
Sentiment and Perception: Editorial Cortex in Andre Gide's *Pastoral Symphony*

Sekou Cherif

Letters and Humanities, San Pedro University, San Pedro, Ivory Coast

Email address:

sekou.cherif@usp.edu.ci

To cite this article:

Sekou Cherif. Sentiment and Perception: Editorial Cortex in Andre Gide's *Pastoral Symphony*. *International Journal of Literature and Arts*. Vol. 10, No. 4, 2022, pp. 220-227. doi: 10.11648/j.ijla.20221004.15

Received: July 8, 2022; **Accepted:** July 25, 2022; **Published:** August 10, 2022

Abstract: The sentimental and perceptive expression cross several literary productions among which we can quote André Gide's *La Symphonie pastorale*. The author puts in the foreground a fictional diarist who is torn between religious principles and affects for a daughter that amaurosis plunges into a recluse existence. Indeed, taken in by the latter after the death of her guardian, she lives a religious education which is inculcated to her by the narrating subject. Expressing a reciprocal sensitivity towards the subject actor in this state, Gertrude, the object actor, manifests an affective inversion after the recovery of her sight. She is now in love with Jacques, the narrator's son, who was a suitor for her in her blindness; hence the dialectic of feeling and perception. Thus, this conceptual field seems the nodal point of the Gidian text. Taking into account the different notions, this article aims at deciphering the narration through narrative semiotics and theories of perception. It is precisely a question of identifying the construction of the narrative fabric which seems, on the one hand, encrypted and governed by affective affordance, and, on the other hand, by the "phenomenological-empirical" relationship of perception. In fact, the study will reveal the combinatory system of concepts that, through the writer's scriptural strategy, presents itself contrapuntally.

Keywords: Editorial Cortex, Narrative Dendrite, Axonal Functioning, Perception, Feeling, Gidian, Romance

1. Introduction

In line with Barbey d'Aureville's *Un Prêtre marié*, André Gide's *La Symphonie pastorale* is implicitly included since he believes, like the latter, that «tout ce qui touche au cas moral, c'est-à-dire, les traditions socio-culturelles et les mœurs de l'époque, doit être repensé et dépassé» [14]. [Translation: "everything that touches the moral case, that is, the socio-cultural traditions and mores of the time, must be rethought and overcome"]. Both works describe, in a latent way, the conjectural nature of the Men of God who are presumed to be the torchbearers of the divine message, both in word and in action (behavior). Where the Aurevillian novel highlights the apostasy of the priest Jean Sombreval who contracts a marriage, the so-called Gidian one inverts the protagonists. Clearly, Gertrude, in Gide, abjures for a man. The denouement of the above-mentioned works remains tragic because of the fate of the different apostates, *in fine*. It is, *de facto*, a return to human nature, from which men and women cannot escape: feelings (love, hate, joy, sadness, etc.). Unlike his predecessor, Gide plays on the

correlation of feeling(s) and perception. Certainly, perception is evident in Barbey d'Aureville, but the perceptionist manipulation differs in the two works.

The two complementary notions of feeling and perception are fundamentally involved in literature because of their pre-eminence in human experience. Their manifestation in the productions depends on the writer's scriptural choice: a characteristic that determines the particularity of each author. The conceptual polysemy makes it possible to consider the different notions from one side and the other with a view to identifying the scriptural option of the artisans of writing. Sentiment is, here, part of the semantic field of the attractive relationship between anthropomorphic protagonists. As far as perception is concerned, it is characterised by man's phenomenological relationship with reality. In view of this circumscriptional approach, the following problem arises: how do feeling and perception constitute the editorial cortex of the Gidian text? In other words, how do these two notions govern André Gide's novel? With the help of narrative semiotics, which focuses on the study of signs in the textual fabric, we will carry out a semiotic decoding in order to

detect the editorial functioning in *La Symphonie pastorale*. In this sense, Jacques Geninasca stated that

La problématique de la sémiotique du Sujet recouvre [...] celle du sujet de l'énonciation et l'analyse des discours énoncés se révèle indissociable d'une réflexion des conditions de leur énonciation. Tel est, en effet, le résultat du parcours accompli, ces vingt dernières années, par la sémiotique en général, et la sémiotique littéraire en particulier [...]. [6].

Translation: The problematic of the semiotics of the Subject overlaps [...] with that of the subject of enunciation, and the analysis of the discourses enunciated is indissociable from a reflection on the conditions of their enunciation. This is, in fact, the result of the progress made over the last twenty years by semiotics in general, and literary semiotics in particular [...].

In addition to this methodology, theories of perception will be used to account for the overcoming of feeling(s) in the Gidian narrative process.

