

MEANING IN STRUCTURE AND THE STRUCTURE OF MEANING IN *LA MODIFICATION* AND *LA ROUTE DES FLANDRES*

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Introduction

Michel Butor's *La Modification* and Claude Simon's *La Route des Flandres* depict the flow of consciousness of a single character/narrator. Events are presented as either being evoked in memory (reference to a past action or thought) or occurring simultaneously with the thought process. Both novels fall within the stream of consciousness novel tradition. However, the way in which Butor and Simon create a subjective frame and modify conventional narrative syntax in order to represent the continuous flow of thought patterns differs markedly.

Theoretically, a unified psychological frame, unfolding thought patterns of a sole character/narrator, would imply a single unified narrative technique: but in fact this is not the case. In *Stream of Consciousness in the Modern Novel*, Robert Humphrey identifies four basic techniques: direct interior monologue, indirect interior monologue, omniscient description, and soliloquy.² These techniques define the effect created by the psychological frame of stream of consciousness novels onto the narrative process. Humphrey did not consider the narrative structures underlying these techniques and their relationship to the narrative process employed in novels with a conventional omniscient third person narrative frame.

The purpose of this article is to examine narrative structures in *La Modification* and *La Route des Flandres*, identify the syntactic elements of the narrative structures that create the illusion of the flow of consciousness, and demonstrate their relationship to or deviation

from conventional narrative techniques. Any one of three narrative pronouns, *Je*, *Vous*, *Il*, is used to depict the flow of consciousness of a sole character/narrator. The first person narrative pronoun maintains its function in speech acts, to refer back to the addresser. However, in stream of consciousness novels, the second and third person narrative pronouns go beyond their function in speech acts and assume the function of a first person narrative pronoun.³ Once a subjective frame of a sole character/narrator is established by any one of these pronouns, it disguises a variety of narrative techniques that bear strong similarities to those in novels with an omniscient narrative process. Another consideration is the function of syntactic time (verb tense) and its relationship to narrative time (the time the event takes place) and the time of discourse (the time the event is being narrated). In conventional novels, syntactic time functions as a logical indicator relating narrative time and time of discourse. In novels representing the flow of consciousness, syntactic time may lose this function and become secondary in importance to both narrative time and time of discourse.

The underlying narrative structure of novels depicting the thought patterns of one or more characters would be: "Character is thinking about. . . ." "Thinking" has the semantic value of evoking past memories (the act of thinking). This mental process should be distinguished from the verbs "to think" and "to believe" when they imply a subjective evaluation of observed phenomena (an opinion about something). In this latter function, I shall consider these verbs as psychological verbs because they define a subjective and hypothetical evaluation of events. In spoken language, the verb "to imagine," in certain contexts, may be synonymous with either the verb "to think" or "to believe." However, in this study I should like to make a distinction between the verb "to imagine" and the verbs "to think" and "to believe" in order to elucidate an additional function in the mental process represented in these novels. An underlying structure of the verb "to imagine" refers to narrative segments generated by the imagination of the character alone (pure figments of his/her imagination) and not to events that have experiential value in the narrative, be they objective or subjective (the fable).⁴

Conventional narrative techniques will be defined by the following basic structures if one allows for any mixture of them within a given narrative segment:

Narrator's style:	Narrator relates what Character did.
Narrator's indirect style:	Narrator relates what Character thought/felt/believed/said, plus indirect markers (He said/thought that . . .).
Narrator's direct style:	Narrator relates what Character said, plus direct markers (He said: ". . .").
Free direct and free indirect style:	Character relates what he is thinking/feeling directly (no direct or indirect markers).

These conventional structures will serve as a point of comparison in order to define the similarity, deviation, and variety of narrative techniques that recreate the flow of consciousness in the New Novel. The mere fact that a novel is recounted from the point of view of one character and presented as memory patterns is not sufficient proof that it must be read as thoughts being evoked directly, which would imply that the entire novel was written in either the free direct or the free indirect styles.⁵ Despite the underlying structure of "Character is thinking about," certain narrative segments in stream of consciousness novels have a function similar to that of omniscient narration in conventional novels. As we shall see, the underlying narrative structures in *La Modification* do not deviate significantly from those outlined above, whereas the narrative process in *La Route des Flandres* reveals certain fundamental deviations. Furthermore, when the narrative process deviates significantly, the experiential value of events becomes hypothetical, the story line breaks down, and the mimetic function of fiction itself is brought into question.

La Modification

Butor's *La Modification* has a unified psychological frame created by the use of the second person pronoun as the main narrative voice. The surface sequence represents fragments of events as they are evoked in memory by the sole character/narrator, Léon Delmont. Inasmuch as the entire novel is related from Léon's perspective and events are drawn from his own personal experiences, the *vous* narrative pronoun has as an underlying form the first person pronoun, *je*.⁶ When events are reconstituted in chronological sequence, the story

line reveals a continuous narrative with three temporal levels of text: the present trip from Paris to Rome (Present of Text), memories of past trips to and from Rome with Cécile or Léon's wife, Henriette (Past of Text), or Léon's projection of a future life with Cécile during the present trip (Future of Text).

A comparison of the surface and underlying structures in selected passages enables us to identify the variety of conventional narrative techniques dissimulated by the unified psychological frame. Underlying structures refer to two substitutions: 1) the first person pronoun and present tense and 2) the third person pronoun and imperfect for the *vous* narrative pronoun and surface verb tense. The syntax of the first transposition identifies the free direct style. However, the second transposition may function as either the free indirect style, a descriptive narrator's style, or an imperfect of action (*l'imparfait de l'action*), a version of omniscient narration found in Flaubert's major works.⁷ Unless a narrative role is ascribed to a character in the text, the free direct and the free indirect styles are by definition impossible, and the narrative pronoun cannot be considered as having an underlying first person pronoun. These transpositions will enable us to distinguish segments that represent thoughts directly from segments whose function is similar to a narrator's style in novels considered to be traditional in form, such as the works of Proust, Gide or any nineteenth-century novelist. Although this procedure seems to diminish the aesthetic and thematic functions of the *vous* narrative pronoun, we will see that, in fact, the comparison between surface and underlying forms brings into focus its versatility as a main narrative voice.

