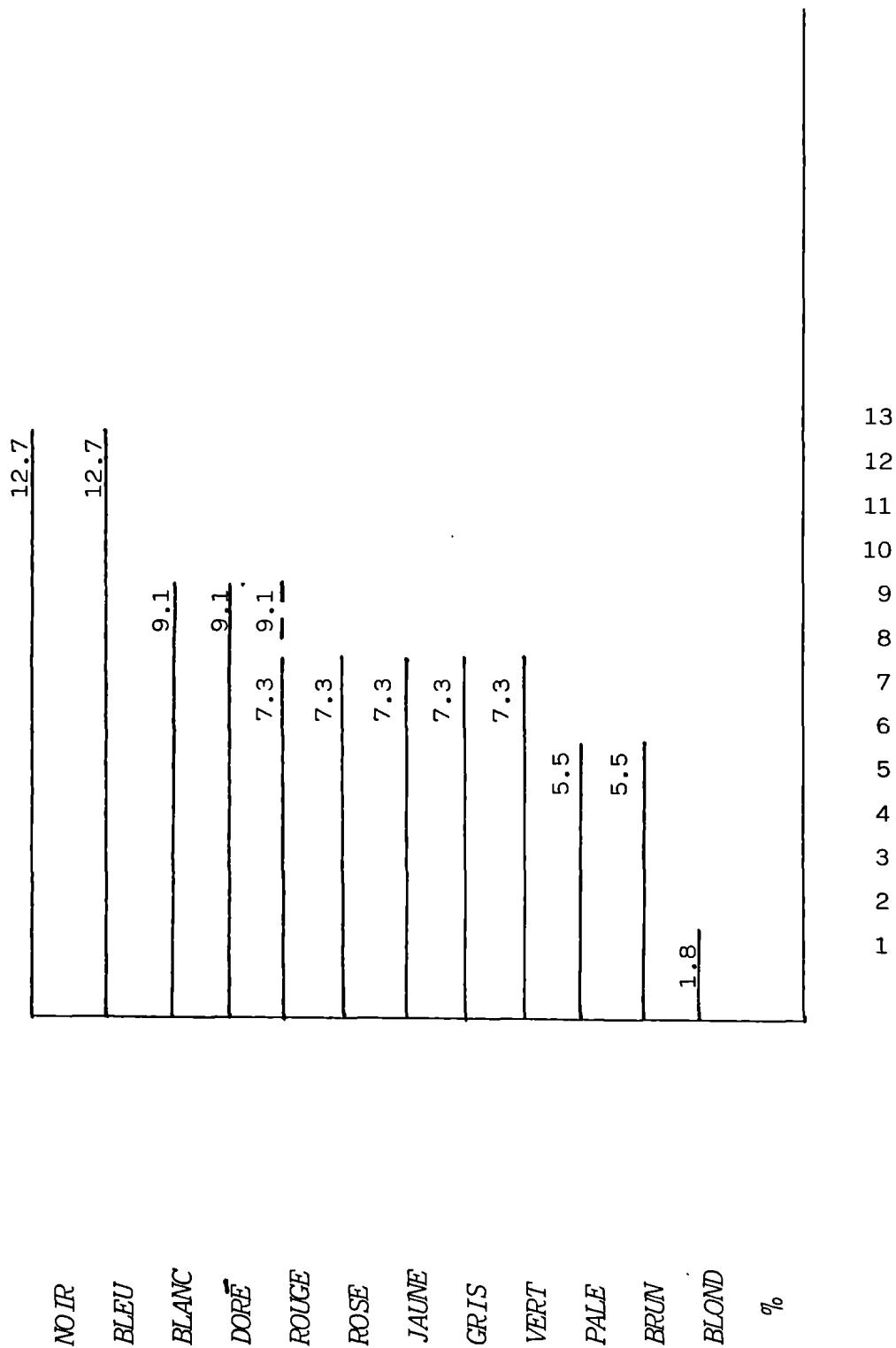
624 colour terms in *Salambô* over 120,197 words of text. Colour terms represent 0.52% of the total lexicon. Dotted line = implicit colour (e.g. sang).