2. Gidian Narrative Dendrites: The Feelings

Before starting the analysis, it seems fundamental to propose an understanding of the editorial cortex contained in the general theme. This will allow the clarification of the derived notions. In the human cerebral system, the cortex - also called the grey matter because of its colour - constitutes the spherical space where reasoning takes place, where the decisions of the intellect are manifest. It therefore controls the human being. It is this part of the psychic that the rationalists have adopted as the driving force of their philosophical current. Composed of neurons, its functioning requires the synodal activity of dendrites and axons. The latter, the first of which first channels the data and then transports them to the second, which finally takes charge of transmitting them to another neuron. Thus, applied to textual analysis (philosophical, literary, etc.), the editorial cortex assumes the founding element of the text. It differs from genetic studies in that the latter decipher texts prior to the main text in order to determine its genesis, to understand other aspects that it (the main text) would have left unsaid. Narrative dendrites are the primary means of disseminating information in the narrative. The axons represent the subsidiary or sibylline means of accounting for other narrative perspectives.

As far as feelings are concerned, they are to be understood as human or animal attitudes towards a given situation or reality. They can be aroused by an extrinsic or intrinsic cause. Descartes proposed in the 17th century the terminology of "primitive passions" to designate them. Greimas and Fontanille adopt a similar semantic. On the back cover of *Sémiotique des passions: des états de choses aux états d'âme*, they write:

L'examen des passions conduit en effet à dégager un niveau «antérieur», plus «élémentaire», un univers précognitif, tensif, monde régi par le sentir, univers où il n'est pas encore possible

de connaître, mais seulement d'être sensible à. Les objets des passions y sont de simples valences, des zones d'attraction et de répulsion, et les «états d'âmes» des configurations parcourues par un style sémiotique particulier – états inquiets ou déprimés, tendus ou détendus, fébriles ou calmes, impulsifs ou lymphatiques... [12].

Translation: The examination of the passions leads in fact to an "anterior", more "elementary" level, a precognitive, tensile universe, a world governed by feeling, a universe where it is not yet possible to know, but only to be sensitive to. The objects of the passions are there simple valences, zones of attraction and repulsion, and the "states of souls" of the configurations crossed by a particular semiotic style - worried or depressed states, tense or relaxed, feverish or calm, impulsive or lymphatic...

A priori, feelings precede cognition and stimulate knowledge. Already, the passage relates passions to states. Moreover, while some contemporaries, like the psycho-behaviorist Ekman, prefer the term emotion, others - like the fundamentalist psychologist Frijda - make a distinction between the two notions. There are countless approaches and names. However, all of them express the feeling of the being who is the subject of it; it is only the degrees that differ. This is why we have chosen the noun "feeling" or "sentiment". Let us consider its derivational relationship with perception. Indeed, this last notion is full of the semantic charge of the sensory organisms and the psyche. The distinction resides here in the *substratum* of love, that is to say that it remains in the phenomenology of the heart which is left to the care of feelings. The following comment by Pagès confirms this apprehension: «Le sentiment est une différenciation de l'affect, une élaboration plus poussée de celui-ci. Son critère distinctif est son association à un discours intérieur qui nomme et l'objet et la nature de la relation: amour, haine, jalousie, envie, ses circonstances, son histoire, car le sentiment se construit dans la durée et lie des personnes.» [15]. [Translation: "The feeling is the differentiation of affect, a more advanced elaboration of the latter. Its distinctive criterion is its association with inner discourse that names both the object and the nature of the relationship: love, hatred, jealousy, envy, its circumstances, its history, because the feeling is constructed over time and links people."] In fact, what are the manifestations of it in the corpus?

La Symphonie pastorale is the "intimate" diary of the pastor - the central character of the story - who is the narrator. However, anyone who writes a diary supposes the facts of his life. The testimonial character of this literary genre¹ is perceptible in the "choice of events"² to be transcribed. This

¹ Philippe Lejeune and Catherine Bogaert identify the diary as a sub-genre of autobiography. Cf. *Le Journal intime: histoire et anthologie*, Textuel Éditions, coll. "Littérature Beaux Livres", 2006. The authors recommend the personal diary as an alternative to the diary. Françoise Simonet-Tenant, whose work was prefaced by P. Lejeune, also proposes this in *Le Journal intime: genre littéraire et écriture ordinaire*, Paris, Téraèdre Éditions, coll. "écriture ou la vie", 2005.

