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ONOMASTICS AND NARRATIVE CONVENTION
IN ANDRÉ GIDE'S LA SYMPHONIE PASTORALE

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Basing their position on an analysis of the names of characters in Les Caves du Vatican, Les Faux-Monnayeurs, and L'Immoraliste, A. H. Pasco and Wilfred J. Rollman have argued that "Gide tended to pick names which through historical or literary antecedent, etymology or phonetic similarity support the themes or images of his works."¹ They close their discussion by saying that Gide's choice of names reflects his demanding sense of esthetic integrity, indeed his drive for artistic perfection.² The following pages will show that their conclusions apply well to La Symphonie pastorale, the most widely read of his works.³ But in their study Pasco and Rollman do not distinguish between the way in which onomastics works in Les Caves du Vatican and Les Faux-Monnayeurs, which are novels, and L'Immoraliste, which is properly speaking a first-person narrative (called a récit by Gide). These pages propose also, then, to show how fruitfully a study of personal names can be applied to

Symphonie pastorale qua récit,⁴ that is, within the narrative conventions that it imposes on itself.

Looking first, then, for the contributions of onomastics⁵ to La Symphonie pastorale viewed just as a work of fiction, we can observe that when the etymologies of the names of its main characters are taken together, they carry a virtual summary of the plot: the Protestant Pasteur 'Pastor' (Latin, "shepherd" of course) confronts his long-suffering, house-wife spouse Amélie (Teutonic, "industrious") with an alleged lost-sheep of a young girl--a blind orphan--whom one of the children will unwittingly recognize as a source of marital strife by naming her "Gertrude" (Germanic, "spear-maiden"); Gertrude's potential for sowing discord will be enhanced greatly through the counsels of Doctor Martins (from Mars, the Latin god of war) and through the help of a neighbor, Louise (from Louis < Chlodovisius < Hluodowig, Teutonic for "famous war"); although the Pastor will fall in love with and seduce Gertrude, he will lose her heart to his son-rival Jacques (from "Jacob," Hebrew, "he supplants").

To the extent that the names encapsulate the plot, they predict it and make it necessary, fated (fatum

'what is said'), thereby laying bare an important issue in La Symphonie pastorale, viz., the extent to which language--of which names are a key part since they are "princes des signifiants"⁶--acts as an instrument of fate in the text. It is a commonplace that in recounting past events, one quickly finds that one's text starts exerting an influence on the rendering of those events: once they are given expression, facets of story-telling such as diction, plot pacing, sentence rhythm, images, etc. assume a momentum, a life of their own. What takes form can never be even close to the stuff of experience, nor will it be exactly what one remembers, and rarely is it what one anticipated telling. The Pastor's experience can be no different. Moreover, at a point a little more than half-way through his text the Pastor writes that he looked back on what he had written, an occasion used to open the second of the two notebooks that comprise La Symphonie pastorale. (There is some evidence that he in fact looked back earlier than he alleges.)⁷ In reading, he understands his feelings for Gertrude as he had not before. So the emotions that he saw in the writing--but had not seen either in his experiences themselves or in the remembering--start of course

influencing his subsequent perceptions and thus his conduct as he writes the second notebook and as he lives the events contemporaneous with the writing. In other words, the text becomes a determinant of what will be narrated. Furthermore, toward the end of the second notebook, as the account catches up with the events recounted, the Pastor notes: "J'écris pour user cette attente" (p. 120, where he is waiting for Gertrude to return after the operation that has given her sight). The writing, then, has fulfilled its self-actualizing potential to the point of finally becoming the event narrated. The destiny of writing here, as is so often the case elsewhere, especially in modern literature, is to become its own subject.

