

The author's note: As of 17 June 2022, this book-length file presents the final manuscript of the author's monograph entitled *Figuring the Modern: The Objectified Present in Stéphane Mallarmé and T. S. Eliot* that seeks for publication.

FIGURING THE MODERN:
THE OBJECTIFIED PRESENT
IN STÉPHANE MALLARMÉ AND T. S. ELIOT

by

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Preface

This book is a sequel to my three previous books, *A Flowering Word* (2000), *The Modernist Human* (2008), and *Translation as Oneself* (2014).

Intended as a conclusive study of the fourfold series, this work reconsiders modernist poetry as an epitome of objectification. As a synonym of sense-making, "objectification" is a word for denoting cognitive activities as a whole.

Characterized by the polysemy issuing from the unconventional expression, modernist poetry exemplifies literature, which represents objectification.

Symbolizing modernist artifact with circular maximization, the poetic works written by Stéphane Mallarmé and T. S. Eliot are mainly discussed in this study.

A conclusion of the discussion is that literature is an apparatus for developing the human's cognitive skills in their entirety. The recognition of literature as an effective means of education is not to go back to a medieval collectivism but to re-claim the essence of the humans as communicative thinkers with translatable languages. The mutual essence rooted in DNA has accidentally been realized with the pandemic of the coronavirus that occurred in 2020.

Chapter 1

Poetry as Objectification:

The Verbal Sign in

Re-Creative Communication

1. A modernist theater in imagination

In his essay entitled "Quant au livre," the French symbolist poet Stéphane Mallarmé hints at a method to perfect a poetic creation: by making the most of the basic materials, paper and ink. He states: "l'homme poursuit noir sur blanc" (*Œuvres* 2: 215). For the poet, paper and ink represent "les matériaux naturels" ("Crise de vers," *Œuvres* 2: 210), and the combined vehicles work as the primordial resources for inspiration.

Then, the success of verbal creation, i.e., making poetry, depends on the full activation of interfaces. The verbal signs are, in fact, a nexus for connecting the outer world to the individual brain.

Consequently, the poem's semantic lucidity is supposed to be dissolved, or rather, developed into an image of cosmic expanse, which may simultaneously be taken as ambiguity.

Mallarmé's ambition for creating a complete code, i.e., a divine word, is evident in his following tenet: "le monde est fait pour aboutir à un beau livre" ("Sur l'évolution littéraire," *Œuvres* 2: 702). His ambition brought forth the calligraphic poem entitled "Un coup de Dés jamais n'abolira le Hasard." Taking its own

expression "l'Abîme / blanchi" as its summary, the poem makes a sheet of paper as a cosmic whole, assimilating an ocean with a sky in continuous reflections. The luminous sources are embodied by the sprinkled letters that simulate mirrored stars.

Mallarmé's sense-making in poetry is based on the transmission of information activated by the contact between existent entities, starting from the author to the reader. The two actants, the author and the reader, are exchangeable. Then, the transmission is circular, though expansive. In Mallarmé's words, "Instituer une relation entre les images exacte, et que s'en détache un tiers aspect fusible et clair présenté à la divination" ("Crise de vers," *Œuvres 2*: 210).

Starting with paper and ink, the circular creation is directed to return to the starting point, the paper and ink.

Since the paper and ink represents nature as a whole, Mallarmé implies that poetry is able to acquire the entirety of the world by circularly going back to the paper and ink that is a gate to the world. By forcefully opening the gate with the weight of significations, poetry and the world will be connected.

The dramatic amalgamation is, however, a re-creative deployment of mental images, or "interpretants" in C. S. Peirce's terminology, in the reader's brain. S/he is, though, at least ontologically connected to his/her surrounding world.

According to Peirce,

['sign' represents] anything which determines something

else (its *interpretant*) to refer to an object to which itself refers (its *object*) in the same way, the interpretant becoming in turn a sign, and so on *ad infinitum*. (5.169)

The "interpretant" is delineated by him as follows:¹

Each of these equivalents [i.e., interpretants] is the explication of what there is wrapt up in the primary--they are the surrogates, the interpreters of the original term. They are new bodies, animated by that same soul. I call them the *interpretants* of the term. (Quoted in Savan 19)

Mallarmé's poetry is, in fact, characterized by manifold circularity because of its unsolvable polysemy. Take, for example, the self-reflexive verse "L'espace à soi pareil qu'il s'accroisse ou se nie." The circular poetry is a model of objectified transmission in the balanced combination of contact and current.

Mallarmé's circular image is for appropriating the world annexed to the paper and ink. In the dazzling circularity, the slightness of paper and ink is easily taken as the neighboring world that is inclusively circular itself. His poetry has the effect of assimilating the minimum to the maximum, which entails the maximization of both the author and each individual reader.

Mallarmé wrote the poetic works that aim to appropriate language and art in its entirety, which renders the works as a

polysemous complex. Mallarmé's art is thus epitomized by prose poetry. The title of his collected essays, "Crise de vers," may be viewed as intended by the poet himself to designate his own appropriating verbal art as a whole in deconstruction.

Contrastively, though in the symbolist vein, T. S. Eliot's poetic works intend to keep logical sequence by the simple syntax of "A is/does B," which renders the works melodious in a flowing image of water. A typical expression is seen at the beginning of his major work *The Waste Land*: "April is the cruellest month, breeding / Lilacs out of the dead land, mixing / Memory and desire, stirring / Dull roots with spring rain." Subsequently, the image of water expands into the white sheets of paper that go on to dissolve and disseminate each word's meaning beyond syntactic linearity.

By the terminal combination of black and white, the poems by Mallarmé and by Eliot spatialize their words into a three-dimensional stage on which a world plays.

Their followers formed notable examples of objectifying white sheets of paper, in the center of which the words are vertically placed, simulating a motor pivot: W. C. Williams's poems "This Is Just to Say" (1934) and "The Red Wheelbarrow" (1923), as well as e. e. cummings's piece "l" (1958).

In Williams's "This Is Just to Say," the context/world of the narration is hidden by a blackout curtain that the surrounding blank of paper embodies. The curtain is a white canvas on which each reader is intrigued to draw the speaker's secret garden

brimming with plums.

In "The Red Wheelbarrow," the rainwater as represented by the white sheet of paper dissimulates the cart's load by its dazzling glaze. The hidden load is embodied by the ungraspable subject of the poem's single sentence. The rendition "so much," which is placed at the beginning of the sentence apparently as its subject, can be taken as an adverb that qualifies the neighboring verb. The pivotal verb grammatically ends with the letter "s" in the short and economized poem.

The unseen load may be pictured as an artwork in progress created by the poet himself in view of the *haiku*-like everyday beauty. Once the work is done, the rainwater turns into the white sunlight that blesses the newborn artifact.

In cummings's "1," the blank of sheet around the vertical expression of a falling leaf represents an expansion of the disconnected word "loneliness," a part of ethereal potential.

2. The concept of objectification

Setting up something consciously, or at least subconsciously, by a human act may be termed objectification. Consciousness represents the emergence in the brain of an "interpretant," i.e., a mental/physical response in embodiment, in the theory of C. S. Peirce. From another angle, to be conscious is to be aware of oneself as another, i.e., an object. According to Rocco J. Gennaro (184), "HOT [higher-order thought] theory says that what makes a mental state conscious is that a higher-order thought is directed at that

state.”