672 colour terms in *L'Éducation sentimentale* over 148,602 words of text. Colour terms represent 0.45% of the total lexicon. Dotted line = implicit colour (e.g. sang).

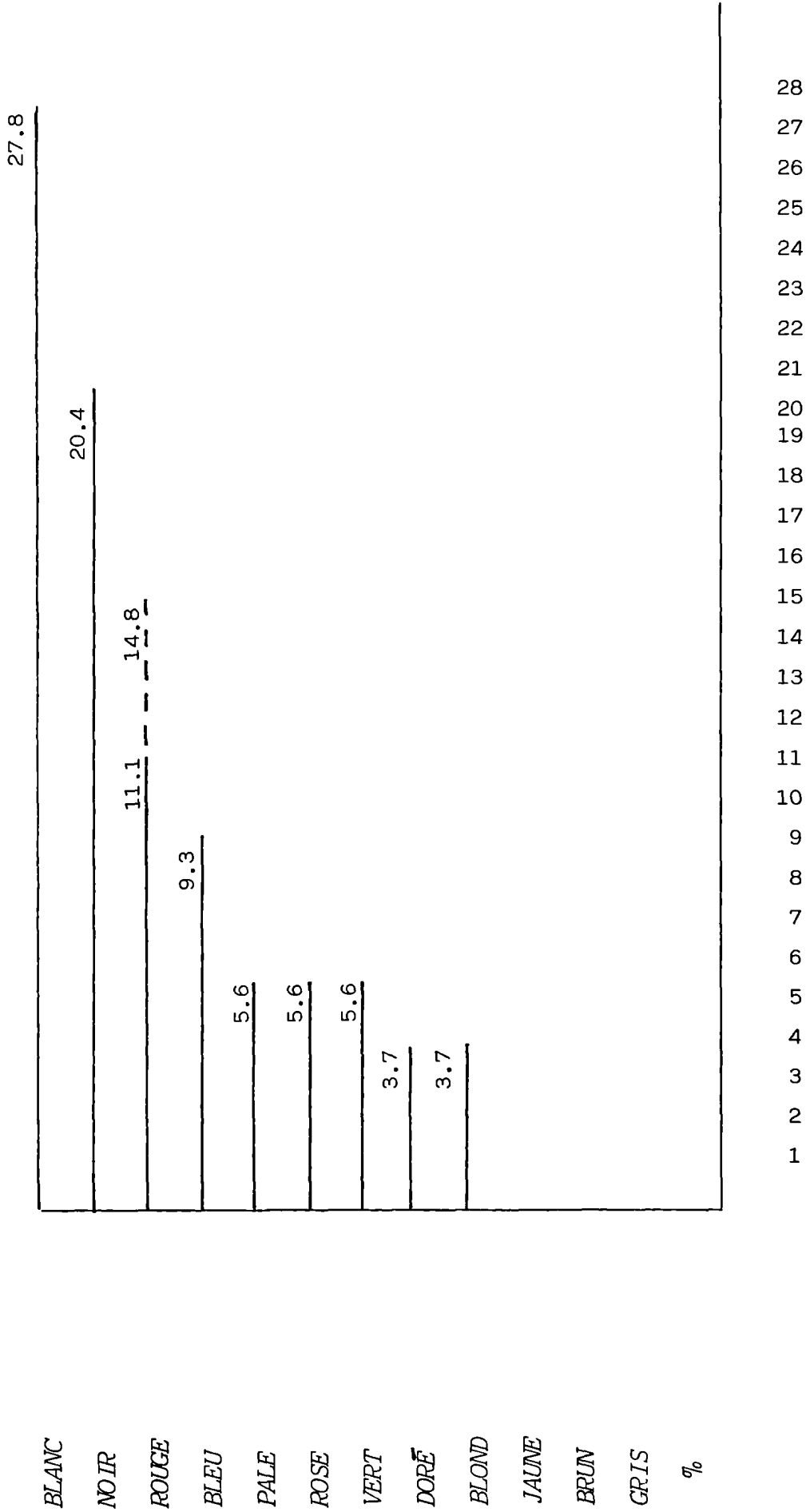


68 colour terms in *Un Coeur simple* over 12,466 words of text. Colour terms represent 0.44% of the total lexicon. Dotted line = implicit colour (e.g. sang).

