

PROUST'S HAWTHORN HEDGE

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Abstract

Our semiotic study refers to Proust's book In Search of Lost time. It is actually another reality that is depicted through musical visions that fragrance of hawthorn berries he breathed in the air of Combray. Actually, whenever two images are overlayed the one to the other in this case their relationship is inter pictural. Under the impact of music the relationship becomes intermusical and eventually interartistic because the interaction is triadic e.g. literary through Proust's text and musical when the author is hearing the music and makes us listening to it as well. Finally, pictorial whenever the image we perceive, overlays the musical and literary one. Peirce's triangle is expressed in a multidimensional way in art since it has polyvalent meanings, which trigger the broadening of the visual range. The different planes of the Primary, Secondary, and Tertiary combine in a pyramid. Each one of them independently recreates the relationships in the sign-between the Representamen, Object and Interpretant. The triangle expands beyond the normal boundaries of interpretation to transform into a pyramid by becoming three-dimensional. Thus, the Interpretant proliferates because the images of the Significant proliferate in our mind. The basis is symbolic, the pure Spirit, God, the form itself who degenerates this infinite number of images becoming endless because melodies that Proust hears are. The author speaks about „endless vision". Proust's literary text as a Representamen of the Object in the reality /immediate or dynamic / itself becomes the Interpretant of a picture i.e. Monet's Poppy Field and Belle Île, Rain existing in different parts of Proust's text which on their turn the paintings becoming textual representations are Representamen of the literary text itself. Then they can be interpreted as a musical surface as well becoming in this way Interpretant of music i.e. Debussy's The Sea and so on depending on the context. There is a proliferation of Representamen. Thus, Proust's text becomes a polysemic Representamen as it is transformed into painting and music.

Keywords: semiotics, interartistic phenomenon, inter picturality

1. INTRODUCTION

Marcel Proust (1871-1922) is an impressionist writer living at Belle Époque in the most eminent artistic milieu of his time. In his work we can find Debussy's music as well as the Impressionist painting. Some passages of the Remembrance (In Search of Lost Time) are real Impressionist paintings where the inundation of light changes the colors of reality many times a day. Thus, he stayed in Cabourg where used to go to take inspiration from the Normandy coast. We refer to the impressionist exhibition which took place in Jacquemart Andre Museum in 2016 and especially to the Journal of the exhibition where Proust talks about his encounter with Impressionist painters. In Proust's work, we find romantic descriptions of light through stealthy canvases and blue and yellow waves whose tonality changes according to the perception of the gaze that captures the color mix in a different way.

1.1 Definition of Impressionism

The Impressionist painting lays on the desire to create a fugitive impression that produces a pattern exposed to a variable light. It is as if a light passed through the Proustian text.

We refer to Nadeije Laneirie-Dagen for the presentation of the impressionist school: "The subject is not what matters: the Impressionists paint landscapes not for the picturesque character of the place which is generally unspecified, but for atmosphere's effects. In order to express the extremely different appearance that a pattern can take according to the conditions of the light and therefore to the hours of the day, the impressionists sometimes proceed in series: like Monet with his Cathedrals and Haystacks. They willingly look for extreme conditions and do not disdain that the motive goes blurred

by the lighting conditions: hence the many landscapes of snow, flood and, in general, the importance of water or more exactly the reflections of light on its moving surface, in their works. The free and visible touch at the movement's apogee, in Monet, Pissaro, Sisley, Morisot, in the 1870s, led to the Impressionist's accusation of not completing their paintings but of leaving them at their draft stage.

The most obvious common feature of impressionist painters is the use of light hues, in response to the dark paintings often performed by realistic artists. The separation of the colors of the spectrum, juxtaposed on the canvas instead of being mixed on the palette, is much less systematic in the painters of the first impressionist generation than it will be in the divisionists.

The Impressionists in France renew the practice of separation of the touch. They make it an indispensable choice to play with light and no longer a way to affirm the materiality of painting.» (Laneyrie-Dagen, 2015, pp 239-241)

We would like to mention the Van Gogh exhibition in 2015 at Auvers-sur-Oise, and that organised at Marmottan Museum titled "Monet and the abstractionism" in 2010 and his retrospective exhibition in 2011. In 2017 there was a retrospective of Pissarro in Luxembourg Museum and Marmottan Museum, where Berthe Morisot had an exhibition in 2015 as well. The reason to speak about them is the big interest in their masterpieces which are reproduced in other artistic media as literature and music at their time, famous nowadays as the Belle Époque.