Names resonate on the level of other themes as well. On the one hand the analogy-minded Pastor cleverly formulates comparisons justifying his conduct (e.g., his equating Gertrude with the lost sheep of the parable enables him to bring her into his home). He seems as well to have every confidence that his narrative lays bare truth simply and rather completely. On the other hand, when discussing his attempts to explain to the blind Gertrude how colors might be compared to sounds, he recognizes that some comparisons

limp (pp. 40-44). Subsequently, regarding a problem that he has in talking freely with his wife, he states that language itself sometimes communicates imperfectly, indeed counterproductively (p. 70). Nonetheless, he characteristically does not explore the consequences of his concessions, consequences that could lead, for instance, to the insight expressed by the old logical saw that omnis comparatio claudicat 'all comparisons limp.' That insight in turn could lead to the realization that language, rooted as it is in analogy, is always imperfect. But in spite of his failure to pursue logically his concessions, his text itself offers an onomastic hint of the inadvisability of his confidence in analogy and language. His infant son is named "Claude," the Latin source of which (claudus 'lame') shares a common root with the verb of the above Latin dictum. Claude appears in the text, moreover, only when howling (pp. 16, 102), reinforcing the message hinted at by his name: analogies and language itself can limp even more than usual when human utterances fail to rise much above a childish level of self-involved emotion innocent of thought. That observation is not without application to how one reads the Pastor's account.

In the same vein, the story shows that in approaching and evaluating people, the Pastor would have them be as he would have language be, that is, univalent and accessible to ready understanding. For instance, caught up in his own agenda when he brings the blind mute Gertrude home, he expects her to slip effortlessly into the simplistic role of "saved sheep" that he assumed obvious. The real Gertrude genuinely surprises him: "Il me faut avouer ici la profonde déception où je me sentis sombrer les premiers jours. Certainement je m'étais fait tout un roman de l'éducation de Gertrude, et la réalité me forçait d'en rabattre" (p. 24). But so many of the names that occur in the narrative are in several senses doubles, thus echoing the reality of the people to whom they belong, people who much like language and the story itself have much more than one facet and indeed evolve, thereby evading facile comprehension. The names of his older daughter and son, Sarah and Jacques, come from biblical characters given new names to mark momentous new developments: Sarai-Sarah, Abraham's wife, who became pregnant with Isaac in her nineties; Jacob-Israel who, from supplanting second-born, rose to strive with God himself.⁸ Similarly, "Gertrude" designates the person

whom the Pastor was obliged, initially at least, to call an "être incertain" (p. 8), and who lost at the beginning of the story her first name along with her apparently futile first life when they slipped into oblivion upon the death of her aunt and upon her being subsequently renamed and given a new life. "Gaspard," the name of Amélie's and the Pastor's middle son who has no visible function in the story except to exist as a name and as a chore for Amélie, on the one hand basks in the comfortable, homey Christian tradition associated with the first of the three Magi, and on the other evokes the tortured Romantic fantasy of A. Bertrand's Gaspard de la nuit, much appreciated by symbolists such as the young Gide (and perhaps by devotees of poetry like the Pastor, pp. 104-106). Charlotte, the second youngest offspring, introduces ambivalence on a different but at least equally important register, the sexual one so unsuccessfully muted by the Pastor, in that "Charlotte," coming from "Charles" or "man," means "little (female) man." We can say, therefore, that in their subtle doubleness the names work slyly at cross purposes to the simple views and values seemingly prevalent in the Pastor's account. But let us now try to recast Pasco's and Rollman's

basic question, taking into account the conventions of a first-person narrative. In addition to asking why Gide chose those names, we can also ask why Gide had the Pastor, the fictional author of the text, choose the ones that he did. Let us look, then, upon the names in La Symphonie pastorale as "a problem of point of view."⁹

In a first-person narrative, naming always occurs in the choices made by the narrator when referring to the other characters (even if there is a steadfast adherence to pronouns) and it occurs (quite rarely but as with the work under discussion) in the names chosen by a parent-narrator for offspring. Concerning the first possibility, illustrative for La Symphonie pastorale are the names for the woman who generously agrees to take in Gertrude after the Pastor determines that his ward should no longer live with his family (in particular, with Jacques, his son and rival in Gertrude's affections). What are we to make of the Pastor's electing to call that generous woman variously "Mlle de la M..." (pp. 56, 74 twice, 104 twice, 120 twice, 122, 130 twice), "Louise de la M..." (pp. 56, 74, 104 twice, 106 twice), "Mlle Louise" (pp. 88, 106, 124 twice) and "Louise" (p. 106)?¹¹ First of all, one

could see in the shifts and timing of his use of those names a tendency to growing familiarity (occasioned doubtless by his visits to her guest, Gertrude) which finally withers under the duress of the tragic ending. Accordingly, the distant "Mlle de la M..." opens and closes the series, while the less distant "Louise de la M..." and "Mlle Louise" prepare and accompany (with the latter also reappearing twice after) the sharp peak of the single example of the very close "Louise." (The peak occurs about four-fifths of the way through the narrative, just before the precipitous conclusion generated by Gertrude's seduction, operation, and suicide).