In the first paragraph of *La Modification*, thought patterns are seemingly evoked directly and simultaneously with the experience by the character/narrator, Léon Delmont. The time that the event takes place (narrative time) and the time that the event is being narrated (time of discourse) are identical and correspond to syntactic time, the present tense:

Vous vous introduisez par l'étroite ouverture en vous frottant contre ses bords, puis, votre valise couverte de granuleux cuir sombre couleur d'épaisse bouteille, votre valise assez petite d'homme habitué aux longs voyages, vous l'arrachez par sa poignée collante, avec vos doigts qui se sont échauffés, si peu lourde qu'elle soit, de l'avoir portée jusqu'ici, vous la soulevez et

vous sentez vos muscles et vos tendons se dessiner non seulement dans vos phalanges, dans votre paume, votre poignet et votre bras, mais dans votre épaule aussi, dans toute la moitié du dos et dans vos vertèbres depuis votre cou jusqu'aux reins.⁸

You edge your way in through the narrow opening, then you lift up your suitcase of bottle-green grained leather, the smallish suitcase of a man used to making long journeys, grasping the sticky handle with fingers that are hot from having carried even so light a weight so far, and you feel the muscles and tendons tense not only in your finger joints, the palm of your hand, your wrist and your arm, but in your shoulder too, all down one side of your back, along your vertebrae from neck to loins.⁹

This passage appears to represent thought patterns directly inasmuch as thought, action and feelings are experienced simultaneously. Direct thoughts are expressed either by the free direct or the free indirect styles. In this case, the present tense would imply the free direct style. On close analysis, however, this segment informs the reader about the setting of the narrative. It responds to the questions who, where, what, and why, and reveals an internal state of disequilibrium. Transposition to the first person narrative (T1) may alter the tone to some degree but does not alter the intro- and extrospective quality of the surface text. Two descriptive processes can be discerned in the original text and in T1 below:

T1(a) Je m'introduis par l'étroite ouverture en me frottant contre ses bords, puis, ma valise couverte de granuleux cuir sombre couleur d'épaisse bouteille, ma valise assez petite d'homme habitué aux longs voyages, je l'arrache par sa poignée collante, avec mes doigts qui se sont échauffés, si peu lourde qu'elle soit, de l'avoir portée jusqu'ici, je la soulève et

T1(b) je sens mes muscles et mes tendons se dessiner non seulement dans mes phalanges, dans ma paume, mon poignet et mon bras, mais dans mon épaule aussi, dans toute la moitié du dos et dans mes vertèbres depuis mon cou jusqu'aux reins.

- T1(a) I edge my way in through the narrow opening, then I lift up my suitcase of bottle-green grained leather, the smallish suitcase of a man used to making long journeys, grasping the sticky handle with fingers that are hot from having carried even so light a weight so far, and
- T1(b) I feel the muscles and tendons tense not only in my finger joints, the palm of my hand, my wrist and my arm, but in my shoulder too, all down one side of my back, along my vertebrae from neck to loins.

The underlying structure for T1(a) is: Character is thinking about what he is doing; and for T1(b), Character is thinking about what he feels.

Lubomír Doležel defined mixed style as a subjective narration, which is equivalent to character intervention, that modulates subtly between objective narration (narrator's style) and interior monologue.¹⁰ According to this definition, T1 and the original text would be considered as mixed style. However, the degree of narrative distance between T1(a) and T1(b) above is different. In T1(a) the narrator describes his actions objectively as if he were observing himself from a distance. Action is rarely part of the thought process when it is being performed, unless a past experience is being reevaluated or equilibrium has been lost and the character is trying to maintain an appearance of control. The passage is recounted with objective distance. T1(b) indicates the presence of a narrator's commentary on feeling (narrator's style) and does not present feeling directly. It narrates about feeling. I believe, as does Donald Ross, Jr., "that the mind does not represent itself (as in 'I see that ugly man'), but presupposes itself ('that man is ugly')." ¹¹

Substitution of the third person and the imperfect tense confirms the above contention. The passage loses its introspective quality:

- T2(a) Il s'introduisait par l'étroite ouverture en se frottant contre ses bords, puis sa valise couverte de granuleux cuir sombre couleur d'épaisse bouteille, sa valise assez petite d'homme habitué aux longs voyages, il l'arrachait par sa poignée collante, avec ses doigts qui se sont échauffés, si peu lourde qu'elle soit, de l'avoir portée jusqu'ici, il la soulevait et

T2(b)

sentait ses muscles et ses tendons se dessiner non seulement dans ses phalanges, dans sa paume, son poignet et son bras, mais dans son épaule aussi, dans toute la moitié du dos et dans ses vertèbres depuis son cou jusqu'aux reins.

T2(a)

He edged his way in through the narrow opening, then he lifted up his suitcase of bottle-green leather, the smallish suitcase of a man used to making long journeys, grasping the sticky handle with fingers that are hot from having carried even so light a weight so far, and

T2(b)

he felt the muscles and tendons tense not only in his finger joints, the palm of his hand, his wrist and his arm, but in his shoulder too, all down one side of his back, along his vertebrae from neck to loins.¹²

Although the preterite tense could be used in the French transposition above, the imperfect tense is a significant identifying marker of the free indirect style in French texts. Despite this fact, objective distance is still maintained, which underscores the point being made here. The psychological frame of the original and of T1 is lost, and narrative distance between narrator and subject is evident. Léon, the character/narrator of the original text can be considered as having a similar function as an implied author/narrator. T2(a) has an underlying structure of: Narrator relates what Character did. The verbs, "edge," "lift," and "grasp," are used literally, and they describe physical action. External events are narrated with objective distance, and it is the psychological frame, the use of the second person pronoun, that creates the introspective quality of the original passage. T2(b) has as an underlying form: Narrator relates what Character felt. The indirect marker "il sentait" identifies this segment as narrator's indirect style, describing an internal reality with a degree of objectivity, Léon's physical state. Such passages in *La Modification*, or in any novel with a unified psychological frame, are essentially narrator's style with an extro- and introspective quality. This type of narrative process has a similar function as omniscient narration. It establishes the setting in which characters and plot sequence will be developed.

In passages that relate Léon's sojourns with either Cécile or Henriette, a mixed narrator's style that maintains a balance between

intro- and extrospection predominates. The use of the imperfect tense in these passages as the main narrative tense maintains the logical temporal relationship between the time the event took place and the time the event is evoked:

Elle [Cécile] commençait à n'y plus penser, ou plus exactement à ne plus penser à vous pendant ce séjour parisien, car si elle parvenait à vous mettre entre parenthèses pendant ces quelques jours écoulés, à faire comme si vous aviez été absent de Paris, évitant donc de se souvenir de son arrivée, de vos rendez-vous. . . . (M, p. 224)

She [Cécile] had begun to stop thinking about it, or rather to stop thinking about you in connection with her stay in Paris, for if she could succeed in putting you in parentheses during that brief period, in pretending that you had been out of Paris, if she could avoid remembering her arrival, your meetings. . . . (CH, p. 506)

The narrative process is: Character A is thinking about what Character B thought, felt, believed, plus effects created in A and B. Reference to the thought process gives the passage an introspective quality, and the analytical distance of the passage, its extrospective quality. The surface pronoun, *vous*, in these narrative segments develops the narrative on two levels. On the one hand, Cécile functions as an objective correlative, revealing Léon's state of mind, and on the other, her role and character are further developed within the narrative. It is perhaps in such passages that the versatility of the second person pronoun as a main narrative pronoun is most evident.