² For this thought, allusion is made to the Mauriacian conception of the transcription of the realities of life, namely that "it is a strange illusion to believe that a novelist gets closer to life by multiplying the number of his heroes. On the only left sidewalk, between the Madeleine and the Café de la Paix, it passes, in one

determines the importance that the writer gives to this fact. By definition, the diary «[...] désigne ce qui est au plus profond d'un être, ce qui reste généralement secret et caché, un intérieur de l'intérieur en quelque sorte. [...] [Il est] chargé[e] de fortes connotations affectives qui renvoie[nt] pour les uns aux tourments sentimentaux ou aux confidences sexuelles, pour les autres aux crises spirituelles ou aux préoccupations financières.» [19]. Translation: "[...] designates what is deepest in a being, what generally remains secret and hidden, an interior of the interior in a way. [It is charged with strong affective connotations which refer, for some, to sentimental torments or sexual confidences, for others to spiritual crises or financial preoccupations.]"

It should be added to this conception that the diary is a form of «fragment daté» [13] [translation: "dated fragment"], restoring «"événements" extérieurs ou intimes, [l'] introspection» (id.). [translation: "external or intimate 'events', [the] introspection"]. Hence, the expression of the writer's feelings is kept in the foreground. Let us specify that the feelings carry the semantic load of emotion, affectivity and their contrasts. From the exordium of *La Symphonie pastorale*, the fictional diarist notes the following: «Je profiterai des loisirs que me vaut cette claustration forcée, pour revenir en arrière et raconter comment je fus amené, pour Gertrude. J'ai projeté d'écrire ici tout ce qui concerne la formation et le développement de cette âme pieuse, qu'il me semble que je n'ai fait sortir de la nuit que pour l'adoration et l'amour.» [8]. [Translation: "I will take advantage of the leisure that this forced confinement gives me to go back and tell how I was brought to take care of Gertrude. I have planned to write here all that concerns the formation and development of this pious soul, which I seem to have brought out of the night only for adoration and love."]. The first impressions of this passage foreshadow the writer's narrative choice regarding the object of the narrative. The expression "pious soul" and the nouns "adoration" and "love" - whose connotation is meliorative - imbue the narrator's words with a sentimentality with which he seems satisfied. His attraction to Gertrude is evident in this section. Like narrative dendrites, religion (in the sense of worshiping a deity) and love govern the functioning of the narrative fabric, especially since a story needs to be told about a defined theme.

Moreover, the dating in Gide's work is not chronological as the principles of the writing of a diary or "personal diary" dictate. There is thus a subversion on the part of the writer. The deconstructivist option of time is subsequently a matter of narrative tmesis, since the different sections of the diary are arranged in an entangled manner. As he himself said, «pourquoi refaire ce que d'autres que moi ont déjà fait, ou ce que j'ai déjà fait moi-même, ou ce que d'autres que moi pourraient faire?» [9]. [Translation: "why redo what others have already done, or what I myself have already done, or

what others could do?"]. In this vein, his narrator proceeds by narrative chiseling, projecting sentimental expression into the foreground. Paul Ricoeur rightly postulates that

l'activité de raconter ne consiste pas simplement à ajouter des épisodes les uns aux autres. Elle construit aussi des totalités signifiantes à partir d'événements dispersés. À cet aspect de l'art de raconter correspond, du côté de l'art de suivre une histoire, l'effort pour «saisir l'ensemble» des événements successifs. L'art de raconter, ainsi que sa contrepartie, l'art de suivre une histoire, requiert par conséquent que nous soyons capables de dégager une configuration d'une succession [...]. Tout récit peut être conçu comme la compétition entre sa dimension épisodique et sa dimension configurationnelle, entre séquence et figure [...]. [16].

Translation: the activity of narrating does not simply consist in adding episodes to one another. It also constructs meaningful totalities from dispersed events. To this aspect of the art of telling corresponds, on the side of the art of following a story, the effort to "grasp the whole" of successive events. The art of storytelling, as well as its counterpart, the art of following a story, therefore requires that we be able to extract a configuration from a succession [...]. Any narrative can be conceived as the competition between its episodic dimension and its configurational dimension, between sequence and figure [...].

The Ricoeurian conception adopts the Gidian scriptural art. It is clear that the dislocated sequences of the narrative mark the alternation of the anachronistic content, namely the analepses and the prolepses. However, what Ricoeur does not mention is that such an approach is dependent on the narrator's affect. The author of *L'Immoraliste* pointed out that «c'est avec les beaux sentiments que l'on fait la mauvaise littérature» [11]. [Translation: "it is with beautiful feelings that bad literature is made"]. The statement assumes that beautiful literature comes from unhappy feelings. It is thus implied that his productions, even if they are crossed by positive feelings, are based on tainted resentments.