But the tensions among the various names for this one person suggest a complexity not totally compatible with a perhaps too glib progression. At the one extreme stands the remote Mlle de la M...: remote experientially as an elderly spinster (indicated by "Mlle") foreign to the life led by the Pastor the cleric, spouse, and five-fold parent; remote socially as well as economically because of her aristocratic (v. the nobiliary particle de) and moneyed (p. 104) origins. As a result, she stands remote personally, a state effectively communicated by the incomplete

patronymic, "M...." Given the Pastor's general lack of warmth with people, we surmise that, even though he certainly never so addressed her, we have in "Mlle de la M..."--his text's most frequent name for her--the "natural," longstanding tone of their contacts with each other. Such a tone is completely in keeping with the Pastor's innate reserve. After all, even on those occasions when he mentions his presumed best friend, Martins, whom he had known since at least their lycée days together (p. 26), he avoids using his friend's given name, writing instead "Martins" twelve times and "le docteur Martins" twice. This inclination to reserve makes the use of the rather intimate "Louise" at the other extreme to "Mlle de la M..." stand out all the more egregiously.

There is, furthermore, an anomaly, the exploration of which offers an explanation of the tension between the two kinds of names introduced by the Pastor for the same person: why does the Pastor not name her completely, using instead the ellipsis in "Mlle de la M..." and "Louise de la M..."? If the distancing effect discussed above is alone advanced to explain it, how is the reader to deal with "M..."'s being combined with the familiar "Louise"? Nor can it be argued

convincingly that conventional discretion in protecting last names explains away this curiosity, since the Pastor uses Martins' last name and since the scene of events (readily situated in the canton of Neuchâtel thanks to the mention of Le Brévin and la Chaux-de-Fond by the Pastor, p. 4) would allow identification of those involved. A solution is to recognize that the ellipsis bespeaks not only a distancing but at least as much *an* absence--indeed a refusal--in the Pastor's identification of her, creating a deliberate void that he can more easily fill to his own purposes. The anomaly and the very multiplicity in his names for her suggest the fits and starts of an unstable perception of her, unstable because he is forcing onto her an identity that is not hers.

That identity comes cleanly to the fore once when, late in his narrative, the intimate "Louise" appears by itself in a sentence for the first and last time. The circumstances under which he writes imply a great deal:

Chaque dimanche elle [Gertrude] vient déjeuner chez nous; mes enfants la revoient avec plaisir, malgré que leurs goûts et les siens diffèrent de plus en plus. Amélie ne

marque pas trop de nervosité et le repas s'achève sans accroc. Toute la famille ensuite ramène Gertrude et prend le goûter à la Grange [the home of Mlle de la M..., where Gertrude is by that time staying]. C'est une fête pour mes enfants que Louise prend plaisir à gâter et comble de friandises. p. 106

[Each Sunday Gertrude comes to have dinner at our home; my children are happy to see her again, even though their tastes and hers are growing more and more different. Amélie does not give signs of too much nervousness and the meal goes off without a hitch. Then the entire family takes Gertrude back and has a snack at la Grange (the home of Mlle de la M..., where Gertrude is by that time staying). It is a party for my children whom Louise enjoys spoiling and stuffs with goodies.]

We see here Mlle de la M... cast almost explicitly in a maternal role rivaling Amélie's, whose alleged nervousness and proclivity to cause "hitches" (accroc) makes her value as mother **wane** as Louise's waxes.