The similarity of the narrative syntax to a conventional narrator's style is self-evident. Transposition into the third person pronoun and the imperfect tense loses this dual function of the surface text, but does not alter narrative distance nor the quality of the passage:

Elle commençait à n'y plus penser, ou plus exactement à ne plus penser à lui pendant ce séjour parisien, car si elle parvenait à le mettre entre parenthèses pendant ces quelques jours écoulés, à faire comme s'il avait été absent de Paris, évitant donc de se souvenir de son arrivée, de leurs rendez-vous. . . .

She had begun to stop thinking about it, or rather to stop thinking about him in connection with her stay in Paris, for if she could succeed in putting him in parentheses during that brief period, in pretending that he had been out of Paris, if she could avoid remembering her arrival, their meetings. . . .

The narrative process of both the original text and the transposed passage is: Narrator relates what Character thought, felt, believed, plus effect created. This structure defines a narrator's mixed style—thoughts, feelings, and beliefs, plus narrative commentary. These remarks are equally valid for narrative units describing events and sojourns with Henriette.¹³

When the stylistic technique is clearly the free indirect style (character's thoughts related directly), no noticeable difference would be observed between the original text and the transpositions:

Que pouvait-il y avoir sous cette petite scène? Ne fallait-il voir qu'une innocente coïncidence, et cette rougeur, ces larmes, cette fuite, était-ce simplement qu'elle avait été décontenancée par la conduite de sa mère et la vôtre? Ou bien plutôt ne vous avait-elle pas interrogé sciemment, pour essayer d'avoir une confirmation des hypothèses qu'elle bâtissait dans sa petite tête. . . . (*M*, p. 84)

What could be the underlying significance of that little scene? Could it be merely a harmless coincidence, did those blushes, those tears, that flight mean simply that she had been disconcerted by her mother's behavior and your own? Or had she, on the other hand, been questioning you deliberately, to seek confirmation of the hypotheses she had been forming in her childish mind. . . . (*CH*, p. 379)

The narrative process is: Character is thinking about what was said and the implications of the event. Very few syntactic changes transpose this passage into a conventional free indirect style, third person pronoun throughout and the imperfect tense:

Que pouvait-il y avoir sous cette petite scène? Ne fallait-il voir qu'une innocente coïncidence, et cette rougeur, ces larmes, cette fuite, était-ce simplement qu'elle avait été décontenancée par la

conduite de sa mère et la sienne? Ou bien plutôt ne l'avait-elle pas interrogé sciemment, pour essayer d'avoir une confirmation des hypothèses qu'elle bâtissait dans sa petite tête. . . .

What could be the underlying significance of that little scene? Could it be merely a harmless coincidence, did those blushes, those tears, that flight mean simply that she had been disconcerted by her mother's behavior and his own? Or had she, on the other hand, been questioning him deliberately, to seek confirmation of the hypotheses she had been forming in her childish mind. . . .

The underlying narrative process is the same as noted in the original text and is equivalent to: Character relates what he is thinking directly. Transposition into the free direct style does not alter the narrative structure or the stylistic device but does change the temporal distance between the event and the time the event is related:

Que peut-il y avoir sous cette petite scène? Ne faut-il voir qu'une innocente coïncidence, et cette rougeur, ces larmes, cette fuite, est-ce simplement qu'elle a été décontenancée par la conduite de sa mère et la mienne? Ou bien plutôt ne m'a-t-elle pas interrogé sciemment, pour essayer d'avoir une confirmation des hypothèses qu'elle bâtit dans sa petite tête. . . .

What can be the underlying significance of that little scene? Can it be merely a harmless coincidence, do those blushes, those tears, that flight mean simply that she has been disconcerted by her mother's behavior and my own? Or has she, on the other hand, been questioning me deliberately, to seek confirmation of the hypotheses she has been forming in her childish mind. . . .

Examples of the free direct style are found in the surface narrative¹⁴ and would, of course, have the same narrative structure.¹⁵ The use of both the free direct and the free indirect styles in the surface text of *La Modification* preserves the rigorous logical relationship throughout this novel among the three temporal aspects of a narrative: syntactic time, narrative time and time of discourse.

Identifying stylistic techniques in Butor's novel or the novel in general is not only a question of style and semantics as Doležal

suggests (see note 10), but also one of function, character development, and context. Delineating the various techniques presents a problem in most narratives in which equilibrium between intro- and extrospection is fundamental to the narrative process.

Present of Text segments (the present trip from Paris to Rome) do not demonstrate the same subtle dissimulation of conventional narrative techniques that we have discussed. They differ both structurally and qualitatively. On the one hand, narration is highly objective and extrospective; and on the other, it represents hypothetical possibilities fabricated by Léon's imagination and state of mind:

Sur le tapis de fer chauffant, vous voyez un pépin de pomme sauter d'un losange à un autre. Dans le corridor le garçon du wagon-restaurant fait tinter de nouveau sa clochette. Passe la gare de Polliat.

Le jeune militaire se lève, descend avec précaution cette boîte de contreplaqué teinte au brou de noix avec sa poignée de métal, son unique bagage, et sort. . . . (*M*, pp. 124-25)

On the floor heater, you watch an apple pit jumping from one diamond to another. In the corridor the dining-car attendant comes along again, tinkling his bell. Polliat station has gone by.

The young soldier gets up and carefully lifts down the walnut-color plywood box with a metal handle which is all he has in the way of luggage and goes out. . . . (*CH*, p. 414)

The underlying structure has two subordinate narrative segments: Character is thinking about what he sees and about what he sees Character B doing. Assuming "character is thinking" has the same function as "narrator relates," the narrative process would be: Narrator relates what he sees and what Character B is doing. The second subordinate segment can be considered as narrator's style. However, the first part differs considerably by the lack of action in the underlying verb "to see." In comparison with action verbs or the act of thinking, the verb "to see" is passive and implies a dispassionate subjective representation of events.

In recreating the way in which reality imposes itself on the mind, description is literal, concrete, and extremely objective, even though

the subjective dimension is greater. The immediacy of the experience and of the thought process creates a closer identity between character and narrator, and their distinction can no longer be discerned. We shall consider this technique a narrator/observer's style that represents a fundamental deviation in form and in content from dominant narrative techniques in the conventional novel. Although not entirely absent from it, the narrator/observer's style has not been explored as a main narrative technique.