Should we note that feelings sometimes influence judgment? In any case, the extract below puts in parallel two feelings, namely the parental love and that of the lover:

Gertrude est trop jeune, dis-je enfin. Songe qu'elle n'a pas encore communie. Tu sais que ce n'est pas une enfant comme les autres, hélas ! et que son développement a été beaucoup retardé. Elle ne serait sans doute que trop sensible, confiante comme elle est, aux premières paroles d'amour qu'elle entendrait; c'est précisément pourquoi il importe de ne pas les lui dire. S'emparer de ce qui ne peut se défendre, c'est une lâcheté; je sais que tu n'es pas un lâche. Tes sentiments, dis-tu, n'ont rien de répréhensible; moi je les dis coupables parce qu'ils sont prématurés. La prudence que Gertrude n'a pas encore, c'est à nous de l'avoir pour elle. C'est une affaire de conscience. [8].

Translation: Gertrude is too young, I say finally. Think that she has not yet taken communion. You know that she is not a child like the others, alas! and that her development has been much delayed. She would probably be only too sensitive,

hour, infinitely more creatures than you could paint in the most torrential of the novels-fleuves ", in *Journal*, Paris, Grasset, p.200. From this passage, it is thus patent that in spite of the volume of a work, the life cannot be written in all its dimension; except the vital strata that the author decides to transcribe in his production.

trusting as she is, to the first words of love she would hear; that is precisely why it is important not to tell her. To seize what cannot be defended is cowardice; I know that you are not a coward. Your feelings, you say, are not reprehensible; I say they are guilty because they are premature. The prudence that Gertrude does not have yet, it is up to us to have it for her. It is a matter of conscience.

Gertrude, the centripetal of the parental discussion, is the father's secret suitor and the son's unveiled sweetheart. Using religious orthodoxy and above all out of jealousy, the pastor explicitly questions the feelings of James, his son. He assumes for weakness the optical obstruction of the beloved daughter by accusing the feelings of the young lover as guilty. The feelings of the pastor taint the trial that he holds. The use of the conditional is a system of dissimulation to which he resorts to express the sentimentalism of their common sweetheart. Beyond this mode, an affirmative statement is implied in the sense that he seems to know the girl better than the son. The semiological sign translating this relationship is the adverbial locution "without doubt" which indicates certainty. By subterfuge, the narrator appeals to the reason of the young suitor to the detriment of his passionate state; and this, in order to achieve their separation for his benefit. Certainly, the sentimental expression is put in frontispiece of the extract, however the complementarity of the auditory perception in this sensitive experience is not put in margin. The confirmation of this statement can be seen in the use of the verb "to hear": "[...] too sensitive (...) to the first words of love that she would hear".

Having devoted himself to Gertrude's rehabilitation, the pivotal character of the story rejoices in the first results of his effort. The ecstasy of his excavation supplants the ecstasy he has previously shown towards his children. The parallelism that he establishes between them (Gertrude and his children) makes it possible to identify his affectivity. To express this admiration, he notes:

Les premiers sourires de Gertrude me consolait de tout et payaient mes soins au centuple. Car, «cette brebis, si le pasteur la trouve, je vous le dis en vérité, elle lui cause plus de joie que les quatre-vingt-dix-neuf autres qui ne sont jamais égarées». Oui, je le dis en vérité, jamais sourire d'aucun de mes enfants ne m'a inondé le cœur d'une aussi séraphique joie que fit celui que je vis poindre sur ce visage de statue certain matin où brusquement elle sembla commencer à comprendre et à s'intéresser à ce que je m'efforçais de lui enseigner depuis tant de jours [8].

Translation: Gertrude's first smiles consoled me for everything and paid my care a hundredfold. For, "this sheep, if the shepherd finds it, I tell you the truth, it gives him more joy than the ninety-nine others that have never gone astray. Yes, I tell you the truth, no smile of any of my children has ever flooded my heart with such seraphic joy as the one I saw on that statue's face one morning when she suddenly seemed to begin to understand and to be interested in what I had been trying to teach her for so many days.

It is clear that the narrator is using a paralegal speech about his religious confession to implicitly evoke his love. The

religious anecdote he uses constitutes for him an oppidum behind which he places himself to state his feelings for the object of desire. Unlike Paul Valéry who thinks that all «les "sentiments" sont des mélanges, des confusions» [21] [translation: "'feelings' are mixtures, confusions"], the Gidian narrator rather demonstrates a sentimental superposition free of confusion.