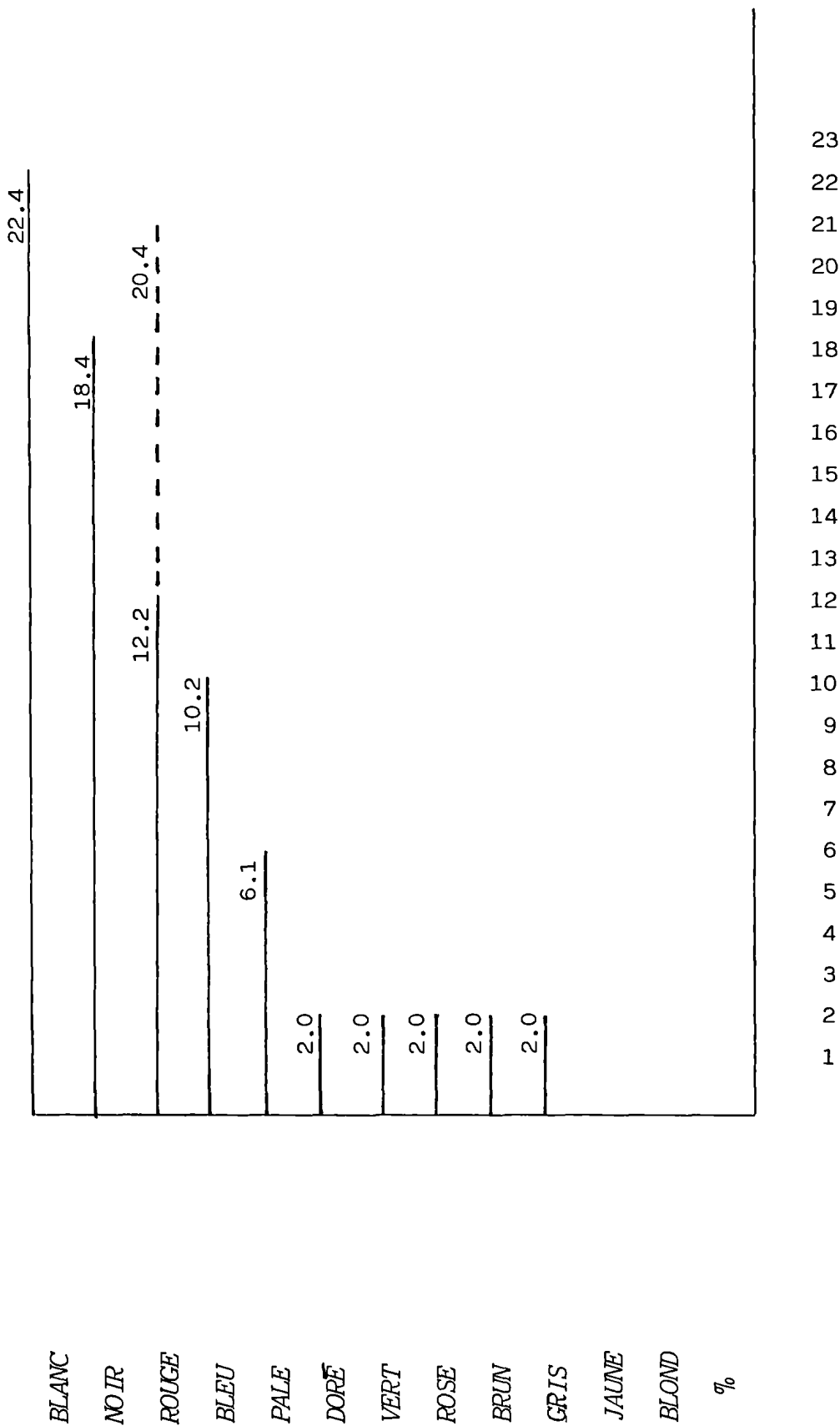


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54 colour terms in *Saint Julien* over 9,783 words of text. Colour terms represent 0.55% of the total lexicon. Dotted line = implicit colour (e.g. sang).



49 colour terms in *Hérodias* over 9,806 words of text. Colour terms represent 0.5% of the total lexicon. Dotted line = implicit colour (e.g. sang).



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