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Symbolization and Metonymic Links in Three Poems from Hugo's *Les Rayons et les Ombres*

A la Recherche de L'équivalence

Symbolization is not a relation of identity, but of belonging. It does not consider only one specific trope, such as simile or metaphor, but rather exists as a phenomenon present in the whole poem. It is the presence of the symbolized in the symbolizer, a semiotic relationship perceived retroactively at poetic closure. In his *Théories du symbole*, Tzvetan Todorov stresses that an image receives its meaning through metonymic relationship, and he describes symbolization as a chain reaction process:¹

Chaque symbolisant est à son tour symbolisé... c'est une rencontre de deux chaînes symboliques distinctes, qui peut s'effectuer grâce à l'identité d'un symbolisé. Nous voici donc en face d'une nouvelle relation, propre aux systèmes de symboles; on pourrait l'appeler la *mise en équivalence*.

Todorov also accompanies his definition with the following example taken from Caillet's *Symbolisme et Ames primitives*: "Les personnes nées à la lune rouge deviendront rois." Todorov presents the symbolization process here in the following manner:

symbolisant | sang rouge lune personnes rois
symbolisé | puissance sang rouge lune puissance

In the preceding sentence, blood is the symbolizer of power (by metonymy), but it is the symbolized of the color red (by synecdoche). Red is the symbolizer of blood and the symbolized of the moon. This phase of the moon is converted into a symbolized of the persons who are born then by a temporal metonymy. Todorov's example clearly illustrates a similarity based on contiguous chains.

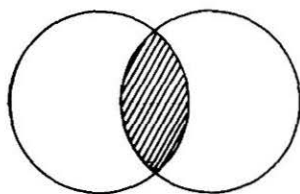
This theory of symbolization, in fact, refutes Jakobson's bi-polar concept of metonymy and metaphor as first proposed in *Fundamentals of Language*:²

The principle of similarity underlies poetry; the metrical parallelism of lines or the phonic equivalence of rhyming words prompts the question of semantic similarity and contrast; there exist, for instance, grammatical and anti-grammatical but never agrammatical rhymes. Prose, on the contrary, is forwarded essentially by contiguity. Thus, for poetry, metaphor, and for prose, metonymy is the line of least resistance, and consequently, the study of poetical tropes is directed chiefly toward metaphor.

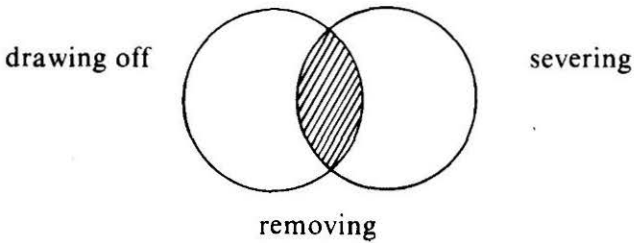
Jakobson's paradigm may be summarized as follows:

<u>metonymy</u>	<u>contiguity</u>	<u>prose</u>
metaphor	: similarity	: poetry

Restrictions of this static model have been challenged by many recent studies including Michel Le Guern's *Sémantique de la métaphore et de la métonymie*, which delineates metonymy's associative properties, and David Lodge's *Modes of Modern Writing*, which situates metonymy and synecdoche on the axis of substitution.³ The most striking demonstration, however, is Groupe μ 's *Rhétorique générale* which defines metaphor as the product of two synecdoches associated in a two-step process.⁴ First, suppression of semantic elements from word meanings takes place; secondly, particularization operates by adjunction of these factors. The first procedure removes dissimilar terms between the two synecodches; the second forms the common properties between the two terminals. This operation of intersection has been diagrammed by Groupe μ as follows:



The shaded area indicates the shared properties of metaphor as the product of two synecdoches. It is true, however, that these shared properties do not function unlike Aristotle's *epiphora*, transfer in metaphor, or, in particular, transfer in Aristotle's third type of metaphor, species to species.⁵ Aristotle's example: "drawing off his life with the bronze" presents a parallel verb technique where *drawing off* and *severing* both convey "removing."⁶ Aristotle's example may, thus, be rendered in Group μ 's figure:



Umberto Eco has taken the findings of Groupe μ one step further, stressing that not only two synecdoches, but also whole metonymic chains can form the bulwark of metaphor:⁷

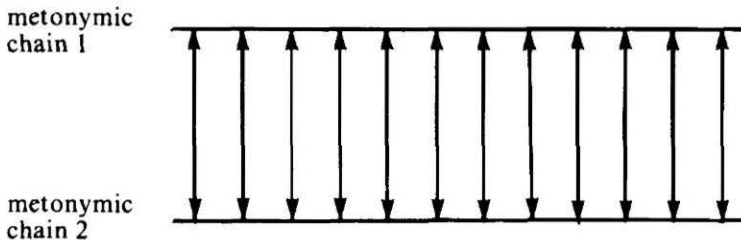
Notre discours a pour but de montrer que chaque métaphore peut être ramenée à une chaîne sous-jacente de connexions métonymiques qui constituent l'ossature même du code et sur lesquelles se fonde la constitution de tout champ sémantique partiel ou (en théorie) global.

As in Todorov's definition of symbolization, Eco accounts for the complex linguistic systems in literature. His development, however, is still on the rhetorical plane and does not integrate simile and other auxiliary tropes as do the notions of displacement and condensation in symbolization.⁸

The process Eco describes can be readily understood by applying Riffaterre's dichotomy of first reading versus retroactive reading, mimesis versus semiosis.⁹ The first reading leads to meaning, the second to significance. Taking Riffaterre's distinction one step further, the following couple can be added to the chain:

$$\frac{\text{first reading}}{\text{retroactive reading}} : \frac{\text{mimesis}}{\text{semiosis}} : \frac{\text{metonymy}}{\text{metaphor}}$$

It may be argued that some metaphors can be apprehended on first reading, but the concept at work here is more dynamic—a system of metaphor extended throughout the poem, perceived retroactively through condensation:



The first reading provides a grasp of metonymic details, and the second reading superimposes these details and carries out a transfer at

various junctures of the two metonymic chains. Groupe μ diagrammed allegory in this manner, except that the arrows only pointed down to "transforming elements."¹⁰ It is essential to seize the dynamic interaction between *both* chains, for a view of substitution does not combine the dynamic interplay of codes which work together, rather than replace or transform each other.

In the present study, however, symbolization will refer to the operation where primary processes of displacement and condensation result in a *mise en équivalence*. Symbolization will account for more than one descriptive system or figure of speech intertwined in the poem.¹¹ Symbolization will refer to a transference which is more psychological than rhetorical, a mental dynamism where the comparer is in the compared, the metonymy in the metaphor, or, in a larger sense, the symbolized in the symbolizer.¹²

Significance for the Romantics

The distinction between metonymy and metaphor, although heavily debated, sheds light on Romantic poetry in general and Hugo's poetic structure in particular. The theme of time, a Romantic constant, is paramount in symbolization, for often, superimposed in memory, time and place become one, and the symbolizer becomes part of the symbolized through transposition. In his *Etudes sur le temps humain*, Georges Poulet describes this interplay of time and space in Hugo's works:¹³

Le temps n'est donc qu'un second espace; c'est-à-dire une étendue en profondeur où toutes les images du passé se disposent et s'entassent et d'où elles peuvent être attirées par le regard comme les images de l'espace...L'univers de Hugo n'a jamais d'âge car il a indifféremment tous les âges.

Poulet compares Hugo's achronistic universe to Proust's *mémoire involontaire*, and he quotes a passage from *Alpes et Pyrénées* where the sound of a wagon on the road between Bidart and Saint Jean de Luz stimulates Hugo's memory of the same journey made some thirty years earlier. Proust, certainly a Romantic in his lyricism and nostalgia for the past, describes the famous madeleine dipped in tea, which, in turn, recalls another madeleine from the past; the former evokes the memory of a room, a house, and an entire town. Gérard Genette in "Métonymie chez Proust" explains this active role of metonymy in creating a metaphor-memory:¹⁴

l'essentiel est ici de noter que cette première explosion s'accompagne toujours, nécessairement et aussitôt d'une sorte de réaction en chaîne

qui procède, non plus par analogie, mais bien par contiguité et qui est très précisément le moment où la contagion métonymique (ou, pour employer le terme de Proust lui même? irradiation) prend le relais de l'évocation métaphorique.

Thus, the metonymic chain describing one scene becomes necessary before other scenes in the past can be evoked through metaphor and memory.

Other Romantic literature uses this technique of involuntary memory, and Musset's poem "Souvenir" is but one example. However, as Poulet correctly notes, time functions in Musset more to develop the theme of *souffrance* than to teach a lesson on history of the cosmos.¹⁵

Hugo's position, typical of many Romantics, is that the poet mediates between past, present, and future, gaining immortality through literature. The theme of fleeting time can have two ramifications: either the cultivation of the self through an egocentric visionary power or the denigration of the self through a cosmic lamentation of futility of all things both great and small. In poems such as Shelley's "Ozymandius" or Hugo's "A M. le D. De****" and "En passant dans la Place Louis XV" the latter is the case. In "Tristesse d'Olympio," however, the self endures through the *souvenir* despite the ravages of time.

A Prose Example: "Ceci tuera cela" *Notre Dame de Paris* (Book V, 2)

This preliminary example will refute Jakobson's hypothesis that poetry rules the associative axis. *Notre Dame de Paris*, an historical novel where memory and time-place associations intertwine, displays a thematic role of continuum so well elucidated by Georges Poulet.

In *Notre Dame de Paris* (1832) a visual stimulus, the Greek word *ananké*, recalls the past for the nineteenth-century narrator in much the same way as Proust's madeleine. Upon seeing the word engraved in the wall of Notre Dame's church tower, the narrator transports the reader back to 1482. The early pages of the novel demonstrate social upheaval at the *fête des fous* when the populace takes over at a carnival-orgy and crowns Quasimodo *pape des fous* (Book I, 3). Subsequently, historical evolution of Notre Dame complements this theme of social revolution in (Book III, 1). Another exposition of time as both ravager and continuum is "Paris à vol d'oiseau," where the pre-history birth, Romanesque and Gothic layers, and nineteenth-century view of the capital city are superimposed in symbolization: as various symbolizers, buildings and historical monuments at different epochs, all form the same symbolized, Paris, a certain continuity remains within this alteration.