Moreover, this scene captures in one revealing moment how the Pastor transforms in the course of his account an otherwise secondary figure into a foil against which to contrast his wife. (For the reader apprised of the etymology of "Louise" mentioned above, the hostile overtones of the Pastor's language become that much more audible.) In an ever so typical prelude to emotional repudiation, he establishes between the two individuals contrasts so increasingly numerous and stark that they finally appear artificial: in the Pastor's eyes Amélie is slow to take in Gertrude, Mlle de la M... quick; Amélie feels indifferent to music (and perhaps even averse to it, p. 52), Mlle de la M... loves, plays, and teaches it; his wife has no taste for reading, poetry, and intellectually stimulating conversation (pp. 102-104), whereas his neighbor enjoys and fosters them (p. 106); according to him, Amélie's household offers a morose focus of tension, discord, recrimination and petty concern for the material, while Mlle de la M...'s fairly glows with gaiety, harmony, permissiveness, and a strong spirituality free from every day concerns; etc. This dubious antithesis stands even farther removed from "reality" in that it glosses over Mlle de la M...'s power and wealth

(treated above à propos of the particle of nobility and echoed by "Louise" which, through its masculine counterpart, evokes the mightiest kings of France and the gold louis). Reinforced reminders of her power and wealth need to be reconciled with her alleged spirituality. Surely Mlle de la M...-Louise is less a person (within the conventions of the text) than a device created by the Pastor. On the level of his narrative as justification, he tends to leave her devoid of her personal identity because he makes of her a rhetorical figure to reject Amélie's conjugal rights, thereby facilitating his emotional involvement with Gertrude.

On the level of his narrative as personal revelation, the exaggerated polarity (as opposed to incidental differences) between the two women suggests that his portraits of them result from the extremes of his emotional response to one person with whom he is most closely involved, his complex and more "real" wife, a woman the reader only barely glimpses between the unrealistic visions of the earthbound harridan Amélie on the one hand and the indulgent saintly Louise on the other. The Pastor lays the groundwork for recognizing his bi-polar way of seeing the woman he

married, but characteristically he fails to explore and so profit from a near insight:

Sarah ressemble à sa mère, ce qui fait que j'aurais voulu la mettre en pension. Elle ressemble non point, hélas! à ce que sa mère était à son âge, quand nous nous sommes fiancés, mais bien à ce qui l'ont fait devenir les soucis de la vie matérielle, et j'allais dire la culture des soucis de la vie (car certainement Amélie les cultive). Certes j'ai bien du mal à reconnaître en elle aujourd'hui, l'ange qui souriait naguère à chaque noble élan de mon coeur, que je rêvais d'associer indistinctement à ma vie, et qui me paraissait me précéder et me guider vers la lumière--ou l'amour en ce temps-là me blousait-il?... p. 102

[Sarah resembles her mother, which is why I would have liked to put her in a boarding school. She does not, alas!, resemble what her mother was at her age, when we got engaged. She is more like what concern with

material life has made her mother become, and I almost said the cultivation of concern with material life (for Amélie certainly cultivates it). Of course I have trouble recognizing in her today the angel who used to smile at each of my heart's noble drives, the angel I dreamed of joining perfectly to my life, and who seemed to walk in front of me and guide me toward the light--or was love pulling a fast one on me back then?]

The overlap between the young Amélie viewed as an angel and Louise viewed as a saint calls out for cautious reflection but the call goes unheeded by the Pastor. Had it been otherwise, the Pastor might have sensed that his perception of Mlle de la M...-Louise did not spring ex nihilo, but rather derived from the callow way that he as a young man in love had first viewed Amélie. Idealized, simplistic memories can be an insidious weapon in repudiating the reality of a loved one. They become all the more damaging when, as with the Pastor, one can force their reincarnation onto an acquaintance handy for invidious comparisons.

Attention, then, to the Pastor's (as opposed to

Gide's) choices in naming Mlle de la M... helps bring out the essence of Gide's récit, namely, making as many of its elements as possible contribute to the nuanced richness of his depiction of the Pastor's actions, the chief of which for us readers is his narration. Before we leave this point, however, lest there arise an oversimplified impression of the distinction between Gide's and the Pastor's picking names, we should highlight at least one example of their interplay. It is difficult not to surmise that Amélie-Louise reflects Gide's own relationship with his wife-cousin Madeleine, and so that the sense of distance/absence imparted by the incomplete patronymic M... reflects the distance/absence of M(adeleine) to so much of Gide's work, emotion, and sexuality.