1.2 The broken colors

The broken colors invented by impressionist painters refer to the effect of blended colors from an optical point of view rather than on the palette. "This is why the transparency of the landscape allows the figurative to easily change its appearance and color...The impressionist painters used layers of colours, and broke up the top layers to reveal the colours underneath. (Roveda 2012)». <<https://impressioniststech.wordpress.com/the-artists/>>. «The result of this technique is a lacey coat of paint with gaps in it. The technique is achieved through hatching, cross-hatching, and by making patterned marks that vary in density (Dunstan, 1983).» <<https://impressioniststech.wordpress.com/the-artists/>>. This is what we could observe in Proust when the author brought our attention to changing light affects. Especially his own transparent vision as if he was painting the hawthorns blossoms is an emblematic example of an impressionist transposition of a landscape in literature: "And it was indeed a hawthorn, but one whose flowers were pink, and lovelier even than the white..." The University of Adelaide, Swann's Way, by Marcel Proust: Combray, 2015)



Pic. 1. Claude Monet, Water Lilies, Musée de l'Orangerie, 1915-1926

The author makes an extraordinary colourful comparison related to taste as well: "...the most expensive biscuits were those whose sugar was pink, when I had been allowed to tinge it with crushed strawberries. And these flowers had chosen precisely the colour of some edible and delicious thing, or of some exquisite addition to one's costume for a great festival, which colours, inasmuch as they make plain the reason for their superiority, are those whose beauty is most evident to the eyes of children, and for that reason must always seem more vivid and more natural than any other tints, even after the child's mind has realized that they offer no gratification to the appetite, and have not been selected by the dressmaker...as at the bottom of a cup of pink marble, its blood-red stain, and suggesting even more strongly than the full-blown flowers the special, irresistible quality of the hawthorn-tree, which, wherever is budded, wherever it was about to blossom, could bud and blossom in pink flower alone." (The University of Adelaide, Swann's Way, by Marcel Proust: Combray, 2015) The accent of darker tint underline the magnificent effect in impressionist landscapes as well. This is just like the red colour finishing the pink splendour of hawthorns hedge.

Impressionist painters which are landscape painters first and foremost do not want to capture a particular motif but rather the outdoors, light and fugitive effects as Claude Monet confesses: « The forms that build the landscape interest them less than the air that flows between them, the shadows that follow or precede them, the shimmering reflections that deconstruct them when their image projects on the surface of the water. In the 1870s, their views were determined by these concerns: to paint, as the new Monet says, « the calm and vaporous effect » of a late afternoon in the North of France, the play of shadows wadded on the snow warmed by a grazing sun, or the « vibration of the sun-soaked air ». The repetition of the same motif at several hours of the day, which leads to Monet's « series » (the Haystacks or the Rouen Cathedrals), the predilection for subjects that impose the forms scrambling (landscapes under the snow or water landscapes). The choice, rather than vast expanses under uniform lighting, of parks or gardens where the light and the shadows shimmer, legitimize a technique made of broad strokes of brush which deploy the space to the maximum, circular touches which allow to note each color shine, each change of light, others laid flat that break down the tones, breaking masses and surfaces. » (Laneyrie Dagen, 2015, pp 239-241)

2. LIGHT AND INTERARTISTIC ANALYSIS

It is at the water's edge that the Impressionist School was born which was the school of the open air, but also that of the water. Spending long hours outside, Claude Monet and his friends discover the importance of the light that floods their paintings. This beautiful discovery burst into literature with naturalists and especially with Marcel Proust.

It is the light that makes the world diaphanous and imperceptible. That way, things become aerial and spiritual. Once exposed to the daylight, they are no longer perceived as they are but refracted by the consciousness of the one who looks at them at different times of the day. Thus in the novels of the second half of the nineteenth century and in Proust's novels, particular attention is given to the description of the play of light.