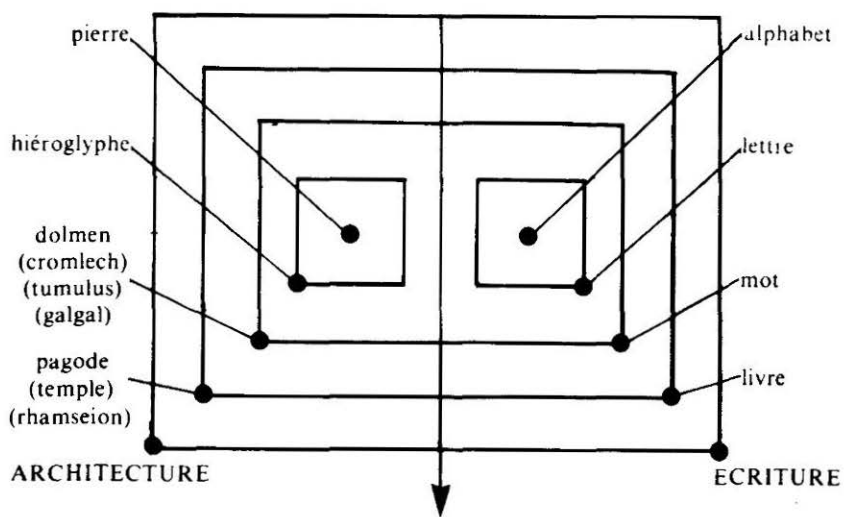
Finally, the "Ceci tuera cela" chapter expresses a similar permanence within change. "Ceci tuera cela, le livre tuera l'édifice" refers to the fifteenth-century printing press invention and its threat to the cathedral as supreme artistic expression. Just as superimposed descriptive systems of Parisian landscapes or Notre Dame façades convey a simultaneity in modification, so the developmental epoch of both books and buildings take on analogous functions:¹⁶

L'architecture commença comme toute écriture. Elle fut d'abord alphabet. On plantait une pierre debout, et c'était une lettre, et chaque lettre était un hiéroglyphe et sur chaque hiéroglyphe reposait un groupe d'idées comme le chapiteau sur la colonne.

Plus tard on fit des mots. On superposa la pierre à la pierre, on accoupla ces syllabes de granit, et le verbe essaya quelques combinaisons. Le dolmen et le cromlech celtes, le tumulus étrusque, le galgal hébreu, sont des mots.

Enfin, on fit des livres...ces livres merveilleux qui étaient aussi de merveilleux édifices: la pagode d'Eklinga, le Rhamseion d'Egypte, le temple de Solomon.

FIGURE I
SYMBOLIZATION in "Ceci tuera cela"



BUILDING CODE **BOOK CODE**
 expression of human creativity

SYMBOLIZER pierre < hiéroglyphe < dolmen < pagode
 SYMBOLIZED alphabet < lettre < mot < livre → *

* equivalence: immortality through art, expression of human genius

The symbolization process here illustrates a dynamic opposition, mutability and stability. "Ceci tuera cela" means renewal—one art form will replace another—yet it also means stability—an art form will always be present to express human creativity. Each symbolizer becomes part of the symbolized as the descriptive systems of both book and building codes coexist analogously as illustrated in Figure 1.

Two didactic poems: "A M. le D. De****"

"En passant dans la Place Louis XV"

Two short poems from *Les Rayons et les Ombres* (1840), "A M. le D. De****" (poem 8) and "En passant dans la Place Louis XV" (poem 25) provide excellent examples of continuity through symbolization. This essay emphasizes *Les Rayons et les Ombres* because, as the title indicates, simultaneous duality constitutes the volume's principle theme. This slim forty-four poem collection treats the interiorization of a *persona's* reactions either to society or nature. As the preface states: "L'homme existe de deux façons: selon la société et selon la nature. Dieu met en lui la passion; la société met l'action; la nature y met la rêverie."¹⁷ This *rêverie* enables the transposition—a narrator can be several places at once. The nature/society dichotomy unifies the collection as noted by Henri Meschonnic who writes: "Ce n'est pas un recueil, c'est un livre."¹⁸

"A M. le D. De****" presents two contrasting descriptive systems, the first, referring to the duke Jules, and the second, referring to Julius Caesar. The poem commences with the literal system of the *persona*, the duke, contemporary to the time of enunciation. After the description of the duke's *château* and surrounding property, which contains an ancient battlefield, the reader discovers the second descriptive system, that of Julius Caesar, evoked through Roman artifacts found by one of the duke's workers cultivating the field. A third descriptive system, that of a Virgil intertext (a paraphrasis of *Georgics* I, 493-7) is prompted by a laborer's archeological find. The final stanza (lines 53-60) closes on this discovery which elicits a maxim calling for reverence of the past. The literary intertext, then, serves as a pivot uniting both modern and ancient, a duality which springs from the kernel phrase of the poem:⁽³⁹⁻⁴⁰⁾ *Oh respectez, enfant d'un siècle où tout se vend/ Rome morte à côté d'un village vivant*. The opposition *morte/vivant* reveals the further association of ancient/modern whereas the *Rome/village* pair suggests the parallel, great/small. Depicting the duke's terrain as a village deflates the importance of the modern and magnifies the greatness of Rome, and, by extension, Caesar's empire.

Thus, the opposition *Rome morte/village vivant* reinforces the textual message in *respectez* because the poem addresses the duke and orders him to respect the past. In fact, the text is performative because it is both entreaty to modern Jules and encomium to ancient Jules Caesar. It performs and requests respect at the same time.

The title "A M. le D. De***" poses a riddle, the duke's identity, or, rather, his last name represented by three asterisks. The puzzle goes unsolved because only the duke's first name has significance; he becomes a double of the original, Julius Caesar, whose identity lies in a last, rather than first name disclosed in ⁽²⁵⁾ *Votre camp de César a subi leur entaille*, containing two possessives, *vous* and *de César*, signifying that the field has two owners. Presently, the duke occupies it; once Caesar conquered it. Thus, the field is both old and new. When the duke's workers cut into the field (²⁵ *leur entaille*), they desecrate the old. In short, the field should be left intact so that the old may continue to live with the new. It follows that the first name of modern Jules and the last name of ancient Julius make a complete sign of an individual's name, just as the systems of old and new together create the whole poem.

In the first four lines, details from the sign systems of old and new point again to the opposition of old Julius/new Julius. ⁽¹⁾ *Votre château* unleashes the metonymic chain linked to modern Jules, and, in turn, initiates the palace's descriptive system: *tour vieille et maison neuve*. Just as the palace contains an old tower and a new house, so the duke has both old and new qualities, both reverence for the past and riches.

The simile *vous château se mire comme une mère presse un enfant sur son sein* conveys the opposition old/new in the mother/child pair. By extension, this opposition is metaphoric of the relation Julius Caesar: duke Jules, as Julius Caesar, emperor of old, serves as a spiritual father to the modern nobleman. Moreover, the reflected shadow recalls the narrator's later advice to the duke which recommends introspection: in reading Virgil, a mirror image will arise: ⁽⁴⁹⁻⁵⁰⁾ *Prenez ce vieux Virgile où tant de fois j'ai lu! / Cherchez l'ombre*. Both the palace and Virgil show the symbolizer in the symbolized. Although the palace may display present glory, the Virgil intertext predicts Caesar's fate, certain death.

After analyzing the beginning of the poem, the reader becomes fully aware that modern Jules is embodied by his property assets—*château, tour, maison, biens*—whereas ancient Julius can no longer own anything. Ironically, the relics of Caesar's great empire become curiosity pieces now displayed on the duke's mantlepiece:

Que votre piété, qui sur tout veut descendre,
42 Laisse en paix cette terre ou plutôt cette cendre!

The duke is urged not to cultivate his field, but to leave the ancient graveyard intact. *Laisse en paix cette terre ou plutôt cette cendre* recalls the opposition between ordinary plots and this particular tract, which is a shrine: ⁽³²⁾ *champs vulgaires* versus ⁽³⁴⁾ *champs glorieux*. Both as a cemetery and historical monument (*témoins des guerres*), the duke's property becomes a holy place. As a reliquary, the terrain should not be exploited for material profit, and *laisse en paix* seems to echo the anti-materialistic message of Luke 12:24: "Think of the crows. They do not sow or reap, and they have no storehouses or barns, and God feeds them."²² Both the quotation from classical authority and the inferred Biblical intertext provide external landscapes which the duke may internalize and apply to his own situation. Literature functions as the interpretant by which the symbolized, Duke Julius, can integrate the symbolizer, Julius Caesar.²³ In particular, the theme of time evoked at poetic closure by the classical intertext (*les temps sont venus qu'a prédits le poète*) returns the reader to passing seasons evoked in the first stanza: *Vous vivez! avril passe, et voici maintenant / Que mai, le mois d'amour, mai rose et rayonnant....* As T.S. Eliot said, in *The Wasteland*, "April is the cruellest month." Here, the passage from April to May marks the fact that Jules, the duke, is aging. Although now his palace glows in the splendour of spring, it soon will be a relic like the *ossements romains*.

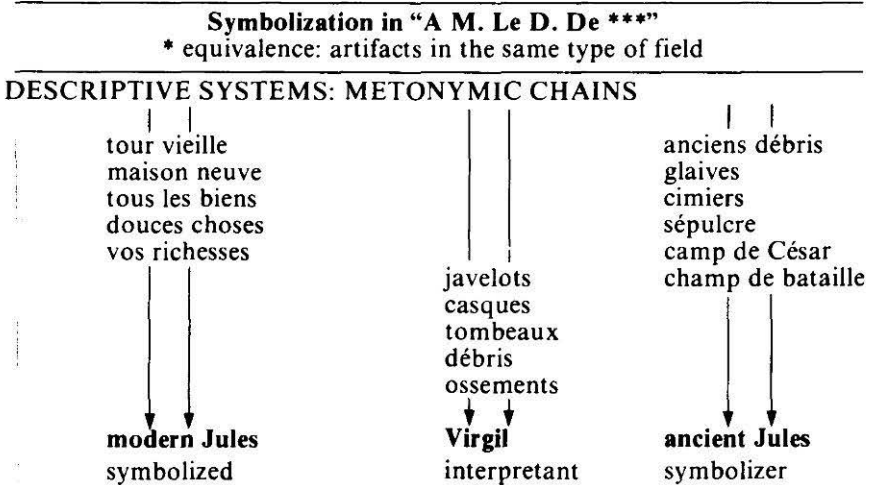
In this poem, metonymic chains of three landscapes interact:

- 1) the symbolized living empire of Duke Jules
- 2) the symbolizer, archeological remains of Julius Caesar
- 3) an intermediary, the literary representation of an empire's ruins in the Virgil text.