In fact, feelings sometimes transcend religious foundations since these are an obstacle to the realization of certain desires. The narrator, wanting to make a case for such a situation, mentions the following:

Je tâche à m'élever au-dessus de l'idée de péché; mais le péché me semble intolérable, et je veux ne point abandonner le Christ. Non, je n'accepte pas de pécher, aimant Gertrude. Je ne puis arracher cet amour de mon cœur qu'en arrachant mon cœur même, et pourquoi ? Quand je ne l'aimerais pas déjà, je devrais l'aimer par pitié pour elle; ne plus l'aimer, ce serait la trahir: elle a besoin de mon amour. [8].

Translation: I try to rise above the idea of sin; but sin seems intolerable to me, and I do not want to abandon Christ. No, I do not accept sin, loving Gertrude. I can only tear this love from my heart by tearing out my own heart, and why? If I did not already love her, I should love her out of pity for her; not to love her would be to betray her: she needs my love.

Paradoxically, the fictional diarist has, on the one hand, the will to override religious condemnation for the benefit of love; but, this same purpose, to the detriment of love, animates him for religion. Thus, he is torn between the religious principles and his feelings in love. His profession imposes him to report everything to the dogmas. However, his resentment seems to be an adjuvant in the conquest of Gertrude. His love for her seems to be a moral duty from which he cannot escape. If the dogmatic writings of his religion inscribe their relationship in a vicious framework, the pastor resorts to compassion in order to admit his feelings.

Faced with this dilemma, similar to that of the Cornelian tragi-comedy of the *Cid*, the Gidian narrator opts for love, whereas Rodrigue, in Corneille, prefers the principles of morality, i.e. honor. In fact, the pastor implicitly accuses religion insofar as it proscribes his relationship with the actant-object. This is why he considers as a betrayal the fact of not loving her anymore. For him, it is a necessity to love this girl who is in a situation requiring love.

3. Axonal Functioning of Perception

Since the death of God pronounced by Nietzschean philosophy in the 19th century, we have witnessed a proliferation of literature advocating anthropodicy: an attitude translated paradoxically through the character of Gertrude who, through the effective use of perception, defies the divine laws by attempting to deprive herself of life. Following this path, Jean-Paul Sartre will exploit, for his part, an aspect of it decades later in *La Nausée*. Indeed, by the means of the central character Antoine Roquentin, he emphasizes the optical perception and that known as psychological in order to exalt

his conception of the existence, substrate which raises the relativity of the perception. In fact, the perceptive instance scatters the human experience. De Waelhens notifies in this sense what follows:

Si le système de mon expérience (le mur blanc, la table carrée, la chaise boiteuse) est subjectif, le système de l'expérience scientifique (les vibrations, l'œil, le cerveau) ne l'est pas moins, car ils surgissent l'un et l'autre – quelles que soient leurs différences, considérables, sous d'autres aspects – à partir d'une seule et même opération: l'acte de percevoir [4].

Translation: If the system of my experience (the white wall, the square table, the lame chair) is subjective, the system of the scientific experience (the vibrations, the eye, the brain) is not less so, because they arise both - whatever their differences, considerable, in other aspects - from one and the same operation: the act of perceiving.

As far as André Gide is concerned, let us recall that he seems to have a kind of lineament (rapprochement) between some of his productions in this vein of ideas, even if he has a different conception of it.

In a letter addressed to Paul Valéry, more precisely on Saturday, October 28th, 1899, the author of *Les Faux-monnayeurs* proclaimed that «[s]a principale "maladresse" consiste à écrire chaque nouvelle œuvre contre la précédente» [7]. [Translation: "[h]is main 'clumsiness' consists in writing each new work against the previous one"]. A "clumsiness" that, *a priori*, satisfies him and that would make one of his particularities. In this understanding, it is assumed that the two works of which the present corpus constitutes the medium are contrary. However, these three consecutive works, *Les Caves du Vatican*, *La Symphonie pastorale* and *Corydon*, have religion and love as major themes. The axonal functioning in these productions is based on perception and feelings. The three works reveal, on the one hand, anti-dogmatic reactions to religious practices and, on the other hand, the misunderstanding or bad faith of society towards certain love relationships. From where, are conceived the characteristics of the *sottie* in this ternary production, as it qualifies the first one. Let us return to the corpus.