Thanks to the light, the reality changes colors many times a day. We can notice in Proust the rumble of the fragrance of hawthorn-blossom. From the first sentence, we can notice a triple sensation that emerges from the interpretation – rumble (music) fragrance (perfume) hawthorn-blossom (painting / literature). The emerging religious image is in accordance with the biblical analysis at a supra level that we will witness later with the presentation of the interartistic phenomenon. Thus this is the way it is brought to birth:

- The intertextuality expresses the relationship between two literary texts.
- The intermediality is geared towards new media and includes the sociological and historical context. It also raises the foundation problems while studying the transtemporal and universal environment at a metaphysical level.
- The interartistic phenomenon (Kolarova, 2010) by itself, concerns only the arts including the

technological context. The arts belonging to different intersecting artistic fields show, according to the relations, the interartisticity, interpictureality, intermusicality, interarchitecturality, intersculpturality, etc. When there is a relationship between two arts at least at the same time and in the same place the interartistic phenomenon can be perceived.

2.1 Debussy's music at Proust's

The glossary is significant - for example the chapels that the flowers form. Proust makes momentary sketches, ready to disappear which immediately establishes a comparison, especially between the creamy fragrance of hawthorn forming an altar and the altar of the Virgin itself. These are juxtaposed images that overlap. The verb breathe explains the exhalation of flowers. What is absolutely surprising is that Debussy's musical symphony, *The Sea* (Debussy, 1905), follows the same structure as Proust's text from point of view of the meaning and point of view of Proustian images. Looking at the hawthorns hedge Proust imagine painting and music at the same time: "And then I returned to my hawthorns, and stood before those masterpieces of painting...I shape my fingers into a frame...And then inspiring me with that rapture which we feel on seeing a work by our favourite painter quite different from any of those that we already know, or, better still, when someone has taken us and set us down in front of a picture of which we have hitherto seen no more than a pencilled sketch, or when a piece of music which we have heard played over on the piano bursts out again in our ears with all the splendour and fullness of an orchestra..."(The University of Adelaide, *Swann's Way*, by Marcel Proust: Combray, 2015) Conversely Debussy contemplates beauty of nature by painting landscapes with notes.

- From dawn to noon on the sea

Very slow - si minor - approximately 9 min.

Claude Debussy explores here the subtle changes of atmosphere and brightness of the sea that accompanies the progress of the morning on the water. The composer succeeded to obtain the musical and pictorial effect of the ray of sunlight skimming on the surface of water slightly by playing the triangle. Proust begins as well the description of the hawthorn in the morning and increases in intensity little by little what is parallel to Debussy's crescendo. The first part of Debussy is a crescendo showing the rise of the day. It is supported by a cyclic movement of strings and flutes symbolizing the ebb and flow of the waves. (Lockspeiser et al., 1980, p. 235)

It is Proust's very strong moment, because the impulse is musical as well as pictorial. In addition, we observe the interartistic relation at visual and musical level at Debussy, as well as at Proust, Monet and Cézanne, each encroaching on the neighboring artistic field. In Debussy, from the structural point of view of the work, the composition is followed by 16 cellos' song showing us a quieter sea interrupted by a flute drawing the flight of a bird. The first movement ends with a cymbal bottom blade reminiscent of the crashing waves. This is exactly the same approach that Proust has when he describes hawthorn chapels in white and wheat fields. Proust, meanwhile, makes his entry into music slowly, with a country image which is not less musical.

- The Waves Game

Allegro - c-sharp minor- approximately 6 min 30

As for Debussy, the tone of colors and sounds evolves slowly, cadence being even more rapid sometimes in Proust's text. Debussy suggests the swaying of the waves, the current's unexpected changes, such as the wheat fields at Proust, the iridescent sunlight on the surface of the water and the mysterious depths: "But it was in vain that I lingered before the hawthorns, to breath in, to marshal! before my mind (which knew not what to make of it), to lose in order to rediscover their invisible and unchanging odour, to absorb myself in the rhythm which disposed their flowers here and there with the light-heartedness of youth, and at intervals as unexpected as certain intervals of music; they offered me an indefinite continuation of the same charm, in an inexhaustible profusion, but without letting me delve into it any more deeply, like those melodies which one can play over a hundred times in succession without coming any nearer to their secret." (The University of Adelaide, *Swann's Way*, by Marcel Proust: Combray, 2015)

This image switches to a maritime image at Proust, playing on the bright blue-yellow that Debussy evokes by the musical signs to paint the sea.