Retroactively, the Virgil intertext mediates the symbolized and the symbolizer which both remain constant in a dynamic interaction. The transfer of symbolization where all three landscapes are superimposed to represent both transitory grandeur (battlefield triumph) and eventual ruin (cemetery pillage) is rendered graphically in figure 2.

These three diachronically different landscapes are synchronically contained in the poem "A M. le D. de***" which, like memory, incorporates constant presence of the disparate. In fact, reading this poem serves a moral lesson not unlike the one gained from reading the Virgil passage. Should not Hugo's *lector* also honor the past?

Figure 2



"En passant dans la place Louis XV un jour de fête publique"

In this second poem, symbolization occurs through the transposition of three time periods in one cityscape, the Place Louis XV (called Place de la Concorde after 1830). As in the landscape condensation in "A M. le D. de***" a moral lesson prevails. As the duke has an historical analog, Julius Caesar, so here a modern couple (a male narrator identified as *songeur* and his companion identified as *elle*) have Louis XVI and Marie Antoinette. Instead of the literary intertext-interpretant as in "A M. le D. de***" a holiday contemporary to the time of narration serves as intermediary here. Equivalence emerges between the symbolized, Louis XVI's marriage—a happy occasion, and the symbolizer, his execution—a sad occasion. The woman's admonishment to her escort bemoaning pensive moping at a festival triggers the memory of the royal wedding and execution, which both took place in the same square where the modern couple now stand. Thus, every joyous moment also contains sorrow, and this simultaneous dynamic opposition constitutes an analogy to the tension between old and new in "A M. le D. de ***".

Three different descriptive systems convey the moral lesson in the poem:

- 1) The holiday contemporary to narration: *la fête publique*
stanzas 1, 2 (lines 1-6)
stanza 4 (lines 19-26)
stanza 5 (lines 27-28)

- 2) Louis XVI's marriage day: *la noce royale*
 stanza 2 (lines 5-16)
 stanza 3 (lines 17-18)
- 3) Louis XVI's execution day: *la place fatale*
 stanza 6 (lines 29-46).

The first descriptive system has as its kernel word *pierre*, the obelisk placed centrally in the square incorporating the surrounding festival scene. The observer-narrator, *il-songeur*, reveals the nascent sadness within the cheerful celebration when he bends his forehead (*front courbé*), provoking his companion to remark: *dans votre puits vous voilà retombé*. the opposition *fête: puits*, happiness: sadness engenders another opposition, lights: shadows, reminiscent of the collection title, *Les Rayons et les Ombres*. Although the holiday weather might be sunny (²⁴ *soleil tranquille*), the older people sitting in the shade suggest a note of weariness (²² *les vieillards à l'ombre reposés*). These old people, soon to die, are too tired to participate actively in the festivities, and their presence is a cameo of melancholy incorporated in beatitude. Similarly, commonplaces of rejoicing, such as songs and flag-decorated ships create an image of a friendly crowd, yet, within this friendly crowd lies the seed of hostility. The *joies envirées* and *bruits sans nombre* could easily give way to hysteria and violence, for, in the Hugolian idiolect, a constant *va et vient* is always present. For example, the *fête des fous* mentioned earlier evokes but one example of nascent violence in overflowing joy.

The second descriptive system, Louis XVI's marriage day, (*sa noce royale*) also remains basically jubilant. As in the contemporary holiday, the sun shines (⁸ *un jour de soleil inondée*), and this clear sky exemplifies the pathetic fallacy linking psychological, interior tranquility to the exterior landscape. The final stanza provides the kernel word (similar to *la pierre* in the preceding network), which releases all description of surrounding lexemes. The *piéd*, compared in simile to a *grain*, shares the common seme of "beginning." Just as a grain of sand gives rise to the geological structure of granite over time, so a foot on the marriage platform marks the path to the scaffold. The underlying image of the tomb unifies the *grain-piéd* simile, for the shared materiality of granite and the corpse come together. A most remarkable aspect of this descriptive system contrasts the hostile execution crowd, mentioned in the poem, but certainly inferred by the reader in the phonological homolog to *foule*, *croule*, describing the king's world caving in (³⁷⁻⁸ *Comme tout ce qu'il fait, hélas! en s'achevant/sur lui croule!*) As in the case of the contemporary holiday, lyric repetitions paint an emotional hyperbole of happiness, which will later be counteracted

with the execution scene. The following list summarizes this merry wedding scene: *pompe, douce beauté, ange, vierge, jeune mariées, fraîche paleur, reine et femme, étoile et fleur, le doux nom, le beau nom*.

In contrast, the execution entails a brief descriptive system. Few details are given, but this terse style gives credence to the gravity of the moment. The key here ⁽⁴⁷⁾ *échafaud*, as the poem's final word, makes a dramatic impact. In contrast to the *soleil tranquille* of the narrator's *fête* and the *soleil inondée* of the marriage scene, the ⁽³⁶⁾ *nuit profonde*, philosophical, rather than literal moment, links darkness to this unhappy scene. The rich rhyme of ⁽⁴³⁾ *noce royale* and ⁽⁴⁴⁾ *place fatale* graphically conveys the incorporation of joy within grief and vice-versa.

The three different public celebrations depend on the matrix of the poem: ⁽³⁵⁾ *sur votre sable ô Dieu notre granit se fonde*, suggesting the opposition between the great (*granit*) which phonologically incorporates the small *grain*.²⁴ The central focus of the Place de la Concorde, a stone obelisk, epitomizes the moral dictum of death's universality contained in the second stanza: *notre âge inquiet / Mit une pierre afin de cacher une idée*. Although the obelisk was erected in 1830 to replace a monument to the death of Louis XVI, it also hides the idea of death for all, as suggested by ⁽³²⁾ *gouffre où depuis Adam le genre humain tournoie*. The last four lines of the poem beautifully convey the general lesson drawn from the rise and fall of Louis XVI;

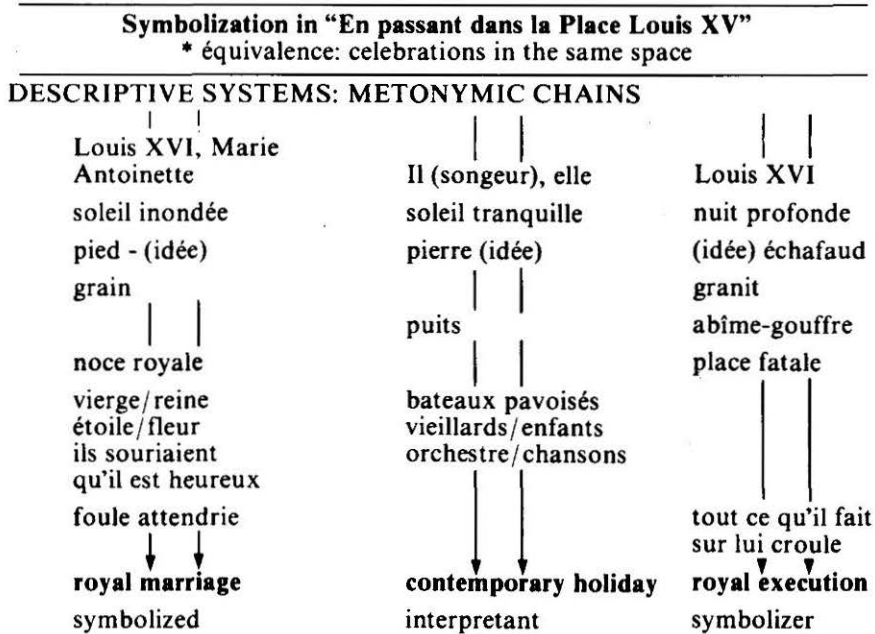
- 43 Louis seize, le jour de sa noce royale
- 44 Avait déjà le pied sur la place fatale
- 45 Où forme lentement au souffle du Très Haut
- 46 Comme un grain dans le sol, germait son échafaud.

The obelisk serves as an index, pointing to the scaffold, sharing the materiality of the same geographical place, in turn, recalling the foot, also in the same place both on marriage and execution days. In short, this cross-referencing entails the symbolizer, foot, also part of the symbolized, scaffold, just as *granit* is phonetically close to *grain*.

In addition to the index paradigm (*pied-pierre, échafaud-idée*), the festival *philosophe-puits* and the execution *abîme-gouffre* are two details, respectively from the liminal and closing stanzas, which create circular construction. In fact, the well, expressing profound thought, and the chasm, expressing profound evil, pervade the Hugolian idiolect.²⁵ Here, the movement from the marriage's *soleil inondée*, the public holiday's *soleil tranquille*, and the execution's *nuit profonde* ends the poem on a grave note. Figure 3 summarizes the transfer-symbolization superimposing all three cityscapes. Parallel metonyms, such as, the *personae*, the light/darkness, the *pied* index paradigm,

verticality, commonplaces of celebration, and crowd reaction are systematically aligned in respective columns of the symbolized, the interpretant, and the symbolizer.

Figure 3



Symbolization in a lyric poem: "Tristesse d'Olympio"
(Les Rayons et les Ombres, 34)

État Présent

Certainly one of Hugo's most famous creations, "Tristesse d'Olympio" is the quintessential example of symbolization representing the Romantic experience of contemplation. Much has been written on the subject.²⁶ Jean Gaudon's seminal work *Le Temps de la Contemplation* contains the following observation which may serve as a key for interpretation: "'Tristesse d'Olympio' est un peu le poème du passage du jardin à la forêt."²⁷ As support, Gaudon cites⁽⁵⁷⁾ *Nos chambres de feuillage en halliers sont changées*. A dynamism permeating the whole poem, however, situates this progression from garden to forest in a larger frame of reference, and transforming agents here, both natural (wind blowing trees, flowers, and leaves) and human (children destroying roses by jumping over flowerbeds) constitute variants in the general theme of movement.

Two recent essays have contributed other directions for textual exegesis. Patricia Ward's incisive article "'Tristesse d'Olympio' and the Romantic Experience" presents the work in a Romantic tradition of cultural selfhood also found, for example, in Wordsworth's "Tintern Abbey."²⁸ The following quotation from M. H. Abrams sustains the Ward thesis:²⁹

The speaker begins with a description of the landscape; an aspect or change of aspect in the landscape evokes a varied but integral process of memory, thought, anticipation, and feeling which remains closely interwoven with the outer scene. In the course of this meditation the lyric speaker achieves an insight, faces up to a tragic loss, comes to a moral decision, or resolves an emotional problem. Often the poem rounds upon itself to end where it began, at the outer scene, but with an altered mood and deepened understanding which is the result of the intervening meditation.