Indeed, «la littérature, dans sa dimension fictionnelle et dans ses effets poétiques, est fondamentalement traversée par les émotions auxquelles elle donne forme par le texte» [1]. [Translation: "literature, in its fictional dimension and in its poetic effects, is fundamentally traversed by the emotions to which it gives form through the text"]. The Gidian scriptural approach does not derogate from this understanding. In this framework, driven by his feelings, the narrator resorts to perception - as an axonal point - which allows him the discovery of a certain reality on which his suspicion was not accentuated. Let us rightly consider the following extract:

Il n'est point de mon naturel d'épier, mais tous ce qui touche à Gertrude me tient au cœur: amortissant donc le bruit de mes pas, je gravis furtivement les quelques marches de l'escalier qui mène à la tribune; excellent poste d'observation. [...] il [Jacques] était contre elle et, à plusieurs reprises, je le vis qui prenait sa main pour guider ses doigts sur les touches. N'était-il pas étrange déjà qu'elle acceptât de lui des

observations et une direction dont elle m'avait dit précédemment qu'elle préférerait se passer ? J'en étais plus étonné, plus peiné que je n'aurais voulu me l'avouer à moi-même [...]. « Il est temps que je te quitte, à présent, dit-il [Jacques]; mon père va bientôt revenir. » Je le vis alors porter à ses lèvres la main qu'elle lui abandonna; puis il partit. [8].

Translation: It is not in my nature to spy, but everything that concerns Gertrude is close to my heart: so, dampening the noise of my steps, I stealthily climbed the few steps of the staircase that leads to the gallery; an excellent observation post. [...] He [Jacques] was against her and, several times, I saw him taking her hand to guide his fingers on the keys. Wasn't it strange already that she accepted from him observations and direction that she had previously told me she preferred to do without? I was more astonished, more pained than I would have liked to admit to myself [...]. "It is time for me to leave you now," he [Jacques] said; "my father will soon return." I then saw him bring to his lips the hand she abandoned to him; then he left.

The lexicons "spy", "stealthily", "excellent observation post" and "screw" justify the intervention of perception in the manifestation of the feeling of love in the holder of the narrative. The ascending construction of the perceptive instances reveals the attraction of the fictional diarist to Gertrude. It is worth mentioning is the explicit and covert highlighting of the narrator's jealousy: this is the result of the impressionistic sensation of the possession of the loved one by another. The approach of Freudian psychoanalysis is approximately highlighted in the sense that a superficial conflict opposes the son and the father on the same object of desire, namely Gertrude. We know that Freud, with the analysis of the oedipal complex, puts in parallel the child and the genitor about the genitress for whom the child has an amorous attraction; this implies a rivalry over the beloved. *De facto*, feelings of love influence habits. For this reason, the narrator justifies his action beforehand by saying that "it is not in his nature to spy", but that he is interested in everything that relates to the object of love. «Toute perception, précise Rimé (2005, 29), implique nécessairement une certaine "coloration" de la relation du sujet à l'objet perçu» [17]. [Translation: "All perception", says Rimé, "necessarily implies a certain 'coloring' of the subject's relationship to the perceived object"]. As a pastor and a father, the diarist is inclined to a sentimental network where perception contributes to declining the value of some in relation to others. Thus, by means of the retinal organism, a suspicion is directed towards the son during the discovery. This revelation will prompt the subject actant to make other arrangements for the separation of Jacques and Gertrude.

Knowing that «la perception constitue le *substratum* des réalités phénoménologiques et heuristiques» [2], [translation: "perception constitutes the *substratum* of phenomenological and heuristic realities"], the author of *Paludes* predisposes his characters with a notional combination in which perception reveals their underlying dimension. Gertrude's blindness is not unknown to the readers of the corpus. In this state, she falls in love with the diarist of the narration. He becomes a

fundamental support for her in the sense that his retinal organism allows her to take cognizance of the empirical reality through a panoramic description. Once her sight is restored, Gertrude realizes, on the one hand, the perfidy of the pastor with regard to religious teaching. On the other hand, she notices the paralogism of the holder of the narrative discourse: the imaginary she had made for herself by means of the auricular perception. This is evident in the following note:

Quand vous m'avez donné la vue, mes yeux se sont ouverts sur un monde plus beau que je n'avais rêvé qu'il pût être; oui vraiment, je n'imaginai pas le jour si clair, le ciel si vaste. Mais non plus je n'imaginai pas si osseux le front des hommes; et quand je suis rentrée chez vous, savez-vous ce qui m'est apparu tout d'abord... Ah ! il faut pourtant bien que je vous le dise: ce que j'ai vu d'abord, c'est notre faute, notre péché. Non, ne protestez pas. Souvenez-vous des paroles du Christ: « Si vous étiez aveugle, vous n'auriez point de péché. » Mais à présent, j'y vois... [8].

Translation: When you gave me sight, my eyes opened on a world more beautiful than I had dreamed it could be; yes really, I did not imagine the day so clear, the sky so vast. But neither did I imagine the foreheads of men to be so bony; and when I returned to your home, do you know what first appeared to me... Ah! I must tell you: what I saw at first was our fault, our sin. No, do not protest. Remember the words of Christ: "If you were blind, you would have no sin. But now I see..."