- The Wind and Sea Dialogue

Animated and tumultuous - c-sharp minor- approximately 8 min

Through dark and threatening tones, it gives the sensation of the sea danger. In the first part of the movement (cyclic theme) the orchestra rises and falls like the movements of the swell. The second part is a period of worrying calm before the return of the storm. In the end the waves break, the ships trace their roads, the waves stream turns into a tidal wave. By its statement, the work is very similar to a symphony, even if it does not have that kind of title. This is how the wind at Proust raises the poppy buoy because the sea is unleashed: "I turned away from them [hawthorns] for a moment so as to be able to return to them with renewed strength. My eyes followed up the slope which, outside the hedge, rose steeply to the fields, a poppy that had strayed and been lost by its fellows that had fallen lazily behind, and decorated the ground here and there with their flowers like the border of a tapestry, in which may be seen at intervals hints of a rustic theme which appears triumphant in the panel itself; infrequent still, spaced apart as the scattered houses which warn us that we are approaching a village, they betokened to me the vast expanse of waving corn beneath the fleecy clouds, and the sight of a single poppy hoisting upon its slender rigging and holding against the breeze its scarlet ensign, over the buoy of rich black earth from which it sprang, made my heart beat as does a wayfarer's when he perceives, upon some low-lying ground, an old and broken boat which is being caulked and made seaworthy, and cries out, although he has not yet caught sight of it, "The Sea!"'" (The University of Adelaide, Swann's Way, by Marcel Proust: Combray, 2015)

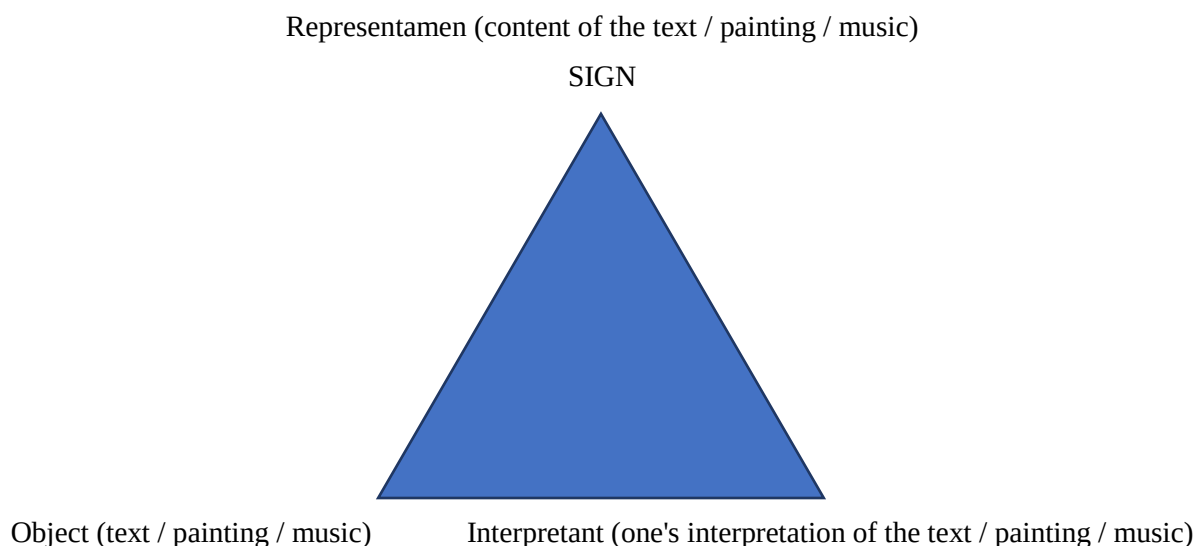
There is always this oblique Impressionist image that shimmers from yellow to blue to dazzle the text or vibrate Debussy's tones. It is by this impressionist effect that the works are made interartistic, because they exploit the impressionist technique which on its side allows this triple interartistic interference.

The musicality of the words breaks through all the text, spreading little by little from the beginning. And the sensation that emerges is always threefold: the smell emerges at a musical rhythm with musical intervals. The musical signs are expressed in literature through the text ranges with musical effect. The music is heard through the relationship between the ideas expressed and the visual images that are heard instead at the literary level. Tarasti studies the relationship between the interpreted musical structure and the musical images. (Tarasti, 2006, 2016). At Proust, this effect is triply attested by the musical and visual presence at the same time in the literary text.