Ward demonstrates that the journey through memory and the *gouffre intérieur* in "Tristesse d'Olympio" gives the narrator a greater understanding of the self, and she integrates both exterior and interior landscape themes in a fascinating comparison of "Tristesse d'Olympio" and "Tintern Abbey."

A new study in applied poetics, Alfred Glauser's *La Poétique de Hugo*, maintains that "Tristesse d'Olympio" is metaphoric when seen in retrospect, but not when perceived syntagmatically, line by line: "*La Tristesse d'Olympio* qui n'est pas particulièrement métaphorique dans son détail, l'est d'une manière globale."³⁰ Glauser's assumption has inspired the present analysis of poetic structure as symbolization, which is, in fact, a "global" view of the poem.

Syntagmatic Structures

The title itself represents an unresolved dynamic tension between the psychologically disparate opposites: sadness versus happiness or the nadir versus the zenith. *Tristesse* has a negative connotation of absence of happiness, characteristic of romantic melancholy, and *Olympio*, a neologism formed by the addition of the suffix *-io* to the root *Olympe*, refers to the mountain abode of ancient Greek gods. Because the root *Olympe* suggests the same lofty and because the name does not exist in French, *Olympio* becomes an idealized *persona* as well. So, as *Olympio* conveys happiness and light of the Gods of Mount Olympus, *tristesse* implies dreariness and darkness. In short, the group *Tristesse d'Olympio*, an oxymoron, presents the polar opposites of light and darkness and refers the reader to the collection title, *Les Rayons et les Ombres*, where the antithesis lightness/darkness serves as a unifying invariant.

Five descriptive systems unveil the *persona* Olympio's attempt to recapture the past, and, at these five different moments, the valley stimulates memory in much the same way as Proust's madeleine. Hugo wrote "Tristesse d'Olympio" in October, 1837, after returning from the Bièvre valley without Juliette Drouet. Although most readers commonly associate Hugo's mistress with Olympio's beloved, these referential notions do not add to the understanding of the fictional universe. After all, poetry as a genre presupposes imagination, not factual reporting.

The first, fixed view of the valley in lines 1-52 shows the concretization of ⁽⁵⁾ *lieux* achieved on two levels. On the level of content, an anthropomorphic world view externalizes internal thoughts and feelings. The surrounding "places" in the valley remind Olympio of his absent lover, hence, the personification of nature, a literary device, triggers memory. On the level of form, this first moment initiates a syntactic tension resulting from the semes of discovery. Olympio's exploration of the valley exteriorizes his internal search for memory of his absent lover. An idealized *persona*, Olympio's search is grandiose, an all-inclusive universe, indicated by the earth/sky paradigm, filtered throughout the stanza. The semes of verticality springing from the trajectory from sky to earth externalize the soul's depth as it contemplates memory.

The second descriptive system, the valley transformed, extends through the expansion of ⁽⁵⁵⁾ *métamorphoses* in lines 53-80. Landscape modifications trigger an association with Olympio's absent lover, whose presence is first suggested by the plural *leur* in ⁽¹⁴⁾ *leur bourse*. Quotation marks signal Olympio's direct discourse and focus the reader's attention upon the delineations between the initial narrator in the first eight stanzas and the *persona's* voice separated from the addressee, nature, in stanzas 9-38. Two speaking voices, narrator and *persona*, present a psychological duality. The intimate observations in stanzas 1-8 may lead the careless reader to falsely identify Olympio with the narrator. The third person narrative in stanzas 1-8, however, formally distinguishes the *persona's* voice from the first person narration in stanzas 9-38. In short, quotation marks signal to the reader that Olympio is a twin, close, but separate identity from the narrator.

The third landscape view, the valley transgressed by other lovers, occurs in the expansion of the kernel word ⁽⁸¹⁾ *autres* in lines 81-108. In this section, the repeated quotation marks again draw the reader's attention to the delineation between the speaker Olympio and the addressee, nature. In addition, the relationship of *nous* to nature is juxtaposed with that of *d'autres*, both ultimately passive victims of nature's changes, emphasized by the juxtaposition of the future and

past tenses. This forward/backward motion in time is analogous to the vertical movement along the moral scale, where adjectives such as ⁽¹⁰⁰⁾*impassible* and ⁽⁹⁷⁾*vainement* stress the negative connotations of cruelty in nature.

The fourth descriptive system, the valley as insensitive nature's victim, is found in the expansion of ⁽¹¹³⁾*insensible* where quotation marks again emphasize the *persona's* lament. The rhetorical questions ^(113, 117, 121)*est-ce que* announce the following specific examples of nature's insensitivity: (lines 113-116) singing and dancing in the face of the dying lovers, (117-120) being unfriendly and aloof to the dead lovers, (121-124) seeing the shadows of the dead lovers without sadness, (125-128) not telling the living to think of the dead. Lines 129-130 present the cause of this insensitivity of nature, God: ⁽¹²⁹⁾*Dieu nous prête ...* ⁽¹³³⁾*Puis il nous les retire.*

The fifth descriptive system, the valley eternal in memory, covers the expansion of ⁽¹⁴⁰⁾*ceux* (lines 137-168). Here, the *persona* assumes an active role in contrast to the last section where he is represented as a passive victim suffering from nature's cruel acts. A chain of imperatives ⁽¹³⁷⁾*oubliez-nous*, ⁽¹³⁸⁾*cache*, ⁽¹³⁹⁾*chantez*, ⁽¹³⁹⁾*coulez*, ⁽¹³⁹⁾*croissez* depicts the *persona's* new view of nature—indifference to the changing acts of the cosmos and new strength gained from contemplation.³² This new philosophical outlook is linked to the famous extended metaphor of falling (lines 153-168) where self-discovery in meditation emerges in the image of ⁽¹⁶⁴⁾*gouffre intérieur*. The vertical movement from sky to earth, however, is foreshadowed by the first stanza contrast between *les champs* and *les cieux*. As the Abrams formula predicts, the end of the poem returns the reader to the beginning in a circular, but variant fashion, for the limitless horizontal movement of ⁽²⁾*azur sans bornes* returns in the limitless verticality of the *gouffre intérieur*³³. The change to verticality serves to integrate the notion of physical dying—movement from above the ground to the underground tomb—with spiritual dying—descent along the moral scale correlated with the universal Hugo invariant, the movement from lightness to darkness.

Paradigmatic Structures

In discussing the fifth descriptive system, some mention has already been made of superimposition, the poem's principal symbolization technique. Tables I and II resume the extensive symbolic codes of movement emitted by both natural and human agents and also reveal the following antitheses throughout the text:

- 1) horizontal/vertical
- 2) upward/downward

3) forward/backward

4) inward/outward

In addition, an antithetical relationship develops between death, consisting in lack of movement, and life, connoting dynamism.

Table I

Nature-Addressee as Agent of Movement

Agent	Action	Object	Direction of Movement
champs cieux	n'étaient pas n'étaient pas	noirs mornes	upwards on color spectrum upwards on moral scale
jour	rayonnait	dans un azur	horizontal/up color spectrum
automne	souriait		upwards moral scale
coteaux	penchaient		downwards towards earth
oiseaux	chantaient	chant sacré	inward body-soul
	tournés	vers celui	upwards sky
vent	réveille	l'amour	inward body-soul
vent	semble	l'âme	inward body-soul
feuilles	gisaient	ses pas	upwards/downwards
	s'efforçant		earth/sky
nuit	couraient		downward - earth/color
	tombe		spectrum
(nature) nature	change renverse tue	nos chambres des jours sans nombre	downward (earth) upward on color spectrum lightness
borne	vit	des jours	upward color spectrum
*enfants	sautent	le fossé	upward/downward sky/earth
*on	a pavé	la route	horizontal
amas des souvenirs	se disperse est	comme un tas de cendre	forward in time down color spectrum neg movement (death)
nature rien impassible	mêle restera	tout pour nous	upward moral scale forward in time
nature vous vous	a repris feriez diriez	tout vos murmures vos chansons	downward moral scale musical movements musical movements
attitude	donne	forme du tombeau	death (no movement)
vous vous rien	serez pourriez voir ne vieille	insensible nos ombres dans l'ombre	downward moral scale downward color spectrum downward color spectrum
il	souffle	notre flamme	downward color spectrum
il	plonge	l'antre	downward color spectrum
il	dit d'effacer d'oublier	notre trace nos noms	life/death movement/neg movement

Table I cont.

Agent	Action	Object	Direction of Movement
maison			
jardin			
ombrages	oubliez	nous	back in time
herbe	use	notre seuil	sky/earth up/down
ronce	cache	nos pas	up/down sky/earth
oiseaux	chantez		musical movement
ruisseaux	coulez		horizontal
feuillages	croissez		up/down sky/earth
vous	oubliez	ceux	back in time
vous	êtes	l'ombre	down light code
vous	êtes	l'oasis	up moral code
vous	êtes	retraite	up moral code
		suprême	
rien	ne t'efface	amour	neg movement
	luis	dans notre brouillard	upward color spectrum
aucun rayon	n'étoile		downward light spectrum
*quelque chose	palpiter	sous un voile	upward/downward in space

Table II

Human Agents of Movements

Agent	Action	Object	Direction of Movement
il	revit	lieux	backwards in time
il	voulut revoir	tout	backwards in time
il	chercha	jardin/maison grille	horizontal
l'oeil (pâle) il	plonge marchait	en oblique allée	inward (space) horizontal
il	voyait	l'ombre des jours	backwards in time downward moral scale lightness/darkness
nos pensées	s'envolent retombent		upward/downward sky/earth
il	contempla	les formes	upward/downward sky/earth
il	admirait	ciel/lac	upward/downward sky/earth
il	se rappelant	ses douces	back in time upwards moral scale
un paria	regardant	pardessus les clôtures	upwards in space
il	erra	tout le jour	horizontal
il	se sentit	le coeur (triste comme une tombe)	downward moral scale

Table II cont.