Simultaneously, objectification is an embodiment of meanings. As meanings represent a thinker, objectification is one's attempt to seize hold of oneself. To objectify is to see oneself.

The concept of objectification contextualizes the human creation, which is epitomized by artistic expression, in the realm of culture as a whole. In its broad sense of all the human actions by the brain and their results, the term “culture” involves ordinariness such as daily activities.

In physicality, all the components are ontologically connected, and each human being with his/her own self-contained consciousness is set to make distinctions in the connectedness. Without the distinction, one cannot make oneself, that is, one cannot fully live one's own foregrounded life. In the words of T. S. Eliot, “For us, there is only the trying. The rest is not our business” (“East Coker” V).

To make distinction is not to execute severance. The complete execution is impossible in the physicality's fundamental connectedness. To make distinction is to actualize delineation: for instance, to set up the image of oneself by making a local circulation of gathered energy. To set up the concept of oneself is a basic objectification. The self-contained circulative consciousness necessitates objectification as distinction.

To make distinction embodies the mental activities through which one superposes one's mental image, which represents one's judgment and intention to “cut up here,” on the mental image for

representing the object that one intends to divide. Then, the outline made by the superimposition of the mental image as "cutting up" on the mental image for representing the object to be divided corresponds to the apparently dividing line between the two superposed mental images.

According to Peter Stockwell,

The traditional dominant view in western philosophy has regarded reason as a product exclusively of the mind, and the rational mind has been treated as being separate from the material body. Cognitive science calls this distinction into question, arguing, as I have pointed out already, that reason (as well as perception, emotion, belief and intuition) are literally **embodied** – inextricably founded in our bodily interaction and experience with the world. (27)

As an umbrella term, objectification ranges from sensorial perception to the making of artifacts through the recognized birth of each human being, the operator of objectification. A partial concept of everyday presupposes an accumulation of each day to be lived as a significant object.

As a circumscribed, thus apparently dead-end entity within each circular consciousness, the human beings have been continuing to create artifacts to positively accept their own limitedness, which appears insurmountable. They reflect themselves in the art

form as a euphoric and eluding apparatus with objectified outlines. In a differentiating framework, objectification intensifies and thus embellishes limitedness. Through objectification as codification, humanness is materially solidified.

The theory of objectification in this study is based on the concept presented by Marcel Danesi and Paul Perron in their book entitled *Analyzing Cultures*. According to their definition, "Objectification" is a "process by which interconnected meanings are projected into the objects of a culture, thus creating the perception that they form an integrated system" (360).

Then, objectification may be taken as a sense-giving exposure of an object to be communicatively demonstrated. Applying C. S. Peirce's concept, the exposure is a display of "interpretant," a mental/physical response in embodiment. Peirce's "object," which is a result of interpreting process, i.e., a succession of interpretants, may be viewed as a weighing thus cathartic point of a collection of accumulated interpretants. The accumulation corresponds to the objectification as based on the theory of Danesi and Perron.

Moreover, since an object is a mirror of its subject, the exposed objects include the presentation of the object-maker's various responses in communication, so that the maker may verify his/her responses as his/her own divided selves for retrieval and development. Objectification is for the betterment of dialogic communication.

The cognitive operation as objectification represents a

combination of materialness and humanness, or nature and culture, i.e., a cosmic whole. Objectification is for intensifying humanness by attempting to appropriate entirety.

Abstractly, objectification is to make a spherical form for reflection, which is to be combined with another spherical form. The connected forms are typified by C. S. Peirce's "interpretants," i.e., a translation's temporary results, in succession. Making a sphere corresponds to a four-dimensional finishing as resuming. Objectification is a temporary completion, embodying a microcosm for replacing a macrocosm.

As mentally self-contained, a human being recognizes oneself as a peak of objectification in life. The forced objectification in awareness hardens the consciousness of one's own mental self-sufficiency and limitedness. A definition of the human is a coexistence of subject and object, which is demonstrated by dance. Self-awareness makes a human.

In order to complete one's own highest but mortal status, a human being tries to make ageless artifacts in his/her own hands. S/he thus sublimates his/her frustrated ambition for the eternity of oneself. The artifacts include a human life to be lived and molded.

In the present late-capitalist society, the objectified artifact tends to be reductively commercialized. Money also represents an objectification of human ambitions. An overestimated value stirs a reaction for adjustment, which is an educative move in objectification.

The literary work that presents an image of circulation, which is epitomized by Mallarmé's late polysemic poetry, directs the reader to continue to read it, in that the work attracts him/her to itself by its endless puzzles. In general, the literary expression is self-assertive and thus self-reflexive, or circular, as is presented by Roman Jakobson. According to Jakobson, the message called "poetic" is self-assertive ("Linguistics" 25).

The art form, such as poetry and ballet, manifests the human endeavor that attempts to make up the elaborated art form. The created form is an example of objectification which leads the viewer to consider the effortful and thereby sympathizing process of creation. Objectification is not only the result of activities but also continuation, i.e., spatial and temporal.

As a human effort, objectification is distant from the inorganized lump of raw gems, nature's gifts, though the human beings themselves constitute a part of nature, giving meaning to the gems as an instance of objectification.

Mallarmé's 1887 first collected poems have a limited number of copies by the author's handwriting in print. The half-live version for 47 copies makes the reader surmise that objectification embodies the eternalizing of each human life as each self-conscious builder's divided self in a definite form. The poet's autograph pinpoints his creative energy, simulating the metamorphosing trefoils that arouse from the sanctified soil of compiled white sheets. Furthermore, the longitudinal traits of his handwriting evoke the white sail related to a church steeple in the prayer for

a successful verbalization, i.e., an exemplary objectification. As a representative sign, the humans' verbal language pivots objectification as semantic embodiment.

The objectifying sublimation is cognate with bodily reproduction, though with differences of biological levels. The consciously operated sublimation is contrastive to the reproduction in horizontal, i.e., substitutive scale. Objectification is for bridging between the ontological and the cultural.

3. Making art as objectification

From a mortal point of view, the ideal objectification represents a making of spherical form that unites the subject and the object, thus escaping the aggressivity toward the others. Objectification becomes sublimation, symbolized by art form.

In the circular unity for eternalizing oneself, the poetic works by Stéphane Mallarmé and T. S. Eliot represent modernist art, simultaneously encapsulating objectification.

The optional making of artifacts entails that a conscious act, which is executed in succession with any other conscious act, is responsible for its own range of consciousness that the previous conscious act is not responsible for. Each range of consciousness is self-contained and thus distinct and different from other ranges of consciousness. A range of consciousness is arbitrary to each other. Since responsibility corresponds to an intersection of independent entities, it presupposes consciousness for

objectifying distinction.

One's act is, then, to be selected in view of the paradoxically connected two tenets: one that a range of consciousness is not responsible for another range of consciousness, and the other that every range is based on omnipresent life force.

The conscious causer of a result assumes responsibility. On the other hand, if a coincidental share of a mutual terrain entails an expulsion of one part from another, the expelling one is charged with responsibility, while the expelled is not. It is necessary to distinguish being there to consciously cause something from happening to be there, though both appear to be similar and often confounded because both are acts.