Another significant characteristic of Present of Text segments is the hypothetical quality of the narrative process. As Léon observes the passengers in his compartment, he projects their life styles, tinged with his own fears, hopes, and anxieties. These passages have a similar function as the traditional narrator's style with an extro- and introspective quality. However, the hypothetical indices (emphasis mine) underscore the fictitious nature of these segments:

Peut-être, ce qui le tend [l'écclésiastique] ainsi, ce n'est pas un souvenir mais une appréhension, l'ombre qui est sur son visage n'est pas celle d'un jour passé mais celle d'un jour à venir, peut-être qu'une décision l'attend lui aussi, peut-être qu'en ce moment même, ou plutôt il y a un instant, au moment où au lieu de se remettre à son bréviaire comme vous vous y attendiez, il l'a renfilé dans sa poche avec un air de dégoût, peut-être qu'il a fait un saut plus important encore que celui que signifie pour vous ce voyage. . . . (M, p. 90)

It *may be* that the nervous strain he's [the Jesuit father] feeling is due not to remembrance but to apprehension, and the shadow that darkens his face is not that of the past but of something that is to come, it *may be* that he, too, has to make a decision, and that at this very moment—or rather a moment ago, when instead of going back to his breviary as you expected he would, he thrust it into his pocket with a look of disgust—he has taken the plunge which is even more important than the one this journey means for you. . . . (CH, pp. 385-86)

Such passages are short narratives within the narrative. They are direct thoughts evoked by an external stimulus, but the content is mere conjecture. "Character is thinking" becomes "Character imagines," which defines thought patterns with a hypothetical dimension. The

stylistic device is the free direct style, and syntactic time reflects time of discourse and narrative time (although hypothetical). These passages demonstrate the same dual function noted in our discussion on the narrator's mixed style: they act as objective correlatives and add another dimension to the development of the fable.

Future of Text events are narrated in a narrator's style and are, for the most part, extrospective and hypothetical. Except for the eventual return to Henriette, none of these events occur in the narrative. Future tense and markers such as *il est probable* and conditional *si* clauses characterize these segments.¹⁶ Similarly, dream sequences are predominantly narrator's style with a symbolic and mythical dimension.¹⁷ Future of Text and dream sequences are short narratives within the narrative but are integrated into the thematic development of the story.

Butor employs two other very common techniques, the indirect style and the direct style.¹⁸ Their underlying structure would be: Character A is thinking about what Character A/B said, felt, thought, believed plus direct or indirect markers. The respective markers indicate the presence of a narrator; and whether the main narrative voice is ascribed to a character/narrator or to an omniscient narrator in these segments, its function is the same: to narrate, i.e. to inform the reader about events, feelings, thoughts, both conscious and preconscious, that bring the narrative to resolution.

A variety of techniques create the flow of consciousness in *La Modification*: narrator's style with an extro- and introspective quality; mixed style with a dual function; direct, indirect, free direct and free indirect styles; and in Present of Text, a style which we may call a narrator/observer's style. The dominant structures are a conventional narrator's and a mixed narrator's style with intro- and extrospective qualities dissimulated within a subjective frame that the second person narrative pronoun creates. Verb tenses adhere to conventional usage in the language code, and syntactic time reflects the logical relationship between narrative time and time of discourse established in the novel. The past, present and future tenses delineate the three levels of Léon's experiences. Only in Present of Text do we find a narrator/observer's style which has an underlying verb "to see" or "to imagine." In *La Modification*, the visual (concrete and non-emotive representation of what is observed) becomes a reflector of the fable. All levels of text, past, present and future, are related to the story line. Segments in which Léon projects onto the lives of the

characters in his compartment are hypothetical narratives which function as objective correlatives and are integrated into the real world of the fable, defining fears, anxieties, and hopes of the character narrator. In this respect, narrative techniques and narrative development do not deviate significantly from conventional stylistic devices, but rather add another dimension to the mimetic process in this novel as it attempts to recreate the complexity of the subjective experience. Butor's artistic sensitivity resides in the subtle modification of conventional techniques and narrative syntax in order to represent, without exception, the continuous flow of thought patterns as they are recorded on the human consciousness.

La Route des Flandres

In Claude Simon's *La Route des Flandres*, narrative structures are more complex and significantly different from those identified in Butor's novel. Although Simon's novel is related from the point of view of the sole character/narrator (Georges), the surface narrative does not reflect the underlying unified psychological frame. The main narrative pronoun alternates haphazardly from *je* to *il* and to *Georges*. The entire novel is composed of four main fables (narrative sequences) whose unity is found in the themes of death, adultery, and historicity (the breakdown of cultural value systems in time) rather than in the logical relationship of events to each other. Fable I relates General de Reixach's (the ancestor) death and/or suicide; Fable II, Captain de Reixach's marriage to Corinne; Fable III, an alleged seduction of a country maiden and her lame cuckold husband, embedded in Fable IV, the character/narrator's experiences during the Second World War. All four fables are then embedded in Present of Text, a half-sleep state while Georges is in bed with Corinne two years after the end of the Second World War.

The surface narrative does not delineate the temporal sequence of events. The reader has to reconcile four different temporal indices rather than three noted in Butor's work. The time that events took place (narrative time), the time that events are seemingly related in the surface text (apparent time of discourse), and the time events are evoked in memory (actual time of discourse) have no coincidence and do not correspond to syntactic time. Traditional narrative techniques such as the use of the third person pronoun, the preterite, and the imperfect tenses, and deviations in their internal construct add to the

ambiguity of the narrative process. The first paragraph appears to be the heart of the narrative rather than its beginning. Time and place are not delineated, and narrative perspective shifts three times:

Il tenait une lettre à la main, il leva les yeux me regarda puis de nouveau la lettre puis de nouveau moi, derrière lui je pouvais voir aller et venir passer les taches rouges acajou ocre des chevaux qu'on menait à l'abreuvoir, la boue était si profonde qu'on enfonçait dedans jusqu'aux chevilles mais je me rappelle que pendant la nuit il avait brusquement gelé et Wack entra dans la chambre en portant le café disant Les chiens ont mangé la boue. . . .¹⁹

He was holding a letter in his hand, he raised his eyes looked at me then the letter again then once more at me, behind him I could see the red mahogany ochre blurs of the horses being led to the watering trough, the mud was so deep you sank into it up to your ankles but I remember that during the night it had frozen suddenly and Wack came into the bedroom with the coffee saying The dogs ate up the mud. . . .²⁰

The third person pronoun evokes a possible author/narrator, the first person pronoun then defines a character/narrator observing events, and *je me rappelle* identifies these events as memory patterns evoked at an unspecified present. The context is action oriented, objective and extrospective. The narrative structure is seemingly: Character A recalls what he saw Character B doing, saying. Disregarding the psychological frame that *je me rappelle* creates, one can say that it is equivalent to a narrator's style: Narrator relates what Character did, said, thought. When the reader becomes aware that the entire narrative is probably being recalled in a half-sleep state (*RF*, p. 81), the time of the present tense of *je me rappelle* is a past event. The underlying narrative structure, then, is more complex: Character A is thinking about what he recalled that he had observed Character B doing, saying.