In La Symphonie pastorale there is a second, more fundamental way in which our narrator chooses names. Consideration of the Pastor's attitude and conduct toward his family allows us to presume that this literate, authoritative, and--one could argue--tyrannical figure had more of a voice in choosing the children's names than did his too frequently deferential wife. In this regard, within the narrative there appears to be no immediate explanation of what

the Pastor means when he refers to his élans inconsidérés ("inconsiderate drives") that he tells us have contributed to Amélie's weariness (p. 16). In the absence of an explanation from him, is it not permissible to apply Occam's razor, seeing those fatigue-producing drives and Amélie's complaints about being harried by too many children as addressing essentially the same point, namely, his getting her repeatedly pregnant in spite of their restricted circumstances? A propos, we note that when the Pastor kisses Gertrude for the first time, the act results from what he calls an élan (p. 34). The next time he has such an impulse he will make love to her. So the Pastor in his élans with the reluctant Amélie would have been that much more inclined to view the children as "his" and to view himself as the one responsible for naming them. Assuming then that the Pastor was largely responsible for choosing the names of the children, we can glean from a precious indication of his childhood attitudes an intimation about a reason at work behind his choices:

--Mieux vaut qu'elle ne soit point là
demain, quand on viendra lever le corps,

dit-elle [the neighbor present at the death of Gertrude's aunt]. Et ce fut tout.

Bien des choses se feraient facilement, sans les chimériques objections que parfois les hommes se plaisent à inventer. Dès l'enfance, combien de fois sommes-nous empêchés de faire ceci ou cela que nous voudrions faire, simplement parce que nous entendons répéter autour de nous: il ne pourra pas le faire. . .

L'aveugle s'est laissé emmener comme une masse involontaire. Les traits de son visage étaient réguliers, assez beaux, mais parfaitement inexpressifs. [Etc.] (p. 10)

[("Gertrude) better not be here tomorrow, when they come to take away the body," said (the neighbor present at the death of Gertrude's aunt). And that was all.

A lot of things could be done easily, without the fanciful objections that men sometimes like to come up with. From childhood on, how many times are we kept from doing this or that which we would like to do,

just because we hear people around us repeating: he will not be able to do it.

The blind girl let herself be led out like an involuntary mass. The features of her face were regular, rather beautiful, but completely inexpressive. (Etc.)]

The most striking feature of this passage is the jarring, unexplained middle paragraph. While as a non-sequitur it offers another example of how our narrator either ignores or overlooks some of his critical thought-processes, the abrupt transition has the added value of encouraging us to linger over the paragraph in an effort to situate it better. As a result, we note the tone of annoyance and the use of the specific pronouns nous and il instead of, for instance, the more general on which would be perfectly suitable here. They reinforce the impression that the Pastor of course is the one whose inclinations since childhood on have been squelched constantly by his nay-saying community (now represented primarily by Amélie, at least in his eyes). Furthermore, the sudden, unexplained, unexplored annoyance suggests the possibility of depths of hidden frustration and

antagonism on the part of the Pastor toward his society and its values. In that light, the doubleness (mentioned above) of the names he chose for his children corroborates the hint made by the preceding quotation that he had been living an equivocation: he accepted general conformity to what he felt was a repressively uniform society, even while he harbored a long-standing but unexplored resistance to it.¹⁰ That doubleness and resistance burst out expressively and tragically when the Pastor takes the opportunity to mold the malleable Gertrude into a devout Christian and yet a compliant fornicator.

One senses further corroboration of his unarticulated conflict in his failure to reveal his own name. Given the etymology shared by nom 'name' and connaître 'to know', it becomes highly suggestive for the Pastor to veil his name behind the title Pasteur and familial designations mon ami, mon père, etc. when he quotes in his narrative others addressing him. (It may be that he in fact has those near to him avoid his name in addressing him, so that his text merely records the use of the titles and designations. If so, the suggestion would remain essentially the same, only more damning.) He can be seen to be skirting and to have

his readers skirt knowledge of that deeply personal part of himself at odds with what the title and designations represent, the part at the source of his antagonistic, devious drives. Ironically, however, his title itself winds up betraying him, as it proves to be as unstable and revealing as the other names. While he would of course have Pasteur recall only his function as spiritual shepherd to his flock, his mention (pp. 28-30) of Virgil the author of eclogues and bucolics actualizes the potential of his title to call to mind also a love-sick shepherd spinning out amatoria, a persona woefully out of place in the Alpine fastnesses of a Calvinist community, but one played out nonetheless in the Pastor's own repressed way.