For instance, an unskillfully driving contestant bumps into another contestant due to his/her own very unskillfulness, and not because of any demonstrable, i.e., externally objectifiable attraction from the bumped contestant. The unverified attraction stays within imagination.

Existence is different from conscious attraction. The confusion between them entails exploitation, besides the arbitrary imputation of responsibility. If any, a fact of externalization as a visible objectification represents a starting point of responsibility. Externalization leads to making a social interaction.

Then, an offspring is not responsible for an action conducted consciously, i.e., solely, by his/her parent. If the child needs to be charged with the parent's responsibility, all of the entities

that share omnipresent life force must be charged with the responsibility. The hypothesis of everyone's responsibility is a negation of the life force in diversification as an embodiment of oneself. The life force makes a concentric superimposition of varieties of oneness.

Thus, an instance of threatened life reflects back a witness's life in the image of being threatened. The reflection triggers the witness's instinctive response with a possibility to be led to his/her conscious action for rescue that entails responsibility, whether it be a need for atonement or a necessity of considering further action.

The relevant assuming of responsibility enhances a significance of objectification onto the standing of artifact in admirable organization. Objectification includes legislation and education.

The paradoxical and conflictive connection between the self-contained consciousness and the basic life force can be embodied and sublimated by art forms. Art as a special form represents the combination of the subject and the object in order to embody a euphoric and co-existent whole. The intoxicating charm of art forms makes the audience members believe, if illusorily, the actualization of the ideal whole on earth. Art is thus connected to eros.

In the Japanese *kabuki* play, the characters often express themselves by shedding tears: for example, a criminal sumo wrestler who decides to escape, complying with his old mother's request in

the piece named *Hikimado*.

In opera, speeches in music remain exclusive in their charged accumulation. For example, through the enamored hero's stratified verbal confession to the heroine in *La Bohème*, the voiced words are seen as an ignitable transformation of a windy sound in the air.

Contrastively, the tears in the *kabuki* play seem to absorb the humidity that covers the insular land encircled by the ocean.

The form of objectification reflects its context because an objectification and the context are continued in the ontological unity of the world.

Then, objectification is for appropriating violence to make it a material for sublimation, i.e., creating art.

To overcome one's own limitation, the mortal self is driven to objectification, i.e., making an artifact. The artifact represents an eternalized self. The artful expansion embodies the concept of the limitation of oneself as a circumscription on the surface level to be developed as what it is in its linkage with prevailing life force.

Objectification is a respect for oneself, which is a first step to respect others, i.e., the entities related to oneself in life, this biological system in repetitive circulations.

Objectification corresponds to totemism, i.e., a contraction of animism shaped into a single marker such as an idol or a monarch. The pushed form of totemism restricts expansive life force, the base of animism. For instance, in pre-war Japan's imperial

autocracy, the individual and the collective, or life and death, became inseparable and drawn to suicide attack through a purposeful assimilation of the natural/biological with the cultural/social.

Entailing historical vicissitude, objectification stays a spatialization of human life in mortal flow, formed into diverse artifacts.

As a covering concept for designating human acts in mentality, objectification indicates that the combination of object and subject sets up a concentric whole in a four-dimensional development.

4. Literature as objectification

Poetry represents a formalization, i.e., a typified objectification of prose. In Billy Collins' words,

The case for poetry's purpose, if it still needs to be made, becomes clear if we admit the limits of prose. . . .
The job of poetry, we might even say, is to make sure that prose is never allowed to have the last word. . . . (6)

With multifarious polysemy, poetry makes a texture of meanings. Poetry demonstrates the communicativeness of verbal signs, by objectifying meanings.

The most valuable objectification for humans is humanization. In other words, the most important object for human beings is the human being.

The study of literature represents an inquiry for issuing an answer about what is, and embodies, appropriateness for human beings. The experiment is carried out in the form of the researchers' continuous attempts to make justifiable interpretations of the literary texts, an example of which is this study.

A literary text is an intentional assemblage of verbal signs with ambiguity. The polyvalent and thus ungraspable text skillfully drives the reader to decipher its meaning that may be called "an evocative blank," applying Wolfgang Iser's theory (199). According to Iser (192), "Such a blank has many shades: it corresponds to the subject matter to be depicted; it retains the ineradicable space between the subject matter and the register into which it is to be translated; and as the point where what appears to be mutually exclusive intersects, it invites and allows for unforeseeable combinations."

The literary ambiguity may be taken as a gray potential that appears to mingle the suggestive blank of meanings embodied by a sheet of paper with the printed black letters as a dependable signal of hidden meanings. Conversely, the interpreter's flights of imagination stirred by the ambiguity represent an opening rose.

By presenting his/her own interpretation in the form of articles and books, the reader questions the open forum upon the appropriateness of his/her interpretation, so that s/he may approach the largest acceptance and the forum as a whole might make a vision of decency for the entirety of humans.

A literary text as an art form allows multiple interpretations

and indicates to the interpreters that the concept of a human being is a vision of appropriateness. A being becomes human through the interpretation of art forms encapsulated by literature.

The study of literature elucidates what humanness is through the dialogic questioning about the relevance of each trial of interpretation. The evaluation as a subject embodies an object of interpretation, i.e., a mirroring viewpoint.

The dialogue is processed between the text/author and its interpretation/reader, within the interpreter him or herself, and between the interpreter and his or her readers, once the interpretation is opened into the world.

It is only another reader that a reader can ask about his/her own interpretation's appropriateness, even if another reader is his/her divided self. For appropriateness is communal, presupposing difference. The readers are able to share their own same task of reading as both interpreting and writing. In the same boat, their motto should be "Publish or perish."

The concept of cognitive poetics presupposes the basic move that underlies each interpreter's subjective response to the same textual sign. The move is, in fact, essentially or objectively the same as life force, though the moving direction is different from each other.

The move embodies the force that actualizes the cognitive triangle in C. S. Peirce's concept: the sign, interpretant, and object in a reproductive connection.

The "interpretant" corresponds to each observer's cognitive

response, whether it be semantically sharable or idiosyncratic. Each response is, however, ontologically connected. Then, objectification is another name for translation, highlighting the translator's motives with the morpheme "object." Though comprehensive, the term "objectification" underscores the power for creation.

To put it differently, the shared primary move for cognition is molded into various individual responses, passing the secondary but common organization for setting up frameworks such as categorization and periodization. In the words of Stockwell (29),

It seems that our cognitive system for categorisation is not like an 'in or out' filing cabinet, but an arrangement of elements in a **radial** structure or network with **central** good examples, **secondary** poorer examples, and **peripheral** examples. The boundaries of the category are fuzzy rather than fixed.

Then, the cognitive poetics has a task to demonstrate a remarkable case of communication between the text and the interpreter as an enlightening, i.e., decent, example of life force that promotes human mental activities, or culture. The example must be established without being interrupted to become an object of the verification for the application of the example.

The cognitive poetics is to present a cultural response, or interpretation, that may be able to fruitfully advance culture.