The conventional narrative structure, Narrator relates what Character did, said, felt, involves the reader in the immediacy of the action or feeling described and underscores the validity and experiential value of narrative events. In *La Route des Flandres*, however, this

immediacy is distanced by at least two verbs that imply a subjective and relative view of reality: thinking, recalling, imagining—psychological verbs defining a purely imaginary reality.²¹ Rare are the events that are related through first-hand knowledge; and when they are (certain events in Fables II, III, IV and Present of Text), they are mere subjective perceptions of phenomena. In conventional narratives, it is not uncommon to find second- and third-level apparent narrators that Jerzy Pelc defines as follows:

As is known, in literary works, especially in novels and stories, it happens very often that the characters narrate about something in their dialogues and/or monologues. When this happens, they become second-level apparent narrators. And if in their narratives there is a person who in turn narrates himself, we have to do with third-level apparent narrators.²²

With few exceptions, the entire novel is recounted from a second-, third-, and even fourth-level narrative perspective with one fundamental difference. The third- and fourth-level narrative perspectives are never direct but related indirectly by the second-level narrator (Georges).

The internal construct of the narrative structures reflect the complex embedding of the four main fables outlined above and emphasize the distance between the time of discourse and the time the event took place. One or as many as four intermediary verbs separate these two temporal points of a narrative. Most Fable I units (General de Reixach, the ancestor) have the following structure: Character A is thinking about what Character B said about what Character C did, plus direct and indirect markers. However, the narrative becomes very complex when the character/narrator evokes the gossip surrounding the legendary de Reixach:

Pensant dans le même moment à ce détail, cette chose bizarre qu'on ne racontait dans la famille qu'en baissant la voix (et Sabine disait que, quant à elle, elle n'y croyait pas, que ce n'était pas vrai que sa grand-mère lui avait toujours affirmé que c'était une fable une médisance répandue par les domestiques à la solde d'ennemis politiques. . . . (RF, p. 72)

Thinking at the same moment of that detail, that strange thing that was spoken of only in hushed tones (and Sabine said that she herself didn't believe it, that it wasn't true, that her grandmother had always told her it was a legend, a piece of slander, scandal spread by the servants in the pay of political enemies. . . . (*FR*, p. 86)

The narrative structure is: Character A (Georges) is thinking about what he thought about what Character B (Sabine) said about what Character C (grandmother) said about what Character D (the servants) said about what Character E (de Reixach) did. The indirect clause markers emphasize the verbosity and the hypothetical aspect of the narrative: banter, hearsay, gossip; and the context is essentially extrospective.

Fable II events (Captain de Reixach's and Corinne's marriage) are tales told by Iglésia evoked in memory by Georges with few exceptions which relate Georges' experiences as a child. They would have narrative structures similar to the first example of Fable I above: Character A is thinking about what Character B said about what Character C did, plus direct and indirect markers (*RF*, p. 117). This structure characterizes Fable III events as well (the alleged seduction of the maiden and the cuckold lame man [*RF*, p. 107]) which are, for the most part, based on what was observed and on dialogues between Wack, Iglésia, Blum, and Georges (*RF*, p. 233). The context once again is conjectural and extrospective.

Although Fable IV events (the Second World War) include direct experiences of the character/narrator, a second- and third-level narrative perspective predominates. The structures range from the simpler narrator's style that we have seen in *La Modification* to the more complex structures outlined above. Certain segments appear to be a simple first person narrative:

Par la suite je me contentai simplement d'en faire encore moins que je n'en faisais déjà. . . . (*RF*, p. 9)

From then on I simply made sure I did even less than I was doing already. . . . (*FR*, p. 9)

while others begin in a formal narrative syntax:

Ils continuèrent à se disputer, leurs voix même pas hargneuses. . . (RF, p. 58)

They went on arguing, their voices not even snarling. . . (FR, p. 69)

The formal narrative style of the original French text, however, is constantly abused by violations of punctuation, parenthetical interjections, and the snowballing effect created by an excessive use of the present participle. A curious mixture of extrospective narration, internal thought patterns, and dialogue (RF, p. 143) further break down the formal narrative frame, and the focus of the narrative is not on the event but on its verbal construct and on the hypothetical nature of cardinal functions.²³ The psychological frame, "Character is thinking," is completely effaced except for short segments interspersed at various points that remind the reader that the narrative is being evoked in a half-sleep state (Present of Text).

Intro- and extrospective passages are mere conjecture and almost always introduced by psychological verbs in an indirect narrator's style (emphasis mine):

J'ai compris cela, j'ai compris que tout ce qu'il cherchait espérait depuis un moment, c'était de se faire descendre et pas seulement quand je l'ai vu rester là planté sur son cheval arrêté bien exposé au beau milieu de la route . . . cet imbécile de petit sous-lieutenant se croyant obligé de faire comme lui, s'imaginant sans doute que c'était le dernier chic le nec plus ultra de l'élégance et du bon ton pour un officier de cavalerie sans se douter un instant des véritables raisons qui poussaient l'autre à faire ça c'est-à-dire qu'il ne s'agissait là ni d'honneur ni de courage et encore moins d'élégance mais d'une affaire purement personnelle. . . . (RF, pp. 11-12)

I understood that, I realized that all he wanted hoped for in that moment was to get himself killed and not only when I saw him there planted on his horse fixed clearly exposed right in the middle of the road . . . that fool of a little second-lieutenant thinking himself obliged to do the same thing, probably

supposing that it was the last word the *nec plus ultra* of elegance and chic for a cavalry officer without suspecting for an instant the real reasons that impelled the other man to do it, in other words that it was a question neither of honor nor of courage and still less of elegance but a purely personal matter. . . . (FR, p. 13)

The introductory verb, *j'ai compris que*, generally implies rational comprehension, but in the above quotation, it refers to Georges' subjective evaluation and is equivalent to *je pense que*. The indirect style markers, however, create narrative distance (narrator interprets observed phenomena), and the content is introspective (the subjective intent of the characters observed), but hypothetical (Georges' conjecture). In other segments, indirect verb markers emphasize the conjectural quality of the character/narrator's thoughts (emphasis mine):

Je me suis demandé s'il n'espérait pas qu'Iglésia y laisserait aussi sa peau, si tout en finissant avec lui même il n'assouvissait pas en même temps une vengeance longtemps désirée, mais tout bien pesé je ne le crois pas je pense. . . . (RF, p. 13)

I wondered if he didn't want Iglésia to get his there too, if at the same time he was ending it all for himself he wasn't also taking a longed-for revenge, but all things considered I don't think so. . . . (FR, p. 14)

The italicized phrases indicate possibility as well as negation of that possibility. Progression of the narrative is at zero. Both passages quoted above have an underlying verb "to see" or "to observe": Character A is thinking about what Character B was doing, thinking, feeling while A was observing B.