Agent	Action	Object	Direction of Movement
je	ai voulu	si l'urne...	
âme	savoir/ voir	ce qu'avait fait	upward light spectrum
je	est	troubée	downward moral scale
	avais laissé	de mon coeur	
elle	laissait	des perles	downward (earth)
	retomber		
tout	fut		movement (life)
rien	n'est	vivant	neg movement (death)
d'autres	vont passer		forward in time, space
nous	passâmes		backward in time
nous	sommes venus		backward in time
d'autres	vont venir		
nous	veillons		upward light spectrum
d'autres	viendront	tout	downward in space
	puiser		
d'autres	viendront		
femmes	troubler		downward moral scale
tes pieds	ont touché	flot sacré	upward moral scale
nous	fondions en	notre être	inward body-soul
	mêlant	notre flamme	upward light spectrum
nous	dormirons	dans l'attitude	neg movement
nous	couchés	morts	neg movement
nos ombres	flotter		downward light spectrum
nos pas	marchèrent		up/downward in space
nous	rayonnons	dans l'autre	upward light spectrum
ceux	ne oublieront	vous	forward in time
	pas		
nous	avons pleuré		downward moral scale
passions	s'éloignent	avec âge	forward in time
l'une	emportant	son masque	forward in space
l'autre	emportant	son couteau	forward in space
la tête	s'incline		downwards in space
l'homme	n'est	plus qu'une	downwards in space
		tombe	
notre âme	descend		downwards in space
douleur/	tombée/		down in space/light
songe	éteinte		
quelqu'un	cherche	tenant une	downward in space
		lampe	
toi (souvenir) dors		dans l'ombre	neg movement/down light spectrum

The various interrelated codes may be described in terms of:

- 1) colour spectrum
- 2) time

- 3) space
- 4) death
- 5) moral scale.

The interaction of the various dynamic patterns and symbolic codes can be represented by the following paradigm:

Manifestation of conflict in *persona* and addressee

lightness : future : sky : life : body : joy
darkness : past : earth : death : soul : grief

movement pattern

upwards : forward : upward : movement : out : up
downwards : backward : downward : none : in : down

code

color spectrum : time : space : death : love : moralscale

This chain, neither definitive not exhaustive of course, may include other aspects of movement. A primal antithesis engenders this representation of movement since transfer occurs from polar opposite to polar opposite to polar opposite. In short, as Michael Riffaterre has demonstrated in an early article on Victor Hugo's poetics, "antithesis is the organizing feature of Hugo's poetry."³⁴ The contrast of human versus natural in content parallels syntactic tension generated by lengthy lexical accumulation in the five syntagmatic valley views:

Sections I, V: Semes of discovery (*il revit ces lieux*) in section I initiate Olympio's active role as an explorer, realized in the final uncovering of *le souvenir* in section V (*c'est toi...ô sacré souvenir*)

Sections I, III, These descriptive systems represent Olympio's passive role IV: as nature's victim and function as a parenthetical accumulation of tension and suspense.

In any event, the two opposite poles—human and natural—exist within one another because of the pathetic fallacy attributing human feelings to natural phenomena. This reciprocity explains the fact that Tables I and II display approximately equal frequency of human and natural agents.

Line 140 perfectly exemplifies this phenomenon: "Ceux que vous oubliez ne vous oublieront pas." Here, *ceux*, the human object of *vous* (nature) becomes the second hemistich's subject, producing a chiasmic effect:

	subject	verb	object	
natural	vous	oubliez	ceux	human
human	ceux	ne...oublieront	vous	natural

The subject-object interchangeability syntactically stresses the *persona's* active role as explorer-discover— a role announced quite early and realized in the final stanza. The reader will also note that sections I and V contain the greatest frequency of action verbs. This is not due to the number of lines in each system (respectively: 52, 27, 27, 27, 27, 21), but rather to the representation of discovery which necessitates motion.

Lines 60 and 65 also manifest the symbiotic opposites, humanity and nature.⁽⁶⁰⁾ *Les petits enfants* and ⁽⁶⁵⁾ *on*, as mortal agents of natural change, reveal a paradox— every destruction brings creation. Just as the roses give way to thickets and rough road to a new polished surface, old and new coexist in a cosmic continuum. The half-anthropoid, half-supernatural *souvenir* even more forcefully represents this dual universe: *l'âme ... sent quelque chose encor palpiter sous un voile/ C'est toi qui dors dans l'ombre ô sacré souvenir. Quelque chose*, used in place of "quelqu'un," suggests a non-human agent, whereas *palpiter* evokes a heartbeat, minimal qualification for life, and *voile* conveys shroud, metonymic of certain death. This contradiction in terms: non-human/human, living,/ dead evokes a "buried alive" motif common in both the Gothic novel and Romantic literature.³⁵ The tension between the unresolved oppositions in this literary representation may be metaphorically compared to an underground volcano ready to explode. In short, the poetic arena of so-called "early Hugo" does not always exhibit a calm pastoral.

The tension between mutability and stability and horizontality versus verticality also coexists dramatically. Although Tables I and II display the semantic network of movement, mutability does not clearly triumph over stability.⁽¹⁴⁹⁾ *Rien ne t'efface* shows memory's durability in the valley, and, thus, movement ironically represents constancy. Similarly, although ⁽¹⁹⁾ *chercher*, ⁽²¹⁾ *marcher*, ⁽⁴⁷⁾ *erra* represent the *persona's* horizontal movement and ⁽³⁾ *azur était étendu* that of nature, verticality predominates through various images of falling, both human: ⁽³⁴⁾ *nos pensées retombent*, ⁽¹⁵³⁾ *la tête s'incline*, ⁽¹⁵⁷⁾ *noire âme descend*, ⁽¹⁶⁰⁾ *chaque douleur tombée*. and natural: ⁽⁷⁾ *les coteaux penchaient* and ⁽⁴⁶⁾ *la nuit tombe*. Verticality appears particularly striking in the rich rhyme ^(47/8) *tombe/tombe* where semes of sadness in death registering low on the moral scale correspond with darkness registering low on the light spectrum. Yet, in spite of these numerous verticality semes, salient light images, in particular ⁽²⁾ *azur sans bornes*, refer the reader back to the collection title. In short, perhaps stylistic effect makes a greater impression on the reader's mnemonic capacity to remember images than mere frequency of semes.

One Example of Symbolization: Superimposition of the Metonym *Footsteps*

Throughout the whole poem, condensation of semes of movement, illustrated by Tables I and II, facilitates symbolization. Exterior body or landscape dynamism as symbolizers represent the symbolized mental anguish. Because of complex semantic structures, space does not permit the discussion of all metonyms superimposed in the five descriptive systems. In the last two stanzas, the two most important recurring details, the heartbeat and the footstep, merge and respectively convey inner and outer movement:

Comme quelqu'un qui cherche en tenant une lampe,
Loin des objets réels, loin du monde rieur,
Elle arrive à pas lents par une obscure rampe
Jusqu'au fond désolé du gouffre intérieur
Et là, dans cette nuit qu'aucun rayon n'étoile
l'âme, en un repli sombre où tout semble finir,
Sent quelque chose encor palpiter sous un voile...
C'est toi qui dors dans l'ombre, ô sacre souvenir!

Because of the footsteps progress towards the palpitations and the veil, which respectively connote the movement uncovering life and the opaque surface hiding mystery, these semes of exploration recall the poem's initial enigma posed in lines 49-50: *J'ai voulu... Voir ce qu'avait fait cette heureuse vallée / De tout ce que j'avais laissé de mon coeur.* The whole poem then forms a riddle where accumulated metonyms describe movement towards solving the puzzle. The question is: "Does memory still exist?" The answer lies at the poetic closure: "Yes, barely." The heartbeat test, like that for a critically ill patient points to minimal existence. The footsteps vertically descending the ramp display a verticality in contrast to the initial horizontal footsteps in ⁽²²⁾ *Pâle il marchait. — Au bruit de son pas grave et sombre.* The horizontal and vertical footsteps represent two different journeys: the former, a retrospective walk through the past, and the latter, a more important introspection where exterior landscape becomes secondary to the confrontation with interior emotions. The footsteps descend with difficulty and the soul moves *à pas lents* because self-discovery is a slow, arduous process. Figure 4 summarizes the five most important occurrences of this metonym of the self-discovery quest: Olympio's footstep, that of his beloved, those of the interpretant-other lovers, those of Olympio and his beloved together, and those of the soul.

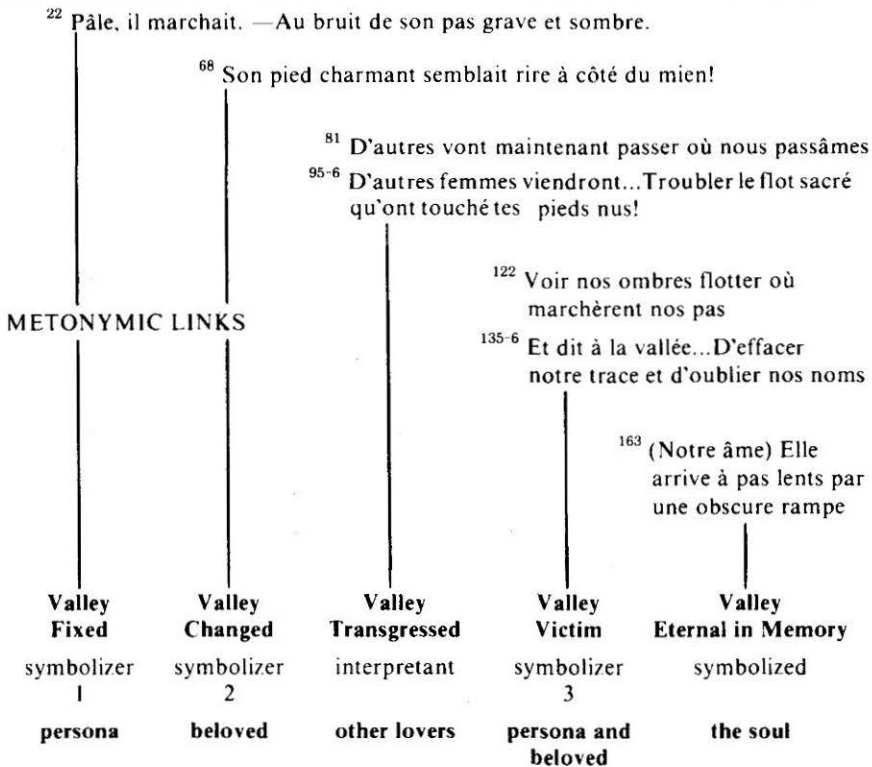
In the first descriptive system, the valley fixed in the *persona's* mind as a past recollection, the footstep appears in ⁽²²⁾ *Pâle, il marchait. — Au bruit de son pas grave et sombre / il voyait à chaque arbre, hélas! se dresser l'ombre / Des jours qui ne sont plus!* The singular *pas* stresses

FIGURE 4

One example of symbolization in "Tristesse d'Olympio": footsteps superimposed in the whole poem

the symbolized: interior movement (mental anguish)

the symbolizers: exterior movement expressed physically by *persona's* body or in landscape



SYMBOLIZATION EQUIVALENCE: all contained in the same valley

difference: appear at different moments of viewing the valley

the solitude of the *persona* looking back on the past. At the narrative moment, the *persona* exists isolated from his beloved, and the adjectives *grave et sombre* link a low register on the moral scale with darkness, a low register on the light spectrum. In line 22, the liminal *pâle*, conveying "light," and the terminal *sombre*, conveying darkness, express a movement from light to darkness, associated with the movement from past happiness to present melancholy. An additional gloomy image, falling leaves trying to rise under the *persona's* feet, repeats the association between passing time or seasons and increased

sadness: ⁽⁸¹⁾ *les feuilles qui gisaient dans le bois solitaire/S'efforçant sous ses pas de s'élever de terre/Couraient dans le jardin.* The leaves' efforts to rise under the *persona's* feet allude to a false hope of resurrection. Just as the leaves cannot rise from the ground, so the "downtrodden" *persona* cannot recapture past happiness. This simile comparing leaves to thoughts elicits downward movement connoting despair, yet poetic closure demonstrates that inward, introspective movement is not the curse, but instead the true hope for recapturing happiness in memory.