2.2 Monet's inter pictural interferences

It is actually another image – which is emerging and that we express through the music which inspires by its hawthorn fragrance. Since there were two images superimposed on each other – in this case we are talking about inter picturality. Under the influence of music – the effect becomes intermusical and finally interartistic because there is a triple interaction – that of the literature through the text of Proust, that of the music that he hears and therefore he makes us hear and that of painting which is superimposed on these two images. This is the time to talk about Peirce's triangle. Object – Representamen – Interpretant. The Interpretant proliferates because significant images proliferate in our minds. If we consider the theoretical foundation, there is a symbolism, the pure Spirit, the God, the very form that degenerates this endless number of images. The music that the narrator hears from elsewhere makes the image to proliferate in the infinite. Proust himself says « inexhaustible profusion. » Proust's literary text, as Representamen of the Object in reality / immediate or dynamic / becomes the Interpretant of a painting, Monet's, Poppy Field, and Belle Île/The Beautiful Island/(for the different parts of Proust's text) which in turn, as Representamen of the literary text transforms into Interpretant of music(Debussy's Sea) and so on, according to the context. The immediate Object is contextual. We attend Representamen's plurality.

Thus Proust's text is a polysemic Representamen and it is transformed into painting and music. For their part, Monet's painting and Debussy's music as full-fledged Representamen can be transformed into text, that of Proust, for example, and assume the imaginary form of the Interpretant.



Thus Peirce's triadic model of the sign becomes a pyramid due to the polyvalence of the Object, Representamen and Interpretant as a text, painting and music depending on the context.

2.3 Semiotic analysis of the interartistic pyramid

Thus, Pierce's triangle (Pierce, 1978, pp210-215) whose extremities bear the Object's name (Proust's real text for example), Representamen's, (the content of the text as a transmitted meaning, the wheat fields, the hawthorn hedge) and finally, Interpretant's (the unreal image interpreted by the receiver, Monet's Poppy Field, and then Belle Île/The Beautiful Island/, because the fields mime the water and finally Debussy's Sea) becomes a pyramid. The triangle becomes a pyramid because each of the works can be a starting point, for example one of the paintings of Monet can be the Object and the Representamen (the content of the sense of Monet's wheat and sea) and make us think about the Proust's text or about Debussy's music for the Interpretant or even start the analysis from Debussy's Sea for triggering the activity of change from the narrative point of view.

Some «lost poppy» refreshes the painting that he unfolds before our eyes. «The Cornflowers» - these refreshing touches remind us of Monet's painting Poppy Field.