Vision plays an essential role in the phenomenological realization of the subject-investigator. Indeed, the memorial instance is a matter of psychological perception. In Gide's case, it refers to a kind of idealization of the loved one by the female character. On the other hand, Gertrude notices a disruption between reality and sensible experience. The organ of sight allows her, *a posteriori*, to realize the amalgam that she made between the two beloved characters: the inclination for the father was of the spring of the otic stamp, contrary to that of the son who constitutes the materialization of the thought. It is also necessary to note the disappointment which animates her in front of the tangibility of the existence. Wanting to translate this regret, she hides behind the biblical pretext according to which the blind man would not have sinned: approach anaphorizing the expression "what I saw at first, it is our fault, our sin". This insistence connotes skepticism and the concealment of disappointment. Yet, as Strawson reveals, «at its most general, the sceptical point concerning the external world seems to be that subjective experience could, logically, be just the way it is without its being the case that physical or material things actually existed.» [20]. It is obvious that André Gide demonstrates, through Gertrude's amaurosis, that feelings encode material information, reality, while the intervention of the optical experience leads to their decoding.

As Marcel Schwob indicates, «les émotions ne sont pas continues; elles ont un point extrême et un point mort. Le cœur éprouve, au moral, une systole et une diastole, une période de contraction, une période de relâchement» [18]. [Translation: "the emotions are not continuous; they have an extreme point and a dead point. The heart experiences, in the morale, a systole and a diastole, a period of contraction, a period of

relaxation"]. Such is the apprehension which emerges from the relationship of Gertrude and the pastor. In osmosis with the feelings, the perception disillusions the idyll conceived intrinsically. This rightly recalls the thought that «la perception commence au changement de sensation» [10], [translation: "perception begins at the change of sensation"]. On the one hand, it (perception) has contributed to weave the relation through the auditory organism; and, on the other hand, it unravels it through an ophthalmic intervention. In this sense, the pygmalion effect generated by the feelings is transmuted by the golem effect insofar as their hope for the recovery of sight has produced, by misfortune, an unexpected outcome. Long before the confirmation of Gertrude's eye healing, the pastor was already worried and suspicious. He does not fail to evoke it in these terms: «parfois, il me paraît que je m'enfonce dans les ténèbres et que la vue qu'on va lui rendre m'est enlevée.» [8]. [Translation: "Sometimes it seems to me that I am sinking into darkness and that the sight that is to be restored to her is taken away from me."]. The narrator's impressionistic charge reveals a kind of optical permutation; this marks the opposite impavidity of the sighing pastor.

In addition, the "spiritual amaurosis", according to Huysmans' terminology, contributes to the consolidation of the affective affordance between the two characters: the fictional diarist and Gertrude. In other words, it brings them closer together. However, the visual perception of the amaurotic character provokes a melancholy in the scripting subject. From then on, two antinomic postures of perception are perceptible. In the first place, the nostalgic immersion implicitly instigates the compunction of the concerned protagonists. Paradoxically, the nostalgic effect concerns a past fact to which the inaccessibility is effective. Yet, «La restitution du passé au présent par la mémoire, écrit Cherif (2021, 147), est une stratégie (...) destinée à faire revivre les instants marquants.» [3]. [Translation: "the restitution of the past to the present through memory," writes Cherif, "is a strategy (...) designed to revive salient moments."]. Thus, psychological perception manifests itself. Deductively, two contrasting feelings surface: the melancholy of the past relationship and its dislocation in the present. Secondly, the suitor feels betrayed beyond disillusionment.

In sum, the consecration of the cenesthetic disenchantment in the female protagonist implies a delusive practice at the discursive level. Transposing Gertrude's statement, the subject actant writes:

Mon ami, je vais vous faire beaucoup de peine; mais il ne faut pas qu'il reste aucun mensonge entre nous. Quand j'ai vu Jacques, j'ai compris soudain que ce n'était pas vous que j'aimais; c'était lui. Il avait exactement votre visage; je veux dire celui que j'imaginai que vous aviez... Ah ! pourquoi m'avez-vous fait le repousser ? J'aurais pu l'épouser... [8].

Translation: My friend, I am going to cause you a lot of pain; but there must be no lie left between us. When I saw Jacques, I suddenly understood that it was not you that I loved; it was him. He had exactly your face; I mean the one I imagined you had... Ah! why did you make me reject him? I could have married him...