The second descriptive system is the valley transformed by time's ravages, for example, paving the road and erasing the trace of the beloved's foot, emblem of happiness:

On a pavé la route âpre et mal aplanie
Où, dans le sable pur se dessinant si bien,
Et de sa petitesse étalant l'ironie.
Son pied charmant semblait rire à côté du mien!

The irony creating the humor and beatitude in the past springs from a paradox common to the Hugolian idiolect: smallness constitutes greatness.³⁶ The memory of the small foot creates an obsession, a fetish worshipped by the *persona*. The verb "*dessinant*" not only evokes tracing both the beloved's and the *persona's* footsteps, but also their erasure by paving the road. Footsteps as graphic traces link the theme of writing with this metonym: writing (the imprint) becomes equated with presence; erasure (disappearance) becomes equated with absence.

The third descriptive system of the valley transgressed by other lovers includes two important vestiges. The first: ⁽⁸¹⁾ *d'autres vont passer maintenant où nous passâmes* contains an etymological figure with the verb *passer*. The iterative verb *passer* graphically incorporates the significant *pas* recalling footsteps. Repetition appeals to the emotions conveying psychic pain resulting from the invasion of private territory by the intruders. This violation of a shrine poignantly rendered in this scene, describes the inner trauma: ⁽⁹¹⁾ *D'autres femmes viendront, baigneuses indiscrètes/Troubler le flot sacré qu'ont touché tes pieds nus.* Here, the foot of the beloved, a sacred fetish, becomes profane because the water surrounding it has been touched by others. The other lovers, however, serve as interpretants, signs equal to that of Olympio and his beloved. What is true for Olympio and his beloved is also true for other lovers. However, because this poem cultivates the self and does not imply a moral, didactic lesson on the universal human condition, the reader's sympathy does not transfer to the other lovers, but centers on the *persona* and his beloved, as markedly special and sacred. Thus, Olympio's attempt to possess the landscape meto-

nymically represents his desire to possess his beloved. When intruders transgress the valley, their trail, imprinted in the narrator's mind, serves as a conative appeal for the reader's sympathy.

The fourth descriptive system hyperbolizes invasion of the privileged *locus* by others in the extended periphrasis of the valley as victim. Footsteps metonymically depict Olympio and his beloved as passive victims of insensitive nature, and human torments are, in turn, transferred to aspects in the landscape which suffer also. Rhetorical questions make an attempt to appeal to the emotions: ⁽¹²¹⁾ *Est-ce que vous pourriez sans tristesse et sans plainte/Voir nos ombres flotter où marchèrent nos pas*. Here, the beloved and *persona* are unified both in death as phantoms (*nos ombres*) and in life (*nos pas*). The joint image of footsteps contrasts to the initial singular in ⁽¹²²⁾ *son pas grave et sombre*: one sole footstep is then metonymic of sadness—two convey the joy of companionship. Joint footsteps also signify territorial conquest, which, in turn, becomes a metaphor for writing: erasure then equals loss of that power and, as in paving the road, disappearance of imprints here becomes a metaphor for absence: ⁽¹³⁶⁻⁶⁾ (*Dieu*)...*dit à la vallée où s'imprima notre âme/D'effacer notre trace et d'oublier nos noms*. The verb *s'imprima* equates the mark of the footstep with its common seme, the grapheme, expressed in ⁽¹³⁶⁾ *notre trace*. Here, absence is conveyed both by the metaphoric ⁽¹³⁶⁾ *effacer* and the more literal *oublier nos noms*. Early in the poem, carving names in a tree ⁽⁵⁸⁾ *l'arbre où fut notre chiffre est mort ou renversé* also equates writing as presence, for the initials signify the lovers' existence and obliterating them, in turn, signifies absence. A final example of writing (or more precisely, drawing) indicates the couple's presence: ⁽⁸³⁾ *le songe qu'avaient ébauché nos deux âmes*. Above all, *ébauché*, a rough sketch, indicates a transitory presence and a vulnerability to be erased, hence destroyed.

The final valley eternal in memory (lines 137-68) answer previous images of effacement with refusal and self-affirmation: ⁽¹⁴⁹⁾ *Mais toi, rien ne t'efface. Amour! toi qui nous charmes!* ⁽¹⁴⁹⁾ *Charmes* introduces the love theme as a magic spell which cannot be undone and which retroactively negates the *persona's* daring nature to delete evidence of past existence in ⁽¹³⁸⁾ *ronce, cache nos pas!* The most important juncture of interiority and exteriority, footsteps leading up to the palpitations of the heart-memory, has been discussed earlier. Essentially, the *soul à pas lents* interiorizes the three symbolizers: footsteps of the *persona* and the beloved described separately and the collective traces of the two lovers. The vestiges of other lovers, as interpretants, point equally to Olympio and his lover and also to symbolization. As external landscape markers, footsteps are metonymic of an internal search.

The poetic tension arises from the quest's success or failure. Superiority of introspection resolves the fluctuation between exterior and interior movement. The soul's progress, though slower and less efficacious than that of exterior footsteps, has one advantage: its traces are permanent, and they cannot be erased by intruders or insensitive nature.

The short passage from "Ceci tuera cela" (*Notre Dame de Paris*) and the three poems from *Les Rayons et les Ombres* illustrate the literary representation of memory in landscapes which function as symbolic codes. Unlike "Tristesse d'Olympio," the two didactic poems emit a conative message which stresses the minute powers of the individual in the face of a changing cosmos. On the other hand, "Tristesse d'Olympio" presents a personal quest to maintain continuity between past and present, and triumph against nature celebrates the value of the self. In all three poems, however, the subject's perception—be it of a battlefield, a public square, or a valley—stimulates symbolic codes which fuse both exterior and interior landscape into a harmonic equivalence.

NOTES

1. Tzvetan Todorov, *Théories du symbole* (Paris: Seuil, 1977), pp. 281-4.
2. Roman Jakobson, "Two Aspects of Language and Two Types of Aphasic Disturbances," in *Fundamentals of Language*, ed Roman Jakobson and Morris Hale (The Hague: Mouton, 1956), pp. 81-2.
3. Michel Le Guern, *Sémantique de la métaphore et de la métonymie* (Paris: Larousse, 1973). David Lodge, *The Modes of Modern Writing: Metaphor and Metonymy and The Typology of Modern Literature* (Ithaca: Cornell University Press, 1977).
4. Groupe μ , *Rhétorique générale*, (Paris: Larousse, 1970), pp. 107-8: "La métaphore se présente comme le produit de deux synecdoques."
5. Aristotle, *On The Art of Poetry*, Translated by T. S. Dorsh, in *Classical Literary Criticism* (New York: Penguin, 1981), p. 61: "Metaphor is the application to one thing of a name belonging to another thing; the transference may be from genus to species, from species to the genus, or from one species to another, or it may be a matter of analogy. As an example of transference from genus to species I give 'Here lies my ship,' for lying at anchor is a species of lying. Transference from species to genus is seen in 'Odysseus has indeed performed ten thousand noble deeds', for 'ten thousand,' which is a particular large number, is used here instead of the word 'many'. Transference from one species to another is seen in 'Draining off the life with the bronze' and 'Severing with the unyielding bronze'; here 'draining off' is used for 'severing', and 'severing' for 'draining off', and both are species of 'taking away'."
6. See Samuel Levin, *The Semantics of Metaphor* (Baltimore: Johns Hopkins University Press, 1977), pp. 90-91. Levin explains the use of parallel verb technique in this type of metaphor.
7. Umberto Eco, "Sémantique de la métaphore," *Tel Quel*, 55 (1973), p. 26. "Ossature" itself is, however, metaphoric.
8. Jacques Lacan, "L'Instance de la lettre dans l'inconscient," *Écrits*, I (Paris: Seuil, 1966), p. 269: "déplacement, c'est plus près du terme, allemande ce virement de la signification que le métonymie démontre et qui, dès son apparition dans Freud, est présenté comme le moyen de l'inconscient le plus propre à déjouer la censure...condensation, c'est la structure de