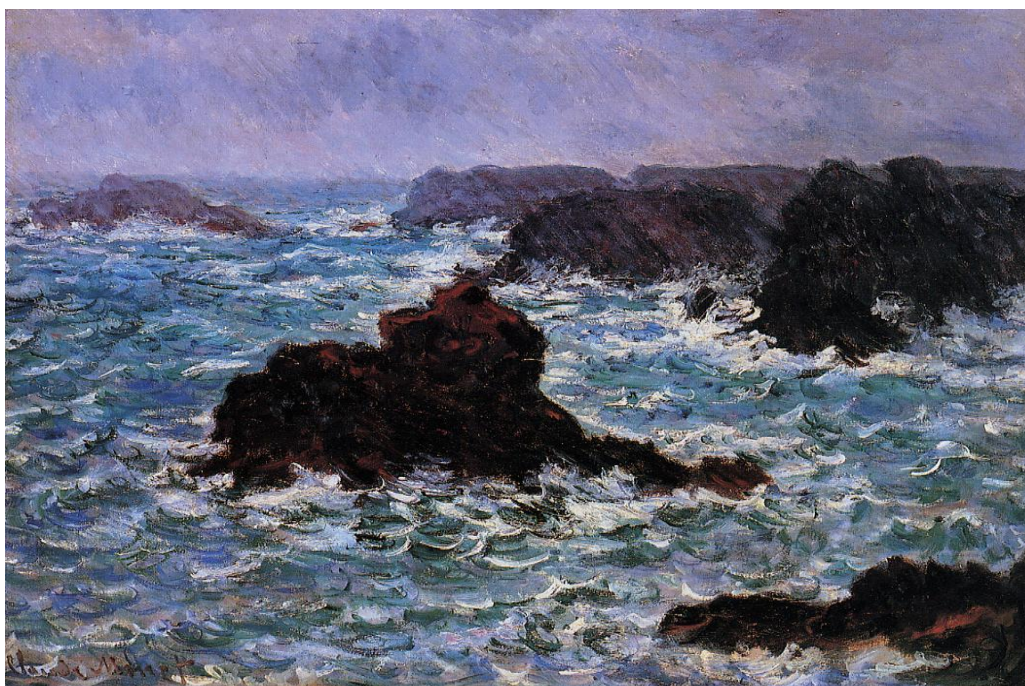


Pic. 2. Claude MONET, Poppy field, 1873, Oil on canvas, 50X65, Paris, Orsay Museum.

We are witnessing hidden clouds like miseseen abymes such as the tapestry that Proust inserts, in particular The Lady and the Unicorn which is conserved in Cluny The Museum of Medieval Ages in Paris. When he speaks of « border » he expressly refers to another more painting, that is superimposed on the tapestry which gives an inter pictural effect to the text. Moreover, the text, as originary a literary text, while being a textual support (Hjelmslev, 1966) accumulates the secondary interpretation's influence which confers an interartistic character to it. This is achieved through its visibility and therefore pictoriality. We refer to the analysis of the two semiotic planes which split up according to the level of interpretation.

The lexicon that Proust uses "rural motif ", «backboard» is significant. It is a sign that draws a village as if the real landscape that it was reproducing was inclined to make it sparkle in the previous. It is notably a landscape of the village, a backboard that becomes an interpicuralmiseen abyme of the real, textual landscape. It is inter pictural, because there is an image in the image. It's like Monet's Impressionist painting, like an aquatic surface. The borders are already blurred between the earth – the village and the real sea that he imagines by speaking of immense expanse where the wheat (yellow-blue) unfolds the fundamental colors of the Creation and its reflection where the clouds become fleecy. The text ends in one point as in a painting, a last stronger line, an accent that the painter poses in order to better define his painting, which reminds us of the conductor's baton rising in crescendo that is manifested by the verb s'écrit (exclaim). And the narrator utters The sea! It's as if it was a revelation that he made us discover through this final point. The painting changes totally its subject, color and tone. The interpretation becomes oblique, it is the back of the painting - the sign that becomes signifying changes its meaning. This happens when he contemplates the poppy floating in the wind whose black buoy turns into a marine.

The terrestrial image switches to a maritime image. One can read here again a biblical layer. The earth - yellow and the sea - blue but on the other hand they merge when the blue sea touches the blue sky. The predominant blue signals can be interpreted as the spiritual foundation of the world. This image of the sea switches to another interpretation, this time external where Monet's touch is as present as for the Proustian's text internal images. It refers to Monet's painting, Rocks at Belle Île.



Pic. 3. Claude Monet (1840-1926), Rocks at Belle Île, the Wild Coast, 1886 Oil on canvas, 1,059 × 867 Musée d'Orsay

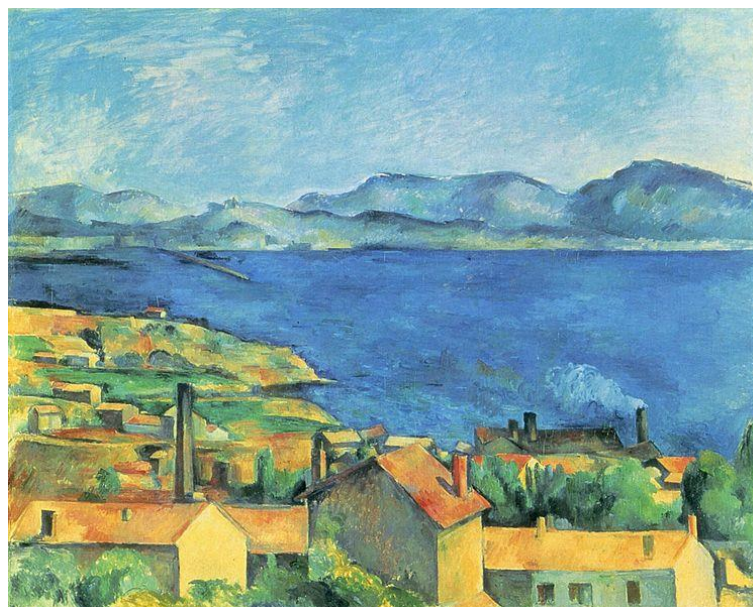
If we look closely at the painting, we can see that the foam of the waves resembles the white petals of the hawthorns and the green leaves that are covering them. The Rocks are like big dark bushes that are in the shadow of the sun falling obliquely to give a specific aspect of the light that colors the painting in its own way. The wheat that surge in Proust's text are the changing waters under the effect of the light pulling from yellow to blue, and the white flowers are the clouds that become fleecy as well as the waves that break with the wind. The whitish and greenish shades of the waves reproduce the hawthorns.