In *La Modification*, the underlying verb "to see" is associated with an objective correlative or with a highly objective context (narrator/observer's style), whereas in *La Route des Flandres* the numerous segments that have an underlying or explicit verb "to see" are associated with a highly subjective and hypothetical evaluation of narrative events. The semantic value of *voir* as a main narrative verb expands its range. It may have a literal meaning referring to events observed directly by the character/narrator (RF, p. 131), or to thoughts that are figments of his imagination alone:

Et il me semblait y être, voir cela: des ombrages verts avec des femmes en robes de couleurs imprimées, debout ou assises sur des fauteuils de jardin en fer. . . . (RF, p. 15)

And I felt as though I was there, saw it: the green shade with women in bright-colored print dresses, standing or sitting on iron garden chairs. . . . (FR, p. 17-18)

The introductory verb *il me semblait* has the semantic value of *imaginant donc* (RF, p. 71). The verbs *être* and *voir* lose their usual signified in spoken language and have, in effect, an underlying structure of the verb *imaginer*. Underlying narrative structures and semantic values of their internal construct emphasize the purely fictitious nature of events related.²⁴

The few examples of the free indirect style found in *La Route des Flandres* are an unorthodox mixture of spontaneous thoughts and narrator's style elements. They, too, demonstrate a breakdown in unity and convention:

. . . et Georges (à moins que ce ne fût toujours Blum, s'interrompant lui-même, bouffonnant, à moins qu'il (Georges) ne fût pas en train de dialoguer sous la froide pluie saxonne avec un petit juif souffreteux—ou l'ombre d'un petit juif . . . mais avec lui-même. . . . (RF, p. 158)

. . . and Georges (unless it was still Blum, interrupting himself, clowning, unless he (Georges) wasn't having this dialogue under the cold Saxon rain with a little sickly Jew—or the shadow of a little Jew . . . but with himself. . . . (FR, p. 189)

Narrative distance is absent despite the fact that the narrator refers to himself in the third person, inasmuch as he is attempting to regain coherence in his thoughts. The structure is: Character relates directly what he is thinking.

Narrative structures in Present of Text (Georges in bed with Corinne) are less complex but are as varied as they are in other levels discussed with a similar extrospective quality:

. . . j'essayai de respirer d'écarter ce poids de sur moi de trouver

l'air puis je ne sentis plus de poids . . . je me réveillai tout à fait je dis Qu'est-ce que tu fais? elle ne répondit pas, on commençait à pouvoir vaguement distinguer les choses mais pas beaucoup. . . . (RF, p. 252)

. . . I was trying to breathe to shift that weight to find some air then I felt no more weight . . . I woke up completely I said What are you doing? she didn't answer, I was beginning to make things out vaguely but not much. . . . (FR, p. 299)

The structure: Character A is thinking about what Character A/B did, felt, said, plus direct and indirect markers predominate. This level also contains an indirect narrator's style with psychological verb markers such as *il me semblait* (RF, p. 221) whose context is essentially extrospective.

Narrative pronoun shifting, from the third to the first person and, less frequently, to the character/narrator's proper name, Georges, adds to the ambiguity and to the uprooting effects of the narrative process in *La Route des Flandres*. The constant shifting can be interpreted as an attempt on the part of the author to represent the illogical sequence and the language texture of the thought process in a half-sleep state. B. T. Fitch suggests an interesting explanation:

Third person narration, following first person narration, seems to create distance between us and the action since this shift seems to transform it into an image. . . . Finally, for the purpose of verisimilitude, one must suppose that when the novel is in the first person, Georges is talking to himself and when it is in the third person, he sees himself.²⁵

Any conjecture, however, on the verisimilitude of the narrative process cannot be completely substantiated in the text. The use of two narrative subject pronouns as well as the narrator's proper name in certain cases is a stylistic and syntactic necessity for the flow of the narrative. If we consider the following quotation, the first person or third person pronouns are syntactically impossible, i.e. as subjects of the present participle:

Georges le regardant tandis qu'il faisait machinalement décrire à sa monture un large demi-cercle pour le contourner. . . . (RF, p. 23)

Georges looking at it while he mechanically made his horse describe a wide half-circle to avoid it. . . . (FR, p. 27)

The three narrative subjects, then, offer more flexibility to the narrative process in this novel. Furthermore, narrative subject shifting dissimulates the underlying psychological frame, diminishes the importance of the subject, and emphasizes the language texture of the narrative rather than the relationship between characters and events. A logical and temporal delineation of events (narrative time), unity of the main narrative pronoun or subject, a clearly defined time of discourse, and conventional use of verb tenses (syntactic time) are important only when the focus of the narrative is on the development of the story. In a sense, by the lack of unity among these aspects of a narrative, Simon's novel creates its own time which can be considered entirely past or entirely present.

The excessive use of the present participle reinforces the atemporal character of the narrative process in this novel. According to Brian Fitch, the present participle engrosses the reader in the present of the action without marking its duration, creates a visual effect, and transcribes subjective time.²⁶ From a syntactic point of view, the present participle has a more flexible range. It represents simultaneity and can be present, past, or future, depending upon the tense of the introductory verb phase.²⁷ Therefore, while rendering the action present and contiguous²⁸ it does not violate the sequence of tenses and permits a rapid succession of actions. It reduces the necessity for cumbersome repetition of the subject which would interrupt the flow of the narrative by placing the focus on the subject. Its adjectival quality diminishes the emphasis on action, and the focus is on the flow of language. It is not the event, but the texture of language that moves the narrative.

Violation of conventional narrative syntax is fundamental to Simon's style in *La Route des Flandres*. The use of the traditional narrator's style—Narrator relates what Character did, felt, said, thought—is minimal. The predominant narrative structure is an indirect narrator's style introduced by the verbs *sembler*, *croire*,

penser, *voir*, and *sentir* interspersed with direct dialogue. Many passages show an objective distance and are extrospective, despite the psychological indirect verb markers. Others maintain a balance between extro- and introspection but are always hypothetical in nature. Very few passages are purely introspective. Frequently, there are at least two or three intermediary verbs and, as we have seen in Fable I, as many as four between the actual time of discourse (Present of Text) and the time events took place. The complex indirect narrator's style underlying the surface text emphasizes the verbal construct and the hypothetical quality of the narrative. The complex embedding of narrative structures, the use of the present with an underlying past form, narrative pronoun shifting, excessive use of the present participle, and the constant abuses of punctuation are fundamental deviations from conventional narrative syntax and add another dimension to the narrative process which attempts to represent the language texture of the flow of consciousness.