The poetics is for living a life in a better way, entailing all in truth, goodness, and beauty. The scientific truthfulness intricately exists in the poetics. In the combined edition of the *Oxford Dictionary of English* (2nd ed.) and the *Oxford Sentence Dictionary* (2008 ed.), the following statement is suggestively printed ("humanity"): "Within the *humanities*, literature is the domain in which beauty is allied to truth."

Literature epitomizes objectification as codification, i.e., the interrelation between signs, combining content with form, or truth and beauty. Codification is another name for dialogue in the sense of the transmission of information. The transmission is needed by the brain that is not directly attached to the outer world as the source of information.

Threading chosen connectors in difference, the transmission is based on appropriateness. Situated in the realm of goodness, to be appropriate is to be evenly agreed. In other words, a transmission embodies goodness, by conveying its content as a combination of truth and beauty.

For an observer, the distance between him/herself and the observed object causes a sense of good or bad. Quality is another name of connector. As an indicator, quality embodies an interpretant that emerges and thus connects a reacted interpretant to its reacting interpretants. The concept of quality arises from a body in more or less pain: pain as a reacting motion in life force.

From another angle, quality is a powered point of connection between subject and object. And the point is studied by the

humanities.

From the point, a re-created world emerges. The point is for the reproduction of the subject, which is qualified as good.

Thus, a communication for dissipating distance represents goodness. Transmission is a reproduction of both the transmitted object and the observing subject: the object cannot escape from being modified by being moved and, in the subject's stimulated brain, interpretants become produced.

To put it differently, transmission is an alignment of agreed and thus good points between the transmitter and the receiver. The transmission's connecting point shared by the transmitter and the receiver evokes in a witness's mind the indicator of quality as a connector that induces comparison and estimation. All of the mental images termed as "indicator," "quality," "connector," "comparison," and "estimation" are a speedy relay of successively produced "interpretants" that feels like a simultaneous evocation. The images are cognate, moving interactively. The interaction makes a difference of direction perceived as a distinction between object and subject.

In the seeming simultaneity of images, the primary concept of good is immediately and directly connected to the mental image (or, "sign" in Peirce's concept) that represents the phenomenon of transmission. The phenomenon makes the observer take it to be good, by causing a forcible image of good within the observer's brain. Transmission is a movement in gathered energy.

Simultaneously, the concept of good is predominant. It is

sought for as a communal connector. Then, the adjective "good" is punningly synonymous with the imperative "go on."

Moreover, the object taken, viz. accepted by a perceptive subject means good. Acceptance is led to thinking and thus living. Truth and beauty represent a subsequent qualification. Then, existence is primarily good because existence as an ontological basis is a conceptualized, i.e., accepted and assimilatively internalized object. The value of goodness is closely adhered to existence. Thus, to live is good.

As mental images, both "sign" and "interpretant" in the Peircean theory represent an internalized combination of object/otherness and subject/oneself. Then, interpreting/thinking is an internal communication as a form of transmission.

Though cognate, a "sign" is a part of mentality circumscribed by a stimulation from outside, whereas an "interpretant" is a reversed response to the stimulation, which subsequently scoops up the partial mentality to become a self-contained body as a secondary sign. The "interpretant" emerges in a circular movement of mentality. To catch up a sign by an interpretant makes a conscious state.

From another angle, transmission is a phenomenon that brings forth a concept of good or bad, i.e., a base of quality. The phenomenon takes shape as the neurons connected by synapses in the human brain. The cerebral form is externalized as the branched organs of generation.

Mallarmé's late poetry makes the most of the concomitant goodness of transmission to set up a consummate sign. Intrigued by a mystery of meanings, the reader is led to continue to read the poet's dreamful text, provided with the feeling of doing good, i.e., a communication with the skillful author, that contributes to the continuation of reading. Conclusively, with triadic plenitude in truth, goodness, and beauty, his poetry gives an image of cosmic whole, by appropriating the reader's spherical brain bemused in an explosive semantic illusion. Then, the world ("le monde") caught by the reader becomes a bliss of entangled meanings ("un beau livre"). The adjective "beau" puns on "bon," meaning good.

From another angle, the reader's bliss is caused by the exhausting intensification of consciousness, i.e., a peak of the cognition as a whole. Represented by Mallarmé's poetry, the modernist artifact makes sense by the reader's hyperconsciousness.

Collaterally, concomitance is a form of transmission. Interpretation as translation is a transmission in the brain, which embodies a reproductive succession of interpretants. A unifying movement diversified in all directions involves the interior and the exterior in this sphere.

The literary text has been a primordial object of the humanities, as the text is the embodiment that requires both semiotic decipherment for truth and aesthetic evaluation for beauty, i.e., the interchangeable two kinds of cognition, logicizing and appreciation. Entailing both objectivity and

subjectivity, the literary text is an illustration of the human brain.

It should be clarified that, in a broad sense, the term "cognition" means perception, emotion, and appreciation, as well as imagination and thought, as they are all mental operations connected to the cognition in a proper sense. The term "thought" is synonymous with "idea," "impression," "perception," "understanding," and "feeling," according to the *Oxford Thesaurus of English* (2nd ed.). Perception and emotion represent a less conscious activation of the cognition in a narrowed sense.

The cognateness of the affective and intellectual modes of cognition is suggested by Stockwell as follows, referring to Keith Oatley's monograph entitled *Best Laid Schemes: The Psychology of Emotions*: "Oatley (1992: 412) regards the cognitive psychological model of emotions as a system that occupies the whole of consciousness . . . Seeing the mind not as a computer but as an integrated network, or as a sponge, or as a shifting ocean, are all conceptual metaphors which can suggest new ideas" (173).

In parallel, cognition may be classified into three categories, following the nature of its objects: (1) a logical/syntagmatic understanding of the intrinsic system of the concerned examinee, (2) an associative/paradigmatic understanding of the context surrounding the examinee, and (3) their combination.

Concomitantly, the "interpretant" as a label composed by Peirce is applicable to all the products of all mental activities from an image through a thought and a belief to an action.

Then, the intensity of consciousness grows in concurrence with the quantity of interpretants. In the social domain, responsibility arises with an occurrence of external interpretants, i.e., various sorts of actions.

The combined nature of the literary text is indicated by Mallarmé as follows: "Quoi, ce que je dis est vrai -- ce n'est pas seulement musique --- etc." ("Notes pour un Tombeau d'Anatole," *Œuvres* 1: 543). In the words of Pie Corbett (xvi), "we can savour the experience of the meaning mingling with the music of well-crafted language."

The reading of a literary text involves both perception and reasoning, i.e., the cognition in a narrow sense. To put it differently, the reading comprises the logical and the emotional, the objective and the subjective, and analysis and appreciation. The literary text thus serves to develop the mental capacity as a whole.

The bipolarized totality comes from the fact that the literary text represents an artwork consisting of verbal signs. Each of the signs is itself dual in form and meaning, or white and black. The text is a sort of art made of twisted, sometimes ungrammatical expressions. Furthermore, made of verbal signs primarily for communication, i.e., conveying sense, the expressions first and foremost drive the reader to decipher their meanings hidden under the unusual and thus opaque forms. The literary expression embodies a simultaneous collaboration of the artistic and logical functions. The attractive duality has been qualified as "sweetness," i.e.,

“that rich conflation of the aesthetic, sensory, affective, and cognitive known as *sweetness* (in Latin, *suavitas*),” according to Sarah McNamer (1438). Applying T. S. Eliot’s poetic expression, the “sweetness” may be paraphrased as “intellectual pleasures of the senses” (“Choruses from ‘The Rock’” IX).