Looking back on all the Pastor's naming practices, we spot the common thread of devious antagonism. While directed most immediately against his wife, it has too fertile a potential for violence to affect only Amélie: his younger children withdraw from him at a tender age (by his own admission, p. 20) and too become a target of hostility (pp. 20, 56, 102-104); victimized by his father, Jacques finally repudiates him formally and completely when he abjures the Pastor's Protestant faith (p. 130); and Gertrude kills herself. While it

would surely be reductive to try to explain such violence in terms only of naming, let us recall that names--"les princes des signifiants"--carry an impressive charge of literariness and all that goes with it. Consequently, Jacques Derrida's observations on the connection between l'écriture, naming, and violence ring true in the case of the Pastor (who of course produces the écriture that is La Symphonie pastorale):

The structure of violence is complex and its possibility--writing--no less so.

There was in fact a first violence to be named. To name . . ., such is the originary violence of language which consists in inscribing within a difference, in classifying, in suspending the vocative absolute. To think the unique within the system, to inscribe it there, such is the gesture of the arche-writing: arche-violence, loss of the proper, of absolute proximity, of self-presence, in truth the loss of what has never taken place, of a self-presence which has never been given but only dreamed of and

always already split, repeated, incapable of appearing to itself except in its own disappearance. Out of this arche-violence, forbidden and therefore confirmed by a second violence that is reparatory, protective, instituting the "moral," prescribing the concealment of writing and the effacement and obliteration of the so-called proper name which was already dividing the proper, a third violence can possibly emerge or not (an empirical possibility) within what is commonly called evil, war, indiscretion, rape; which consists of revealing by effraction the so-called proper name, the originary violence which has severed the proper from its property and its self-sameness [propreté].¹²

The extrapolation from Derrida's triadic (Hegelian?) insight to La Symphonie pastorale seems clear. First, the textual system of names created by the narrator-namer (in the two senses distinguished above) is a violent one in that, as we have already seen, it encapsulates, predicts, and so necessitates its own death-dealing events. Second, the (all too

traditional) "morality" that justifies a husband's adultery and a family's submission to an overbearing husband-father springs from our devious, hypocritical narrator who would hide the true nature of his conduct and--most à propos of Derrida--of his writing (see below). Third, the injustices wreaked on Amélie, Gertrude, and Jacques, and the seduction and suicide of Gertrude realize the "empiric possibility" of what Derrida calls evil and rape. (The fit of Derrida's insight also raises the question of possible correspondence between his ideas on "loss . . . of self-presence" and the narcissistic yearnings of Gidean narrators and Gide's theoretical Le Traité de Narcisse.)

Finally, one of La Symphonie pastorale's more intriguing items of onomastics in light of this work's first-person point of view is "Claude," the last name the Pastor chose for one of his children, shortly before taking up the pen.¹³ The intimation of corrosive verbal inadequacy (discussed above) behind the name "Claude" as used in the text offers a too neat coincidence with the Pastor's composing a document whose tangled, endless ironies undermine language as a basis for certainty.¹⁴ The coincidence can only feed

speculation that the Pastor is losing his grip on his unreflecting hostility toward the values inculcated into him, because surely the word (both human and divine) being vitiated by his text had served as the foundation of his bible-based faith and as the tool of his very life's work as a preacher-minister. This unreflecting assault upon language becomes more fascinating when one considers recent studies¹⁵ arguing that the Pastor, while appearing to be a scribbling naïf--that is, someone who unthinkingly accepts the word--lets slip into his account indications of being an artful, self-conscious writer, that is, someone initiated into the dodges of language.

One concludes wondering then where in the Pastor's unreflecting assault the line is to be drawn between sublimating and ignoring, certainly a Gidean question and one productive of necessarily speculative answers, as necessarily speculative as the above arguments concerning the Pastor's choice of names. But the question and the answers, however speculative, help to bring to light subtle riches to be found in La Symphonie pastorale, and so they suggest the heuristic value of combining onomastics with a rigorous sense of narrative conventions.