Conclusion

La Modification and *La Route des Flandres* are two very different examples of Stream of Consciousness novels, utilizing fundamentally different narrative techniques to represent the flow of consciousness. Although both novels have an underlying structure of "Character is thinking about" and employ the verb *voir* as a main narrative verb, the mental processes they represent are again quite different. As we have seen, the verb *voir* can reflect the visual or the illusory perception of phenomena by the human mind. In Butor's work, it functions as a photographic aperture that records external phenomena. In Simon's work, however, it expands its semantic range representing the purely imaginary function of the mental process, fabricating its own reality, as do other introductory narrative verbs such as *sembler*, *être*, and even the rational verb, *comprendre*. The rational and the illusory functions of the mental process that differentiate these novels are reflected not only in their narrative structures but in their global form, theme and conception of the role of language in a work of art and its relationship to the phenomenological world.

Butor expands conventional narrative techniques in *La Modification* in order to represent the evaluative and associative processes of the mind attempting to resolve an emotional conflict. Despite its

segmented surface, Butor's novel is logically conceived. Although thought patterns are involuntarily evoked, they are rational, controlled by their relationship to a common theme. There is a dynamic unity among narrative techniques, syntax, and content. The experiences evoked are directly related to the development of the story (fable) and are delineated by verb tense. When events are placed in their logical and chronological sequence, they represent a story of causally related events. Degrees of equilibrium and disequilibrium are established which move the narrative. Past events evoked in memory are related to and instrumental in producing modification in the principal character, Léon Delmont. The three levels of text form a complex plot structure that differs very little from the linear progression found in conventional novels. The entire novel is a movement toward a kind of psychological catharsis through clarification of preconscious motives and desires. The identity that Léon seeks and finds is a redefinition of self in a sociohistorical context, and resolution is achieved through art which establishes a final state of equilibrium. Léon is *à la recherche d'un temps perdu* and resolution is in *le passé retrouvé*.

La Modification is fundamentally a representation of human experience. The structure of the novel is basically Aristotelian with a beginning, a central turning point, and a denouement. Although there is a definite emphasis on form created by the segmented plot structure, the use of the second person pronoun, and the repetitions of an objective narrative style (narrator/observer's style), language remains transparent. Events are story referential, valid experiences within the experiential world of the novel, and are central to the development of the story line. Butor cannot dissociate literature from a sociohistorical context. In a debate, the author states:

... an object whatever it may be, the button of a vest, for example, must by necessity have an historic context, a social function.²⁹

The function of literature as a representation of reality is unquestionably associated with the view that language is not an external representation of the thought-sound (*pensée-son*),³⁰ a self-contained symbolic system that proliferates meaning, but dynamically related to sociocultural phenomena.

In *La Route des Flandres*, we see another perspective of the flow of consciousness, its language texture, and its representational value. Simon's novel represents the flow of uncontrolled thought patterns, the irrational butterfly movement of the mind in a half-sleep state somewhere between dream and reality. The hypothetical nature of the psychological verbs and the breakdown of conventional narrative techniques and syntax reinforce the absence of cause and effect relationships between events. There is a loose association between Past and Present of Text. Georges begins an affair with Corinne because he wants to know, to understand the cause of Captain de Reixach's death. Cardinal functions are always given as subjective hypothetical possibilities. There is as much evidence for as against General de Reixach's suicide for political reasons (Fable I), Corinne's adultery (Fable II), Captain de Reixach's suicide for personal reasons (Fable IV). The narrative centers upon what Sabine, Iglésia, Wack and Blum related and what they and the narrator, Georges, imagined to be true. As J. L. Seylaz states: "On the contrary, we are witnessing in fact a progressive contamination of the real by the imaginary."³¹

The Aristotelian structure noted in *La Modification* is absent. There is no real beginning; there are multiple focal points and a very loose resolution, if any at all. The development of the story is of secondary importance. Sequence of narrative segments do not have an underlying unity stimulated by preconscious motives and desires as we have noted in *La Modification*. Movement is effected through the multiple relationships that language affords. The sequence of narrative segments is a complex system that operates on synonymy, homophony, and opposition within the language code. In Simon's novel, language tends to lose its transparency as its texture becomes the focal point, and form appears to be dominant. In an interview, Simon states:

A text produces an image, an object, a spectacle, which derives, of course, from the initial stimulus, but which is at the same time separate from it and related to another context.³²

Unity is in the diversity—constant violation of traditional narrative syntax and techniques which maintains the continuous flow of the narrative. The heterogeneous style in *La Route des Flandres* represents the variety and the abuses of language structures of which

the thought process in free flow is capable. The aesthetics of Simon's work is neither in character development nor in the experiential value of the story but in the fabric of the narrative, its language texture.

Although not entirely an auto-representational novel,³³ *La Route des Flandres* demonstrates fundamental deviations from the conventional novel in narrative structures, global form, and mimetic function. It is interesting to note that of the three authors in the early fifties, Butor, Simon, and Robbe-Grillet, whose novels alarmed the critics of that period, Simon and Robbe-Grillet continue to ally themselves with the same literary movement, the New New Novel, whereas Butor does not.³⁴ We may consider Butor a transitional figure between the old and the new, but well within the novel tradition of Proust and Gide. However, Simon (along with Robbe-Grillet in the fifties) already marks the beginning of a new direction.

NOTES

1. This article was written by Katherine Passias in her private capacity. No official support or endorsement by the United States Department of Education is intended or should be inferred.

2. Robert Humphrey, *Stream of Consciousness in the Modern Novel* (Berkeley: University of California Press, 1972), p. 23.

3. Emile Benveniste's study on pronouns provides an explanation for the ability of subject pronouns in a literary context to deviate from their unique function in speech acts: "celui que 'je' définis par 'tu' se pense et peut s'inverser en 'je', et 'je' (moi) devient un 'tu'" (p. 230); "Dans le passage du 'tu' à 'vous', qu'il s'agisse du 'vous' collectif ou du 'vous' de politesse, on reconnaît une généralisation de 'tu', soit métaphorique, soit réelle . . ." (p. 235); "parce qu'elle [la troisième personne] n'implique aucune personne, elle peut prendre n'importe quel sujet ou n'en comporter aucun, et ce sujet, exprimé ou non, n'est jamais posé comme 'personne'" (pp. 230-31). *Problèmes de linguistique générale* (Paris: Editions Gallimard, 1966).