Moreover, the esoteric form of the literary text challenges the puzzled reader all the more to decipher its meanings. The text’s effect for developing cognitive capacity is illegitimately underestimated in the excessive laudation of pure sciences in view of perfect, or unreal thus subjective, objectivity.

With an opaque form which hinders the reader from instantly catching its semantic content, the literary text at first leads him/her to think over the sense of each word, i.e., its minimal element with a self-contained unity of meaning and form. Subsequently, s/he tries to hold the combined meanings of the precedent word and the following word, directed by the syntactical linearity that visibly threads the aligned words.

Then, with a clearer perspective, the reader goes on to grasp the total meaning of the text through the recognition of phrases, sentences, and paragraphs to the implications of the surrounding context, reading both syntactically and paradigmatically in the two-dimensional expansion of the text with the potential to be translated in a three-dimensional way. According to Andrew Goldstone, a reading may be diversified, taking the forms such as “surface, close, symptomatic, reparative, etc.” (638).

The reading of texts in this book is to concretize the

above-mentioned course from each word to the whole text involving its context.

The tracing of the textual sentence pushes the reader to consider its context, or the surrounding whole world, because the sentence has a potentiality of expansion from two axes, i.e., syntagm and paradigm. The literary text is a device for the total development of human intellect, which led to the foundation of literary studies in a long history.

The literary text, which is represented by poetry, makes the reader think over its meaning, by trying to nullify its meaning by the twisting of its expression.

A definition of art may be as follows: a text with seemingly nullified, or absent meanings, though the absence is simultaneously the plenitude as "an evocative blank" in Iser's terminology. The semantic nullification represents the regard for both a set of perception/emotion/appreciation and its contrastive set of attention/reasoning/analysis. Apparently without meanings, an art form recognized as a sign pushes the reader to consider, or stir and produce its meanings in his/her brain.

It may thus be stated that the literary text rendered in verbal signs is intended, and has actually been, as a primary apparatus for education in view of fostering human existence as a whole to set up a culture, epitomized by the Scriptures. In the literary "sweetness," the artistic cultivates the cognitive in its entirety.

It should be noted that the simplification of pure sciences

lets the thinker recognize the totality of the effect of reading a literary text and the wholeness of the humanities as an inclusive study.

In reading a literary text, the reader needs to decipher its meaning before fully grasping the text's formal structure that is recognizable as beauty. This cultural process from intellect to perception means that the reader's logicization leads him/her to the sensitive response to the text's system appreciated as beauty. Even the highly formalized poetry cannot do without the second process from intellect back to perception after the first attracting of the perceptible reader for it to be fully appreciated. The literary text is different from the other art forms such as colorful paintings and sonorous melodies that perceptively attract the receivers and do not demand their reasoned analysis.

The literary text comprises the two ways of symbolization, i.e., digital and analogue. In the linguistic terms, digital is metonymic/logical, analogue metaphoric/speculative. It is an inexhaustible supply of popping-up questions for the reader to forge instant answers to.

A literary text is an overlay of signs. Full of information, it stimulates the reader to think and imagine.

The examination of various interpretations with subjectivity contributes to the clarification of how and what is the underlying basic life force with objectivity. The established example of each interpretation simulates each human being embodied in a continuous life line.

As a concentric enlargement of poetics, the humanities as a whole embodies a dialogic science that brings forth multiple answers, each with contextual truthfulness. Concomitantly, a form of decency for humans is an activated dialogue in continuous expansion because of the protected inwardness of each secluded brain. In the same vein, Peirce takes the truth as a communal consensus.²

The literary text forms a semiotic and thus cognitive communication between its author and its reader, thereby becoming a significant object of the humanities. Literature as a meaningful text has continuously been brought forth and activated by the dialogic tradition of the humanities itself. The cognitive synchronization is suggested by the above-quoted *ODE* and *OSD* illustrative sentence that indicates the coexistence of truth, beauty, and goodness charged by every language, especially the human's verbal signs, i.e., the language of languages.

For the humanities, truthfulness exists not in nature, but in the human brain with variable values and concepts. The brain's speculative allowance constitutes a qualitative research, in which the object of research is examined as to how it is meaningful, or how it makes the researcher think. More the stirred thought, the stronger the character of the object. Then, the character is estimated as having immense quality.

Quality is quantity in potential. As a shifted gateway, quality represents a reflection of appropriateness, though the reflection is modifiable with each brain, so a consensus may be pursued if

circumstances require.

The collective search for consensus strengthens each participant's ability for speculation, thereby simultaneously elaborating cultural interactions. Embodying mental activities, culture is a form of appropriateness. By another definition, culture represents an inquiry about what appropriateness is. The object of the humanities is, in fact, culture.

Furthermore, a literary text is an unparalleled source for promoting the multidirectional inquiry about what appropriateness is because of its heightened reflectiveness of the world in its entirety by way of verbal signs as surrogates of cerebral activities. Basically, a reader of literary polysemy is challenged to solve the paradox of the semantic diversity apparently unified in a textual body.

Essentially, the tentacular brain in cognateness by DNA is to communicate with each other for further truthfulness through dialogue. Following Roman Jakobson's concept, the brain corresponds to an archetypal word which epitomizes poetry ("What Is Poetry" 750).

Each brain as a synthetic whole for producing each entirety of judgment needs another perspective from another brain in cognateness with the possibility of gauging the judgment.

The judgment is an end of reading. The brain is a reader of information from otherness. One of the objectives of literary study is to reconsider reading through the manifold practice of reading, this basic function of each brain. The ambiguity of literary texts

leads the reader to explore the boundaries of meanings of each word.

From another angle, literary texts indicate that the acceptability of reading is recognized as long as the reading refers to the semantic limit of the text as an object to be read.

As an instance of self-contained mental activities, reading has no required internal stops except the reader's own check that depends on the communal convention, whether it be the reading of the examinations' questions, that of the article of pure science, or the French symbolists' esoteric poems. As an objectification, reading thus needs the external other's estimation. And each instance of reading is not to be prevented halfway before that estimation.

Each instance of reading simulates a tip of a massed iceberg in need of communication for mutual understanding. A tip corresponds to each instance of consciousness, the iceberg the shared life force.

From another angle, the meaning of a sign is the sign reader's interpretation, or "interpretant" as self-containment in the Peircean concept. Saussure's signified represents a concomitant concentration of attention from comprehensive mentality.

The acceptable interpretation needs to be based on various conventions including the denotative indication by dictionaries. A sign's meaning is not fixed, requiring time to be posited. Meaning is reading. Then, the prevention of the process of making meaning, i.e., the violation of reading, denies culture, appropriateness, communication, and humanness. Violence is suicide. To be human is

to have a sign system for communication, i.e., an exchange of concepts with meanings. Collaterally, each of the literary texts represents each brain as a cognitive system.