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NOTES

¹ A. H. Pasco and Wilfred J. Rollman, "The Artistry of Gide's Onomastics," Modern Language Notes, 86 (1971), 5

² Pasco and Rollman, p. 531.

³ Claude Martin, Intro., La Symphonie pastorale, by André Gide (Paris: Minard, 1970), pp. CXLII-CXLV. This critical edition will also be the source of references to La Symphonie pastorale that are found in this paper.

⁴ While La Symphonie pastorale starts out narrating its events retrospectively from a distance of thirty months, it slowly narrows the temporal gap between narrated events and the act of narrating, so that toward its end, the text recounts events contemporaneous with the act of writing. While part of the text thus becomes properly speaking a diary, making La Symphonie pastorale a narrative hybrid, it does remain an entirely first-person account. On this point, see Martin, Intro., pp. CI-CII.

⁵ For a good theoretical overview of onomastics, see François Rigolot, Poétique et Onomastique (Genève: Droz, 1977), pp. 9-14. No less useful is its succinctly critical bibliography on onomastics, pp. 248-53.

⁶ Roland Barthes, "Analyse textuelle d'un conte d'Edgar Poe," in Sémiotique narrative et textuelle, ed. Claude Chabrol (Paris: Larousse, 1973), p. 34.

⁷ Arthur E. Babcock, "La Symphonie pastorale as Self-Conscious Fiction," French Forum, 3 (1978), 67-68.

⁸ "Israel" means "strive with God," the name given to Jacob by the angel with whom he wrestled. In passing let us note that in the New Testament "Jacques" has several diverse antecedents. Not the least appropriate of them for the Protestant-Catholic conflict between the Pastor and his son is the name of the author of an epistle traditionally called the "catholic epistle" because of its universal appeal. See also Freeman G. Henry, "La Symphonie pastorale Revisited," Bulletin of the Rocky Mountain Modern Languages Association, 24 (1970), 15-23. On pp. 17-18 of his article Henry sees

hagiographic significance in the names "Jacques" and "Gertrude," in that Saint Jacques, the first bishop of Jerusalem, and Sainte Gertrude La Grande, a German cloistress, represent for him two opposing interpretations of the Holy Scriptures, interpretations germane to the differing views of the Pastor and Jacques on the New Testament.

⁹ For names as a problem of point of view, see Boris Uspensky, A Poetics of Composition, tr. Valentina Zovarin and Susan Wittig (Berkeley, Los Angeles, London: University of California Press, 1973), pp. 20-32.

¹⁰ An invaluable resource for the study of names in La Symphonie pastorale is the work by Joyce I. Cunningham and W. D. Wilson, A Concordance of André Gide's La Symphonie pastorale (New York and London: Garland Publishers, Inc., 1978).

¹¹ For a consideration of how the Pastor subverts his professed values, see Charles O'Keefe, "Verbal-Erotic Anarchy in Gide's La Symphonie pastorale," The French Review, 60 (1986), 20-29.

¹² Jacques Derrida, Of Grammatology, tr. Gayatri C. Spivak (Baltimore and London: The Johns Hopkins University Press, 1974), p. 112.

¹³ Let us note that the etymological implications of "Claude" that were discussed earlier might seem less naturally obvious to the Pastor than those of the four other children's names. We must keep in mind, however, that the Pastor understood Latin well enough to read and to appreciate authors such as Virgil. Presumably then as a beginning student or as an accomplished reader he would have encountered other texts in which the dictum omnis comparatio claudicat would be found.

¹⁴ ". . . this text which [the Pastor] had originally proposed as a simple récit marked by the univalency of allegory and the authority of the Scriptures ends in the riot of its plural and unstable meanings. . . ." Renée A. Kingcaid, "Retreat from Discovery: Symbol and Sign in La Symphonie pastorale," Perspectives on Contemporary Literature, 2 (1982), 40.

¹⁵ See Babcock, pp. 65-71; Elaine D. Concalon, "Création et Destruction dans les récits d'André Gide," Revue des Lettres Modernes, 547-53 (1979), 81-90; and Martin, "Introduction," pp. CI-CVII.