2.4 Cezanne's cinematographic band

The wheat of the Proustian text also echoes Monet's Poppies, yet another painting. This is realized like on a cinematographic band thanks to the textual bands which make evolve the changing frames.

a/ The shores are painted by Cezanne, the subject is always the same, the meeting of the shore and the water. In the case of Monet, it is the Belle Île, off the coast of Brittany: the Atlantic Ocean in the South of Normandy which is a usual stay of Impressionist painters, residing mainly in Paris. The canvas of Cézanne represents the Estaque: the Mediterranean, in the Province where Cézanne, who comes from it and hates the city, makes its habitual residence.

b/ The difference of light in the two paintings is explained by the contrast of places. To highlight the brightness of the South, Cézanne chooses a clear range, and he places the horizon quite low, thus giving way to the sky made of various pale blue shades (we are in winter), and mountains that become blue by the distance as well. Monet uses darker tones, colors of brown to paint the local rock, intense blues, and he raises the horizon, leaving only a very small rectangle of a sky laden with clouds. At Proust the subtle smell is amplified by the heat of the sun but is not continuous, it is found at unexpected intervals. The opposition of the two paintings is nevertheless elsewhere. To make the sea feel agitated, Monet uses white and lays it in small strokes, which create wavelets and foam, like the hawthorns buzzing white petals that remind us of rustling waves. Just as in Monet's painting where the image is revived by the laying of moving touches to make them more hectic, so too the superimposition of Proustian textual clouds which are moved once by the buzzing bees and finally by the fragrance that exhales from petals and leaves floating in the wind. For the rocks in the foreground, Monet also adopts a technique composed of visible touches that build the rock little by little and give the impression - almost the sensation - of the moisture of these blocks that the surf whips.



Pic. 4. Paul Cézanne The Gulf of Marseille seen from L'Estaque between 1878 and 1879 Oil on canvas H. 0.595 ; L. 0.73 Orsay Museum, Paris, France

3. CONCLUSION

Proust's music constantly returns throughout the Remembrance (In Search of Lost Time or Remembrance of Things Past) – it's the Vinteuil Quartet, a piece of music written for four instruments, the painter Elstir, in Within a Budding Grove. There is a passage where we are supposed to see the window as the frame of a painting.

Regarding the study of the form's meaning in the literary or artistic text in general, we particularize for the presence of interartistic configurations. We could say that the text in its versatility is capable of presenting different interpretative fields.

Throughout the semiotic analysis, we evaluate the time and space intersections according to art, be it temporal or spatial or simply mimicking the other, for example the literature as art of time is space, and so on. It is a mediality always redone and never at rest. Because we could never foresee the transformation and the interpretation that could be given. At Proust there are relief paintings in Time regained. The narrator draws the impressionist touches reality, even when the First World War breaks out. The sky provides an unforgettable poetry to each line: it « ...looked like a huge sea shade of turquoise that withdraws. » (Proust, 1989, pp 65-69.)

The Remembrance itself is built like a cathedral because it is thought to be such. In an intertextual intention Sartre mimes to reproduce the Nausea in seven parts, this being one of the intertextual remarks in relation to Proust, in the existential novel. The Nausea that can be studied as painting or music, enters in an interartistic movement with regard to the Cathedral Remembrance from this point of view.

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