In Wayne C. Booth's words,

The author creates . . . an image of himself and another image of his reader; he makes his reader, as he makes his second self, and the most successful reading is one in which the created selves, author and reader, can find complete agreement. (quoted in Rabinowitz 88)

According to W. K. Jr. Wimsatt and Monroe C. Beardsley,

What is said about the poem is subject to the same scrutiny as any statement in linguistics or in the general science of psychology. (quoted in Rabinowitz 89)

Literary research asserts itself by re-creating the literary text in its skeletal form of black and white. Through the imaginative re-creation, the research clarifies the potential of the text in the duality of "sweetness." As part of humanities, the research constructs culture with its art of analyzing, estimating, appreciating, and re-creating the text. The art requires multifarious applicability, entailing both objectiveness and subjectiveness. The research is a tentative of objectifying the text.

Characterized by ambiguity, a literary text exists to ask the reader the question what its expression means. The expanding ambiguity is caused by the semantic diversity packed in a textual body. It may be stated that the text constitutes itself only with the question about what each word in the text signifies. The literary text is itself a question, existing as an innate object of inquiry. Then, an instance of literary research is established solely by a reading of the text. In general, research is to find an answer to a question. How to transmit the research as an instance of reading is another matter to actualize another form of appropriateness, including efficient communication and incidental remuneration. A literary study is a vital training in mentality.

Appropriateness also resides in the reading of a literary text, by following the text's demand to be read. Then, the reading of a literary text, i.e., the literary research, means to pursue decency.

Since reading is a basic mental activity, an ultimate meaning of the literary text to be read is simple and fundamental: "Live your own life." The text's key message to be found is that, as a communication within oneself, to live is appropriate and good. To live is to read. Oneself is a subject that embraces an object as otherness.

The study of the humanities is, in fact, primary and vital. It is for probing possibility, whereas sciences concern actuality.

As a literary text is a mirror of the world in complexity, the contextualizing concept of objectification should be effective

for the comprehension of the text in ambiguity. Conversely, the concept serves for the comprehension of the world, in reading the text as a mirror, based on the umbrella concept of objectification. Fundamentally, language represents an expression of the collective view of human beings. In short, language is a world view.

A literary text is both a beginning and an end, simulating a human being. Then, the reading of the mirroring text motivates and thus saves the mortal reader, by rooting him/her in the world.

Represented by the ambiguity that connects the logical with the artful, a literary text semantically and formally expands itself in the decoding by the reader directed to take the world as a whole into consideration.

Initially, a form is a direction. And, as a movement, a meaning represents a spherical form.

5. An overview of the following chapters

In the succeeding second chapter of this book as an instance of objectified reading, the fragmented poem written by Stéphane Mallarmé, which is called *Igitur*, is discussed as a paradoxically complete artifact. The poem *Igitur* was not printed during the author's lifetime, remaining in its handwritten form.

The subsequent third chapter is an attempt to figure out T. S. Eliot's poetry as a whole, following the intention of the author himself in search of complete unity. The ideal unison is summarized at the end of his late poem *Four Quartets*: "And the fire and the rose are one."

Eliot brings into his poetry an expansion of the world as a whole, by unfolding various images of water. From within the poetry's centered everydayness, tea and coffee play a key role to establish a euphoric cosmos involving both art and life.

In the fourth comprehensive chapter, Mallarmé's essay on ballet is considered as a journalistic issue of prose poetry. In the emblematic essay on the performing art, the poet suggests that poetry and ballet share an essential commonality, i.e., the making of circular totality, which is to become a book. The poet ambitiously states in an alexandrine: "le monde est fait pour aboutir à un beau livre." Both poetry and ballet thus represent a world each ("le monde") as a book ("livre"), i.e., a message/sign. Also, both artifacts are fundamental: poetry as a typical rendition of literature and ballet as a basis of the Occidental dance.

The holistic essay synthesized in article form drives the reader to seize its unified meaning supposed to be disseminated in the charged text. The total meaning is presumed to be concretized from the interpretation of each textual element such as a word, a phrase, and a paragraph.

From another angle, in his overall article entitled "Ballets," Mallarmé indicates the essence of both ballet and poetry as a meaningful artwork for making the most of being human. Because of his indirect writing, the essence is objectified and needs to be extricated in light of the actuality of poetry and ballet, which renders his writing all the more inclusive.

As an apex of modernist literature, the letters of the Japanese

conscripted students written during the World War II will be reviewed in parallel with Mallarmé's *Igitur* in the second chapter. Both of the texts were originally handwritten, and posthumously published.

In the skillful authenticity that reflects university-level education, the students' language delineates the era, which was incapable of mutualizing a self and a group, or life and art.

With the heightened self-consciousness under modernization, the conscripted students intensely transmitted how they bore their self-sacrifice including the suicide attack in a torpedo or an airplane, which was imposed by institutionalized violence. To be modern and modernist means that oneself is struggling to live now with ideas and actions.

All the works discussed in this study embody the extremity of art: a completion in fragmentation (*Igitur*), the lucidity dissipating violence (the war-time letters), a euphoric ordinariness (the elemental poetry), and the superimposition of concentric totality (poetry and ballet). The artifacts follow the task of objectification in a sublimated potential of conflict in the modernist vein.

Represented by Mallarmé's late sonnets, the modernist poems make the most of the verbal sign's duality in form and meaning, which develops both sense and thought, for realizing an inexhaustible signification in the image of an eternal speaker. The poems embody an apparatus to save a mortal self, whether it be an author or a reader.

Notes

1 For Peirce's own words without David Savan's explication in square brackets, see Peirce, *Writings* 465.

2 Quoting Peirce's terms, Jørgen Dines Johansen indicates that Peirce takes truth as the "opinion which is fated to be ultimately agreed to by all who investigate" (195).

Chapter 2

Fragment as Completion:

Igitur in a Plot for the Sublime**(1) The respect by the readers**

Though fragmented and apparently unaccomplished, Stéphane Mallarmé's poetic work *Igitur* has retained many readers' attention as an informative artifact.

A. R. Chisholm qualifies *Igitur* as a "prose-poem" for "a negative absolute" (79). Guy Delfel takes the work as a "conte métaphysique" (80). Wallace Fowlie regards it as containing "the poet's most profound metaphysical statement," referring to the admiring reception inaugurated by its posthumous publication in 1925 (105).

The work *Igitur* is, in fact, marked by its capturing metaphors such as "[l'ombre] laissée à elle-même" ("[the darkness] left to itself") and "la pure lumière" ("the pure light"), which is compared to "un velours véritable" ("a true velour"). The former phrase expands a fear of darkness into a philosophical generality, and the latter heightens the power of light by the overlapping cognateness in velour. The altered actuality is swept by the expression "parmi l'indicible multiplicité des mondes" ("among the indescribable multiplicity of the worlds").

Furthermore, the climactic scene of the hero in his mirrored

purification evokes Jacques Lacan's first stage of self-cognition, along with the author Mallarmé's fatal artist *Hérodiade*, as is indicated by Delfel (80). The work *Igitur* embodies a conceptual craft.

According to Bertrand Marchal ("Note" 1351), the work was probably written in 1869–1870. Verging on the age of thirty, the poet was at the threshold of his late stage of creation represented by a series of abstract sonnets in polyvalence.