The percept in the frontispiece is Jacques, the son of the narrator. There is thus implemented here a consecutive glance - carried out by Gertrude towards the son and father - which leads to the disappointment of the observing subject. The extract foreshadows the superposition of two typologies of perception, namely hearing and seeing. While the first one participates in the construction of the psychological mirage, the second one deconstructs this miragous imaginary by determining the perfidy of the narrator. That is why, the authors of *Petite fabrique de l'image* proclaim:

La perception est un phénomène psychologique. L'œil humain est un appareil organique qui transmet les sensations de la vision au cerveau. Mais percevoir n'est pas seulement affaire d'organe et d'individu. C'est une opération complexe, liée à notre activité psychique toute entière; et, à travers l'individu et son histoire propre, à son éducation, à la société, à la culture dont les acquis définissent sa pensée. En quelque sorte, nous percevons surtout ce que nous connaissons du monde, ce que la langue en structure et en ordonne [...]. Notre manière de percevoir et de présenter n'est ni universelle ni naturelle. Elle repose sur les données du contexte de civilisation tout entier: techniques, mœurs, croyances, religion, morale, philosophie... [5].

Translation: Perception is a psychological phenomenon. The human eye is an organic device that transmits the sensations of vision to the brain. But, to perceive is not only a matter of organ and individual. It is a complex operation, linked to our whole psychic activity; and, through the individual and his own history, to his education, to the society, to the culture whose assets define his thought. In a way, we perceive especially what we know of the world, what the language structures and orders [...]. Our way of perceiving and presenting is neither universal nor natural. It is based on the data of the whole context of civilization: techniques, manners, beliefs, religion, morals, philosophy...

From this, we understand that Gertrude's inclination for the pastor's son is centered on the peripheral teachings that she received from him. It should also be pointed out that, beyond this religious contribution, the fantasy portrait is concretized in the person of the latter. Not knowing how to make the physiognomic distinction between the father and the son if it is not by the hearing, she produces psychologically an image of the suitor character. According to these authors, the perception is relative and it is based on the "data of the context of civilization". If this is the case, Gertrude's feelings in *La Symphonie pastorale* should remain intact towards the narrator, since they were exchanging reciprocal words. We know that her morals, beliefs and religion were instilled in her by the author of the fictional diary. According to the wording of the above excerpt, these predispositions should favor the pastor. However, it must be noted that with the cure of blindness, there is a rejection of morals, beliefs and religion on the part of the recipient. So, the retinal organism remains an essential element in the "phenomenological-empirical" experience. This translates besides the reaction of the narrator's sweetheart.

Indeed, prone to disappointment, Gertrude is determined to vent her resentment to the pastor whatever the cost. This

allows us to perceive the expressions "to make you very sorry" and "no lie between us" which are contextually pejorative for the recipient of the message. The use of the conditional mode in the last sentence marks the desolation of the speaker. Thus, in a subtle way, from the perception are born the feeling (in love) and its batch of imaginations; by the perception, the discernment of the reality subsists contrary to the phantasm. The two concepts, according to the Gidian approach, remain consubstantial. Where Balzac and Zola propose respectively - for a realistic and naturalist social criticism - *La Comédie humaine* and *Les Rougon Macquart*, Flaubert is interested in *L'éducation sentimentale* of a society in perdition, and Gide, for his part, advocates the concomitance of the feelings and the perception in the choice of the relation of the man to the reality and the metaphysics (relatively to the religion).

4. Conclusion

It seems wise, at the end of the study, to retain that like the cerebral cortex that regulates the functioning of the psychic system, the synergic intervention of feelings and perception structures the Gidian narrative in *La Symphonie pastorale*. The lexicons of perception and those related to the expression of feelings constitute the narrative dendrites in the sense that they build - despite the narrative anachronism that the narrator makes use of in the fictional diary - the lineament of the narrative. The chronological subversion of the diary, in the framework of the narrative, is the result of the prominent place occupied by the feelings of love in its various morphologies (parental relationship, lover relationship, etc.). Torn between sentimentalism (religious and social) and perception (religious and social), the holder of the narrative bends under the social yoke to the detriment of religion. His feeling leads his acts in spite of the recourse to his conscience; from where feeling and perception are subordinated. The joint assimilation of these notions governs the scriptural art of the Gidian productions in general and in the corpus in particular. In a word, the literary work, according to the approach of *La Symphonie pastorale*, is a combinatory system of the notional field of feeling and perception. Like a locomotive, these elements allow to build the narrative in a contrapuntal or complementary way. Thus, they participate in the ideational relationship of the narration. The paradigmatic effect presents a corpuscular work sectioned in short narratives as the serial construction of the diary or "personal journal".

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