4. "La fable pourrait être exposée d'une manière pragmatique, suivant l'ordre naturel, à savoir l'ordre chronologique et causal des événements, indépendamment de la manière dont ils sont disposés et introduits dans l'oeuvre." B. Tomachevski, "Thématique," *Théorie de la littérature*, ed. Tzvetan Todorov (Paris: Editions du Seuil, 1965), p. 268.

5. The term "free direct style" is defined as "the practice of interpolating direct speech into the narrative in the original texts." Lewis Hammer, *The French Language Today: Its Characteristics and Tendencies* (London: Hutchinson's Univ. Library, 1954), p. 301. The free indirect style is defined as "une reproduction phonographique des pensées et des paroles d'un sujet." Ch. Bally, "Figures de pensée et formes linguistiques I, II, III," *Germanisch-Romanische Monatsschrift*, 6 (1914), 422. Syntactically the free indirect style is identified by the absence of indirect style indices (introductory verbs of saying, believing, and feeling), the third person narrative pronoun, and back shifting of the verb tense. In French the imperfect tense is the predominant tense marker of this style. For a full discussion see Ch. Bally, "Le Style indirect libre en français moderne I," *Germanisch-Romanische Monatsschrift*, 4 (1912), 549-56.

6. Katherine Passias, "Deep and Surface Structure of the Narrative Pronoun *vous* in Butor's *La Modification* and Its Relationship to Free Indirect Style," *Language and Style*, 9, No. 3 (1976), 197-212.

7. The preterite tense, which would have been appropriate tense for this transposition, would have also confirmed the narrator function of this passage. However, the use of the imperfect accomplishes the same purpose and facilitates identifying direct thought patterns if they are present in any segment of the narrative.

8. Michel Butor, *La Modification*, 10/18 (Paris: Union Générale d'Éditions, 1970), p. 9. Subsequent references will be noted in the text as *M* followed by the page number.

9. Michel Butor, *A Change of Heart*, in *Two Novels by Michel Butor, Passing Time and A Change of Heart*, trans. Jean Stewart (New York: Simon & Schuster, 1969), p. 313. Subsequent references will be noted in the text as *CH* followed by the page number.

10. "La subjectivité de la narration . . . est un résultat de l'emploi du style mixte qui introduit dans la narration un rapport subjectif vis-à-vis de la réalité, ainsi qu'une sémantique et un style subjectif. Le style mixte facilite aussi des transitions continues et imperceptibles de la narration subjectivée vers la narration objective d'un côté, et vers le monologue intérieur de l'autre. "Vers la stylistique structurale," *Introduction à la stylistique du français*, ed. Joseph Sumpf (Paris: Larousse, 1972), p. 160.

11. Donald Ross, Jr., "Who's talking? How characters become narrators in fiction," *MLN*, 91 (1976), 1235.

12. English translations appear only as clarification of content. They may or may not maintain the verb tense relationship of the French original text. Commentary about verb tenses throughout this article is restricted to the use of tenses in the French language and in the original French text.

13. Butor, *La Modification*, p. 147.

14. Butor, *La Modification*, p. 195.
15. The underlying relationship of the free direct and free indirect styles is discussed in greater detail in Passias, "Deep and Surface Structure," pp. 204, 210.
16. Butor, *La Modification*. pp. 52-53, 117, 125, 128, 138.
17. Butor, *La Modification*, pp. 219, 222-24.
18. Butor, *La Modification*, pp. 60, 153.
19. Claude Simon, *La Route des Flandres*, 10/18 (Paris: Union Générale d'Éditions, 1963), p. 7. Subsequent references will be noted in the text as *RF* followed by the page number.
20. Claude Simon, *The Flanders Road*, trans. Richard Howard (New York: George Brazillier, 1961), p. 7. Subsequent references will be noted in the text as *FR* followed by the page number.
21. Dominique Lanceraux, "Modalités de la narration dans 'La Route des Flandres,'" *Poétique*, No. 14 (1973), p. 237.
22. Jerzy Pelc, "On the Concept of Narration," *Semiotica*, 3, No. 1 (1971), 14.
23. "Les fonctions cardinales sont à la fois consécutives et conséquentes." Roland Barthes, "Introduction à l'analyse structurale des récits," *Communications*, No. 8 (1966), p. 10.
24. Simon, *La Route des Flandres*. pp. 10, 18-19, 20, 45, 58.
25. Brian T. Fitch, "Participe présent et procédés narratifs chez Claude Simon," *Revue des Lettres Modernes*, 11, Nos. 94-99 (1964), 211. Translation mine. Original text follows: "La narration à la troisième personne, venant après celle à la première semble nous éloigner de l'action puisqu'elle tend à l'aplatir pour la transformer en image. . . . Enfin, pour les besoins de la vraisemblance, il faudrait imaginer que là où le roman est à la première personne, Georges se parle à lui-même et que là où il est à la troisième, il se voit."
26. Fitch, "Participe présent," pp. 199-216.
27. Maurice Grevisse, *Le Bon Usage*, 7th ed. (Gembloux, Belgique: Editions J. Duculot S.A., 1961), p. 679.
28. Jacques Dubois, "Avatars du monologue intérieur dans le nouveau roman," *Revue des Lettres Modernes*, 11, Nos. 94-99 (1964), 24.
29. "Cinq écrivains aux prises," debate directed by Roger Priouret, *Le Figaro littéraire*, 29 March 1958, p. 7. Translation mine. Original text follows: "... un objet quel qu'il soit, le bouton du gilet, par exemple, a de toute façon obligatoirement, un contexte historique, une fonction sociale."
30. Jacques Derrida, *De la grammatologie* (Paris: Editions de Minuit, 1967), p. 47.
31. Jean-Luc Seylaz, "Du vent à la route des Flandres: la conquête d'une forme romanesque," *Revue des Lettres Modernes*, 11, Nos. 94-99 (1964), 237. Translation

mine. Original text follows: "En fait nous assistons au contraire à une contamination progressive du réel par l'imaginaire."

32. Claude DuVerlie, "Interview with Claude Simon," *Sub-stance*, No. 8 (1974), p. 9.

33. Ricardou establishes three classifications of the novel: *l'illusionnisme*, characteristic of Balzac; *l'auto-représentation*, characteristic of the New Novel which loses its representational value and represents itself; and *l'anti-représentation*, characteristic of the *Tel Quel* group where character and action completely break down and the representational value is zero. Jean Ricardou, *Pour une théorie du nouveau roman* (Paris: Editions du Seuil, 1971), p. 32.

34. Katherine Passias, "Interview with Robbe-Grillet—The New Novel and The New New Novel," *Sub-stance*, No. 13 (1976), pp. 130-35.