The fragmentedness of the work *Igitur* comes from the separateness of its original form as a handwritten and unbound manuscript. The end point of sheets occasionally omits words and periods. Also, each fragmental passage postpones a dramatic closure for dissipating human conflict, just circumscribing a context for the closure.

Representing a posthumous editor, Marchal states that "Le classement des feuillets fait également difficulté. Il est malaisé, en effet, de se faire une idée précise de l'ordre originel, le manuscrit ayant été tardivement relié d'après l'ordre recomposé par le Dr Bonniot" ("Note" 1351–52). Bonniot is the poet's son-in-law. Serge Meitinger also refers to the varied possibility of arranging the originally fragmental sheets for the work *Igitur*, by saying that "Mallarmé n'achèvera pas *Igitur*, pas plus qu'il n'achèvera *Hérodiade*, et les divers extraits qui nous restent, parfois très indépendants les uns des autres, ne s'ordonnent pas d'une façon évidente et incontestable" (47).

The readers' positive responses have presumably risen from

the apparently incomplete work's virtual energy for semantic synthesis in diverse directions: the basic iteration of fragments, the layered images of oneness within the text itself, the implied author's depth of life to be assimilated with that of the readers, and the infiltration of the world into the fragmented text through its gaps.

Theoretically and practically, the concentric superimposition of oneness concentrates the reader's attention on a fixed point at which any movement of the conscious mentality halts after a circular deadlock. Moreover, concentricity is topologically equal to the horizontal alignment of fragments such as the text *Igitur*.

In short, the text superimposes circular pictures, in the concentric center of which the hero *Igitur* is placed.

The overlapped circles around a fixed self are meaningful, designating the existential turbulence that connects an individual with his/her biological legacy, or "sa race" in the text *Igitur's* own expression. In addition, the text states that "les choses ambiantes lui semblent provenir de lui-même, ses facultés, etc."

The turbulence is ungraspable for the individual, similar to the labyrinthine text *Igitur* itself in animation and personification.

In other words, the author/hero designated as "je" and "Igitur" is linked to his surrounding world in personification, which is expanded from his salon to the night as a motherly cradle, "la Nuit," through his house and his garden including tombs.

The text as a whole is, in fact, subsumed by the voice and the body of a human character named *Igitur*, as the text is entitled *Igitur*.

The word "race" leads to "racine," meaning roots. The hero *Igitur* connected to his surroundings evokes a vegetal expansion dissipating individuality. With lengthened life but without identity, the hero is between animal and vegetal like an orchid, as rhetorically indicated by the expression "Atlas, herbiers et rituels" in one of his late poems entitled "Prose."

As a suite of prose in continuous truncation, the work *Igitur* represents an example of prose poetry, as is indicated by Chisholm. The fragmented piece was supposedly created to consolidate the newly established literary genre by Baudelaire with his collection of poems in prose entitled *Le Spleen de Paris*. The publication of his first poems in prose dates back to the 1850s.

Supposedly by the author's intention, the text *Igitur's* signifying force bursts from its structure in fragmentation. The recurrent gaps between the passages renew and exhaust the readers' expectations, so that they may take each fragment as undifferentiated, or identical.

Simultaneously, the apparently incomplete text faces the danger of deletion by either the author or the reader, which challenges the latter's attention all the more, making the text an observable body. The work awaits its own objectification.

Then, the reading of the work *Igitur* is to be focused on the meaning of its incompleteness. In other words, the text of *Igitur*

is its apparently unaccomplished physicality in potential, involving inked letters, white sheets of paper, and fragmentation.

The author Mallarmé's original manuscript, which has been kept by the Parisian library, La Bibliothèque littéraire Jacques Doucet, since 1974 (Delègue 117), may be classified as a subtext, especially because the author did not publish it during his lifetime. Furthermore, he expressed his intention of destroying it in his testament written to his wife and his daughter just before his death on 8 September 1898 (*Œuvres* 1: 821). In a photographic form, however, the manuscript is currently accessible on the Internet, offered by the Library Doucet.

The 1998 Pléiade version laboriously transcribed by Bertrand Marchal, on which this chapter's interpretation of the work *Igitur* is substantially based, may also be viewed as a subtext.

An instance of comparing the Mallarmé manuscript with the Marchal transcription, which the interpreter of this chapter enacted mainly from 3 to 6 April 2018 at the Library Doucet,¹ would reveal the correctness of the transcription, along with the difference of the order of the manuscript's fragments in the two subtexts, i.e., the Mallarmé original posthumously bound in leather and the 1998 Pléiade/Marchal version.

The pair of the closest subtexts embody a direct subdivision of the potential work *Igitur*, thus offering a key to the meaning of *Igitur's* apparent incompleteness.

For the clarification of *Igitur* as a whole, the subtexts are inevitable, as well as the readers' re-creative imagination. The

fate of the unpublished work is a dialogic dissemination, i.e., another form of publication.

The publication of the abridged *Igitur* in 1925 ensued from the substantial editing by Bonniot, the poet's son-in-law, with the editor's remarks such as "[ARGUMENT]" and "[SCOLIES]." The Bonniot version is, however, a taster for alluring the reader to the labyrinthian collection of posthumous manuscripts.

Challenged by the systematic evocation of *Igitur* in a suggestion by Marchal's edition, an essay of unrolling the text's methodological synthesis based on the fragmental revival follows for the next discussion of this chapter.

The overlapped textual loops may be viewed as a drive for the readers' inexhaustible supply of his/her responsive interpretations, of which this chapter's attempt is an instance. Marchal ascribes the interminability of interpretation to the unfathomable obscurity of the unaccomplished work *Igitur* (*Lecture* 261). The obscurity is qualified as "redoutable" by Yves Delègue (55).

The elucidation of the work's attempted unification for its overall structure also sheds light on the difference between completion and incompleteness, or actuality and virtuality, since unification is an instance of completion.

From another angle, the *Igitur* text circulates around the question why the redundancy of unification stays in incompleteness. Conventionally, what lacks in the text is a drama among humans such as argument, fight, and marriage. The hero in the center is without

any human counterpart to recognize his own identity from within the conflict with the counterpart. Since one's own identity is an object of the awareness of one's own, the recognition of the identity requires otherness.

Mallarmé's despair over art as just mimesis is seen in the fact that the work *Igitur*'s climactic scene did not lead to a finalization of the work: i.e., the scene of the hero's recognition of himself by his own mirror image. At least apparently, nonetheless, the work has left vast potential to become an organized artifact.

A tentative answer is that the poet Mallarmé intended to attain the maximum of the signifying force of language within human cognition, rather than the man power itself, by exploiting the newly established genre of prose poetry as an icon of individuality.

Subsequently, the *Igitur* text may be viewed as an effort to map out the whole world as a sphere in order to make both the text and its speaker *Igitur* perfect. Then, the unachievable leveling of sphericity by handwriting should render the work *Igitur* definitively incomplete.

What is obvious is that the *Igitur* text's stratified unity makes the word "spirale" as its convergence, as the word designates the gathered circles. The keyword designates the shape of the hero/speaker's developing personality: "le bruit du progrès de mon personnage qui maintenant le continue dans la spirale." Furthermore, the shape is assumed by the covering night in

personification: "Me voici arrivée après la longue spirale."