- superimposition des significants où prend son champ la métaphore et dont le nom pour condenser en lui-même la *Dichtung* indique la connaturalité du mécanisme à la poésie, jusqu'au point où il enveloppe la fonction proprement traditionnelle de celle-ci." Also see Jacques Lacan, *Le séminaire: Livre III* (Paris: Seuil, 1981), pp. 243-262.
9. Michael Riffaterre, *Semiotics of Poetry* (Bloomington: Indiana University Press, 1978), pp. 5-11.
 10. Groupe μ , *Rhétorique générale* p. 138.
 11. Riffaterre, *Semiotics of Poetry* p. 39: *Descriptive system*: "A network of words associated with one another around a kernel word."
 12. For more information on the psychological transfer in metaphor, see: Robert Rogers, *Metaphor: A Psychoanalytic View* (Berkeley: University of California Press, 1978). Rogers makes the mistake of referring to symbolization as metaphor. When dealing with the relationship between condensation and displacement, when going beyond the rhetorical bounds of metaphor by treating several figures of speech and complex processes involving the whole poem, then the term to use is "symbolization", not "metaphor."
 13. Georges Poulet, *Etudes sur le temps humain* (Paris: Plon, 1952), pp. 201-2.
 14. Gérard Genette, "Métonymie chez Proust," *Figures*, III (Paris: Seuil, 1972), p. 56.
 15. Poulet, p. 234.
 16. *Notre Dame de Paris* ed. Seebacher and Gohin (Paris: Gallimard, 1975) p. 175, Emphasis mine.
 17. *Les Rayons et les Ombres*, in *Oeuvres Poétiques de Victor Hugo*, ed. Pierre Albouy (Paris: Gallimard, 1964), I, 1017. Note "A M. Le D. De***", p. 1049-50; "En passant dans la Place Louis XIV" pp. 1081-2. Citations from poems in this study include the line number on the upper left: example: ⁽¹⁾ *Jules, votre château* is *Jules votre château* (line 1). The line number superscript on the left is not to be confused with the note number given on the right.
 18. Henri Meschonnic, *Pour la Poétique IV* (Paris: Gallimard, 1977), p. 131.
 19. Roland Barthes, "L'effet du réel," in *Littérature et réalité* (Paris: Seuil, 1982), p. 89.
 20. Virgil, *Georgics*, trans. H. Rushton Fairclough ed. Loeb Classical Library (Cambridge, Harvard University Press, 1974) pp. 114-115; "Scilicet et tempus veniet, cum finibus illis/ agricola incurvo terram molitus aratro/ /exesa inveniet scabra robigne pila/ /aut gravibus rastris galeas pulsabit inanis/ /grandiaque effosis mirabitur ossa sepulcris." "Yea, and a time shall come when in those lands, as the farmer toils at the soil with crooked plough, he shall find javelins eaten up with rusty mould, or with his heavy hoes shall strike on empty helms, and marvel at the giant bones in the upturned graves." (I, 493-7). The Hugo text is so close to the original that it should be considered more a quotation than a paraphrasis. The commonplace pastoral tradition, however, unites the two texts in a nostalgic, idealized view of nature.
 21. In fact, the command *respectez* is also a conative message set towards the addressee. The text is a poetic message in that it exists "for its own sake," but as a didactic piece, it is also addressee-centered. For a formulation of the communicative functions and a typology of messages centered on these factors see: Roman Jakobson, "Closing Statement: Linguistics and Poetics" in *Style in Language*, ed. Thomas E. Sebeok (Cambridge, Mass., 1960), pp. 350-77.
 22. Luke 12:24, *The Complete Bible*, Chicago: (University of Chicago Press, 1951), p. 69.
 23. The concept of the interpretant was invented by C.S. Peirce, *The Philosophical Writings of Peirce*, ed. Justus Buchler (New York: Dover Publications, 1955), p. 99: *Interpretant* "It (representamen) addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the interpretant of the first sign.
 24. For a similar example see Hugo's *William Shakespeare* (Paris: Imprimerie Nationale), p. 230: "Rien ne peut se soustraire à la loi simplifiante. Par la seule force des choses, le côté matière des faits et des hommes se désagrège et disparaît. Il n'y a pas de solidité ténébreuse. Quelle que soit la masse, quel que soit le bloc, toute combinaison de cendre, et la matière n'est pas autre chose, fait retour à la cendre. L'idée du grain de poussière est dans le mot granit. Pulvérisations inévitables. Tous ces granits, oligarchie, aristocratie, théocratie, sont promis à la dispersion des quatre vents. L'idéal seul est incorruptible."
 25. See *Contemplations*, VI, 26, "Ce que dit la bouche d'ombre," lines 668-690 where human despoils, metaphorically portrayed as a menagerie of beasts, are punished after death in the underworld.
 26. Pierre Albouy summarizes early critical views in Hugo's *Oeuvres poétiques I*, 1576-81. Note: "Tristesse d'Olympio," pp. 1093-98.
 27. J. Gaudon, *Le Temps de la contemplation* (Paris: Flammarion, 1969) p. 439.

28. Patricia Ward, "Tristesse d'Olympio and the Nature Experience," *Nineteenth-Century French Studies*, 8, No 1-2 (Fall-Winter 1978-9), pp. 4-16.
29. "Structure and Style in the Greater Romantic Lyric," in *Romanticism and Consciousness*, ed. Harold Bloom (New York: Norton, 1970), p. 201. As cited by Ward, p. 5.
30. Alfred Glauser, *La Poétique de Hugo* (Paris: Nizet, 1978), pp. 328.
31. "Le seme s'est un des éléments constituant le terme objet A (lexeme) et celui-ci au bout d'une analyse exhaustive se définit comme la collection des semes s₁, s₂, s₃ etc." For a detailed discussion of the seme and lexeme, see A.J. Greimas, *Sémantique structurale* (Paris: Larousse, 1966) p. 27, pp. 31-36.
32. Ward, p. 5: "a deepened understanding which is a result of the intervening meditation."
33. See Hugo's "Ce que dit la bouche d'ombre" (*Contemplations* VI, 26) and "Puits de l'Inde" (*Les Rayons et les Ombres*, 13) where verticality is the focus of the entire poems.
34. Michael Riffaterre, "Victor Hugo's Poetics," *American Society of the Legion of Honor Magazine*, 33 (1961) p. 167.
35. An example of the buried alive motif and its shock effect in Romantic literature is in Hugo's *Les Misérables* where Jean Valjean escapes Inspector Javert's grasp by being buried alive. See Hugo's *Les Misérables*, ed. Maurice Allem (Paris: Gallimard, 1951), p. 561.
36. Additional examples of the theme of greatness in small size or humility are found in the humble shepherd in "Magnitudo parvi," (*Contemplations* III, 30) and the short stature of the magnanimous bishop in *Les Misérables*, ed. Allem, p. 13.

A M. LE D. DE***

- Jules, votre château, tour vieille et maison neuve,
 Se mire dans la Loire, à l'endroit où le fleuve,
 Sous Blois, élargissant son splendide bassin,
 Comme une mère presse un enfant sur son sein
 En lui parlant tout bas d'une vois recueillie,
 Serre une île charmante en ses bras qu'il replie.
 Vous avez tous les biens que l'homme peut tenir.
 Déjà vous souriez, voyant l'été venir,
- 10 Les rires, éclatants qui montent du village.
 Vous vivez! avril passe, et voici maintenant
 Que mai, le mois d'amour, mai rose et rayonnant,
 Mai dont la robe verte est chaque jour plus ample,
 Comme un lévite enfant chargé d'orner le temple,
 Suspend aux noirs rameaux, qu'il gonfle en les touchant,
 Les fleurs d'où sort l'encens, les nids d'où sort le chant.
- Et puis vous m'écrivez que votre cheminée
 Surcharge en ce moment sa frise blasonnée
 D'un tas d'anciens débris autrefois triomphants,
- 20 De glaives, de cimiers essayés des enfants,
 Qui souillent les doigts blancs de vos belles duchesses;
 Et qu'enfin — et c'est là d'où viennent vos richesses, —
 Vos paysans, piquant les boeufs de l'aiguillon,
 Ont ouvert un sépulcre en creusant un sillon.
 Votre camp de César a subi leur entaille.
 Car vous avez à vous tout un champ de bataille,
 Et vos durs bûcherons, tout hâlés par le vent,
 Du bruit de leur cognée ont troublé bien souvent,
 Avec les noirs corbeaux s'enfuyant par volées,
- 30 Les ombres des héros à vos chênes mêlées.

Ami, vous le savez, spectateur sérieux,
 J'ai rêvé bien des fois dans ces champs glorieux,
 Qui, forcés par le soc, eux, vieux témoins des guerres,
 A donner des moissons comme des champs vulgaires,
 Pareils au roi déchu qui, craignant le réveil,
 Revoit sa gloire en songe aux heures du sommeil,
 Le jour, laissant marcher le vovier dans leurs seigles,
 Et reçoivent, la nuit, la visite des aigles!

- Oh! respectez, enfant d'un siècle où tout se vend,
 40 Rome morte à côté d'un village vivant!
 Que votre piété, qui sur tout veut descendre,
 Laisse en paix cette terre ou plutôt cette cendre!
 Vivez content! dès l'aube, en vos secrets chemins,
 Errez avec la main d'une femme en vos mains;
 Contemplez, du milieu de tant de douces choses,
 Dieu qui se réjouit dans la saison des roses;
 Et puis, le soir, au fond d'un coffre vermoulu,
 Prenez ce vieux Virgile où tant de fois j'ai lu!
 Cherchez l'ombre, et, tandis que dans la galerie
 50 Jase et rit au hasard la folle causerie,
 Vous, éclairant votre âme aux antiques clartés,
 Lisez mon doux Virgile, ô Jules, et méditez!
- Car les temps sont venus qu'a prédits le poète.
 Aujourd'hui dans ces champs, vaste plaine muette,
 Parfois le laboureur, sur le sillon courbé,
 Trouve un voir javelot qu'il croit des cieus tombé,
 Puis heurte pêle-mêle, au fond du sol qu'il fouille,
 Casques vides, vieux dards qu'amalgame la rouille,
 Et, rouvrant des tombeaux pleins de débris humains,
 60 Pâlit de la grandeur des ossements romains!

EN PASSANT DANS LA PLACE LOUIS XV UN JOUR DE FÊTE PUBLIQUE

- Allons, dit-elle, encor! pourquoi ce front courbé?
 Songeur, dans votre puits vous voilà retombé!
 A quoi bon pour rêver venir dans une fête?
 Moi je lui dis, tandis qu'elle inclinait la tête,
 Et que son bras charmant à mon bras s'appuyait:
 —Oui, c'est dans cette place où notre âge inquiet
 Mit une pierre afin de cacher une idée,
 C'est bien ici qu'un jour de soleil inondée,
 La grande nation dans la grande cité
 10 Vint voit passer en pompe une douce beauté!
 Ange à qui l'on rêvait des ailes repliées!
 Vierge la veille encor, des jeunes mariées
 Ayant l'étonnement et la fraîche pâleur,
 Qui reine et femme, étoile en même temps que fleur,

- Unissait, pour charmer cette foule attendrie,
 Le doux nom d'Antoinette au beau nom de Marie!
 Son prince la suivait, ils souriaient entre eux,
 Et tous en la voyant disaient: Qu'il est heureux!—
 Et je me tus alors, car mon coeur était sombre;
 20 La laissant contempler la fête aux bruits sans nombre,
 Le fleuve où se croisaient cent bateaux pavoisés,
 Le peuple, les vieillards à l'ombre reposés,
 Les écoliers jouant par bandes séparées,
 Et le soleil tranquille, et, de joie enivrées,
 Les bouches qui, couvrant l'orchestre aux vagues sons,
 Jetaient une vapeur de confuses chansons.
 Moi, vers ce qui se meut dans une ombre éternelle,
 Je m'étais retourné. L'âme est une prune.
- Oh! pensais-je, pouvoir étrange et surhumain
 30 De celui qui nous tient palpitants dans sa main!
 O volonté du ciel! abîme où le genre humain tourne!
 Comme vous nous prenez et vous nous rejetez!
 Comme vous vous jouez de nos prospérités!
 Sur votre sable, ô Dieu, notre granit se fonde!
 Oh! que l'homme est plongé dans une nuit profonde!
 Comme tout ce qu'il fait, hélas! en s'achevant
 Sur lui croule! et combien il arrive souvent
 Qu'à l'heure où nous rêvons un avenir suprême,
 40 Le sort de nous se rit, et que, sous nos pas même,
 Dans cette terre où rien ne sous semble creusé,
 Quelque chose d'horrible est déjà déposé!
 Louis seize, le jour de sa noce royale,
 Avait déjà le pied sur la place fatale
 Où formé lentement au souffle du Très-Haut,
 Comme un grain dans le sol, germait son échafaud!

TRISTESSE D'OLYMPIO

- Les champs n'étaient point noirs, les cieus n'étaient pas mornes;
 Non, le jour rayonnait dans un azur sans bornes
 Sur la terre étendu,
 L'air était plein d'encens et les près de verdure
 Quand il revit ces lieux où par tant de blessures
 Son coeur s'est répandu!
- L'automne souriait; les coteaux vers la plaine
 Penchaient leurs bois charmants qui jaunissaient à peine;
 Le ciel était doré;
 10 Et les oiseaux, tournés vers celui que tout nomme,
 Disant peut-être à Dieu quelque chose de l'homme,
 Chantaient leur chant sacré!
 Il voulut tout revoir, l'étang près de la source,

La mesure où l'aumône avait vidé leur bourse,
 Le vieux frêne plié,
 Les retraites d'amour au fond des bois perdues,
 L'arbre où dans les baisers leurs âmes confondues
 Avaient tout oublié!

Il chercha le jardin, la maison isolée,
 20 La grille d'où l'oeil plonge en une oblique allée,
 Les vergers en talus.
 Pâle, il marchait. — Au bruit de son pas grave et sombre
 Il voyait à chaque arbre, hélas! se dresser l'ombre
 Des jours qui ne sont plus!

Il entendait frémir dans la forêt qu'il aime
 Ce doux vent qui, faisait tout vibrer en nous-même,
 Y réveille l'amour,

Et, remuant le chêne ou blançant la rose,
 30 Semble l'âme de tout qui va sur chaque chose
 Se poser tour à tour.

Les feuilles qui gisaient dans le bois solitaire,
 S'efforçant sous ses pas de s'élever de terre,
 Couraient dans le jardin;
 Ainsi, parfois, quand l'âme est triste, nos pensées
 S'envolent un moment sur leurs ailes blessées,
 Puis retombent soudain.

Il contempla longtemps les formes magnifiques
 Que la nature prend dans les champs pacifiques;
 Il rêva jusqu'au soir;

40 Tout le jour il erra le long de la ravine,
 Admirant tour à tour le ciel, face divine,
 Le lac, divin miroir!

Hélas! se rappelant ses douces aventures,
 Regardant, sans entrer, par-dessus les clôtures,
 Ainsi qu'un paria,
 Il erra tout le jour. Vers l'heure où la nuit tombe,
 Il se sentit le coeur triste comme une tombe,
 Alors il s'écria:

— "O douleur! j'ai voulu moi dont l'âme est troublée,
 50 Savoir si l'urne conservait la liqueur,
 Et voir ce qu'avait fait cette heureuse vallée
 De tout ce que j'avais laissé là de mon coeur!

"Que peu de temps suffit pour changer toutes choses!
 Nature au front serein, comme vous oubliez.
 Et comme vous brisez dans vos métamorphoses
 Les fils mystérieux où nos coeurs sont liés!

"Nos chambres de feuillage en halliers sont changées;
 L'arbre où fut notre chiffre est mort ou renversé;
 Nos roses dans l'enclos ont été ravagées

60 Par les petits enfants qui sautent le fossé!

"Un mur clôt la fontaine où, par l'heure échauffée,
 Folâtre, elle buvait en descendant des bois;
 Elle prenait de l'eau dans sa main, douce fée,

Et laissait retomber des perles de ses doigts!

"On a pavé la route âpre et mal aplanie,
Où, dans le sable pur se dessinant si bien,
Et de sa petitesse étalant l'ironie,
Son pied charmant semblait rire à côté du mien!

"La borne du chemin, qui vit des jours sans nombre,
70 Où jadis pour m'attendre elle aimait à s'asseoir,
S'est usée en heurtant, lorsque la route est sombre,
Les grands chars gémissants qui reviennent le soir.

"La forêt ici manque et là s'est agrandie.
De tout ce qui fut nous presque rien n'est vivant;
Et, comme un tas de cendre éteinte et refroidie,
L'amas des souvenirs se disperse à tout vent!

"N'existons-nous donc plus? Avons-nous eu notre heure?
Rien ne la rendra-t-il à nos cris superflus?
L'air joue avec la branche au moment où je pleure;
80 Ma maison me regarde et ne me connaît plus.

"D'autres vont maintenant passer où nous passâmes.
Nous y sommes venus, d'autres vont y venir;
Et le songe qu'avaient ébauché nos deux âmes,
Ils le continueront sans pouvoir le finir!

"Car personne ici-bas ne termine et n'achève;
Les pires des humains sont comme les meilleurs;
Nous nous réveillons tous au même endroit du rêve.
Tout commence en ce monde et tout finit ailleurs.

"Oui, d'autres à leur tour viendront, couples sans tache
90 Puiser dans ce asile heureux, calme, enchanté,
Tout ce que la nature à l'amour qui se cache
Mêle de rêverie et de solennité!

"D'autres auront nos champs, nos sentiers, nos retraites.
Ton bois, ma bien-aimée, est à des inconnus.
D'autres femmes viendront, baigneuses indiscrètes,
Troubler le flot sacré qu'ont touché tes pieds nus!

"Quoi donc! c'est vainement qu'ici nous nous aimâmes!
Bien ne nous restera de ces coteaux fleuris
Où nous fondions notre être en y mêlant nos flammes!
100 L'impassible nature a déjà tout repris.

"Oh! dites-moi, ravins, frais ruisseaux, treilles mûres,
Rameaux chargés de nids, grottes, forêts, buissons,
Est-ce que vous ferez pour d'autres vos murmures?
Est-ce que vous direz à d'autres vos chansons?

"Nous vous comprenions tant! doux, attentifs, austères,
Tous nos échos s'ouvaient si bien à votre voix!
Et nous prêtions si bien, sans troubler vos mystères,
L'oreille aux mots profonds que vous dites parfois!

"Répondez, vallon pur, répondez solitude,
110 O nature abritée en ce désert si beau,
Lorsque nous dormirons tous deux dans l'attitude
Que donne aux morts pensifs la forme du tombeau;

- "Est-ce que vous êtes à ce point insensible
 De nous savoir couchés, morts avec nos amours,
 Et de continuer votre fête paisible,
 Et de toujours sourire et de chanter toujours?
- "Est-ce que, nous sentant errer dans vos retraites,
 Fantômes reconnus par vos monts et vos bois,
 Vous ne nous direz pas de ces choses secrètes
 120 Qu'on dit en revoyant des amis d'autrefois?
- "Est-ce que vous pourriez, sans tristesse et sans plainte,
 Voir nos ombres flotter où marchèrent nos pas,
 Et la voir m'entraîner, dans une morne étreinte,
 Vers quelque source en pleurs qui sanglote tout bas?
- "Et s'il est quelque part, dans l'ombre où rien ne veille,
 Deux amants sous vos fleurs abritant leurs transports,
 Ne leur irez-vous pas murmurer à l'oreille:
 —Vous qui vivez, donnez une pensée aux morts!
- "Dieu nous prête un moment les prés et les fontaines,
 130 Les grands bois frissonnants, les rocs profonds et sourds,
 Et les cieus azurés et les lacs et les plaines,
 Pour y mettre nos coeurs, nos rêves, nos amours!
- "Puis il nous les retire. Il souffle notre flamme.
 Il plonge dans la nuit l'ancre où nous rayonnons;
 Et dit à la vallée, où s'imprima notre âme,
 D'effacer notre trace et d'oublier nos noms.
- "Eh bien! oubliez-nous, maison, jardin, ombrages!
 Herbe, use notre seuil! ronce, cache nos pas!
 Chantez, oiseaux! ruisseaux, coulez! croissez, feuillages!
 140 Ceux que vous oubliez ne vous oublieront pas!
- "Car vous êtes pour nous l'ombre de l'amour même!
 Vous êtes l'oasis qu'on rencontre en chemin!
 Vous êtes ô vallon, la retraite suprême
 Où nous avons pleuré nous tenant par la main!
- "Toutes les passions s'éloignent avec l'âge
 L'une emportant son masque et l'autre son couteau,
 Comme un essaim chantant d'histrions en voyage
 Dont le groupe décroît derrière le coteau.
- "Mais toi, rien en t'efface, Amour, toi qui nous charmes!
 150 Toi qui, torche ou flambeau, luis dans notre brouillard!
 Tu nous tiens par la joie, et surtout par les larmes;
 Jeune homme on te maudit, on t'adore vieillard.
- "Dans ces jours où la tête au poids des ans s'incline,
 Où l'homme, sans projets, sans but, sans visions,
 Sent qu'il n'est déjà plus qu'une tombe en ruine
 Où gisent ses vertus et ses illusions;
- "Quand notre âme en rêvant descend dans nos entrailles
 Comptant dans notre coeur, qu'enfin la glace atteint,
 Comme on compte les morts sur un champs de bataille,
 160 Chaque douleur tombée et chaque songe éteint,
 "Comme quelqu'un qui cherche en tentant une lampe,

Loin des objets réels, loin du monde rieur,
Elle arrive à pas lents par une obscure rampe
Jusqu'au fond désolé du gouffre intérieur;
Et là, dans cette nuit qu'aucun rayons n'étoile,
L'âme en un repli sombre ou tout semble finir,
Sent quelque chose encore palpiter sous un voile...
C'est toi qui dors dans l'ombre, ô sacre souvenir!"