The iteration of circular movement means the strength of the hub of the movement. In other words, the continuous movement desperately seeks for the hub to be eliminated, or at least, ceased, because the elimination causes suicide. The circular movement is part of the hub. In Mallarmé's *Igitur*, the hero is obsessed with suicide: "il faut que je meure, et comme cette fiole contient le néant. . . ." The *Igitur* text makes the reader search for the hub to be identified; s/he is driven to ask what and why the hub is. It is a seed of both the text and its interpretation.

The elucidation of the circular redundancy also directs the reader to reconsider the avant-gardist attempt at individualizing conventional poetry, which resulted in the creation of a modernist genre of prose poetry.

According to the initiator Baudelaire, the new form of poetry is to express personal feelings and thoughts: "une prose poétique, musicale sans rythme et sans rime, assez souple et assez heurtée pour s'adapter aux mouvements lyriques de l'âme, aux ondulations de la rêverie, aux soubresauts de la conscience" (275-76).

The aspiration for synthesis means the solidification of individuality and the eternization of oneself.

(2) The text's multifarious imagery for unity

1. A triadic synthesis in conflict: the paint by red, black, and white

In *Igitur*, the work's main theme, the conflict of life and death, is represented by the text's surface structure as an apparent incompleteness in fragmentation. Subsequently, the color contrast of red and black engages the reader with its nostalgic appeal, giving the text an image of prototypical achievement. The color red represents fire, whereas black stands for earth.

The archetypal color contrast is provided by the snuffing of a candle by the ancestral ghosts that appear at the beginning of the notes placed first in both the 1998 Pléiade version and the Mallarmé manuscript: "Quand les souffles de ses ancêtres veulent souffler la bougie." The inaugural phrase is imposing with its repeated morpheme "souffle."

The contrast of life and death is theatrically reinforced by the candle's flame and the surrounding darkness. As the phrase "son souffle qui contenait le hasard" suggests, the limitation of life is a motif for the textual fragmentation.

Echoing the Shakespearean tragedies such as *Macbeth* and *Othello*, the performative work *Igitur* self-reflexively declares its theatricality as follows, simulating a stage direction: "Ce conte s'adresse à l'Intelligence du lecteur qui met les choses en scène, elle-même."

The eponymous hero *Igitur* ostensibly proceeds to throw dice and sleep in a tomb, or a bed in ashes. The repeated movement of dice gives the fragmented text an image of continuous sway for evolution. Moreover, the expression "Scène de Th." is seen.

The purported conte *Igitur*'s storyline is obscure in the text's

abstractness and fragmentation. It is, nonetheless, intended to be performed on the stage.

The suggested story is deployed in the hero Igitur's daydream in which he seeks to regain his identity, directed by his unconscious information as a heritage from his ancestors. According to the text, "Car tel est son mal: l'absence de moi, selon lui."

In Marchal's terms, the hero's search of himself is his own reconcentration, which the critic takes as the conte's theme: "cette volonté de reconcentration du moi qui fait le sujet du conte" ("Notice" 1349). According to Fowlie, "Self-knowledge is a liberation" (109). The circular text *Igitur* evokes, in fact, the metempsychosis of the hero and his leading of the eternal cycle, given a higher perception, in a Buddhist way.

The hero is inspired by his haunted house where the animated pieces of furniture transfigure themselves into a cemetery. Nonetheless, the animation is just part of his dream, as is suggested by his figurative question: "Mais ne sont-ils pas le mirage l'un de l'autre, à travers ma réflexion." The text's reinforced fictiveness is indicated by the direct expressions such as "par l'hallucination" and "mon rêve."

It is also suggested that the hero's self-restoration in his daydream is to be accomplished as his peaceful sleep in darkness, i.e., both a return to his motherly womb and a retirement into a tomb: "maintenant qu'elle l'avait réduit à l'état de ténèbres." The covering darkness is qualified as pure, supposedly as a

refinery: "les ténèbres pures, dans lesquelles je dois rentrer quittant le costume de mes nuits, pour devenir l'Ombre pure antérieure -- deux ouvertures de songe."

The text implies its storyline as a whole by a single sentence in a fragment entitled "Le Minuit": "J'étais l'heure qui doit me rendre pur." The word "l'heure (the hour)" suggests the mortal hero's passing time in the continuous life line that threads individuals.

A longer suggestion is: "L'heure a sonné pour moi de partir, la pureté de la glace s'établira, sans ce personnage, vision de moi -- mais il emportera la lumière! -- la nuit!"

One of the two climactic actions is for him to sleep in a tomb, or a bed of ashes, probably in search of more inspiration. Another is for a mirror to reflect the hero, as is depicted by the following definitive terms: "jusqu'à ce qu'il se détachât, permanent, de la glace absolument pure, comme pris dans son froid."

The redemptive acme is repeatedly traced: "je me suis reconnue: non l'hôte monstrueux de moi-même, mais moi" and "Je suis ma perfection, mon propre sépulcre, où, maintenant mon ombre accomplie, je suis éternelle."

The narcissistic reflection solidifies itself, repeated on shiny walls: "se présente également dans l'une et dans l'autre face des parois luisantes et séculaires."

Though in a mirror reflection, the appearance of a human character follows the expectancies of the readers vis-à-vis the hero's solitary drama. If as a substitute, the pairing adumbrates

a happy marriage.

The image of oneself in a mirror depicts the result of a purification of oneself by frozen water as a mirror: "il s'est refait (revu), voyant la glace horriblement nulle." The hero is relieved, if not saved, by observing his own revived image to be identified with himself: "quand il croit être redevenu lui, il fixe de son âme l'horloge."

As is suggested by the above quote, temporal shift is a catalyst of the hero's restoration: "elle [l'heure] recrée mon être et me redonne la sensation de ce que je dois faire." Time is both inside and outside the hero, embodying infinite limitation ("une limite infinie"). In *Igitur*, time is spatialized into the atmospheric changes that involve day and night, a biological continuation threading the hero and his ancestors, and the conte's syntactic line. Time becomes spiral in self-reflection: "les cercles vibratoires."

As a narrative circle around the frustrated hero/speaker, the text *Igitur* depicts itself in a struggle to make him a star at the top of a fir Christmas tree at midnight.

The four-dimensional identification of time with space involves both sound waves and aural perceptions, thus commingling the animate and the inanimate: "dont le bruit total à jamais tomba dans le passé" and "L'heure n'a pas disparu par un miroir, ne s'est pas enfouie en tentures, évoquant un ameublement par sa vacante sonorité."

Moreover, subject and object are assimilated in air because

the nightly expansion of darkness is personified with cognition: "elle était la Nuit pure, et elle entendit son propre cœur qui battit." The fusion also involves present and past: "retombe maintenant en une seule fois lourdement dans le passé." Being open is equal to being closed: "panneaux à la fois ouverts et fermés." In the overall assimilation, i.e., "une aussi magnifique concordance" in the text's own expression, a perfect communication should be realized, following the repeated incantation: "Tout était parfait." The communication threads all the elements, or "l'indicible multiplicité des mondes," according to the hero/narrator.

In the self-reflexive cosmos, the author's intended homeopathy is realized. Homeopathy is a catharsis by confession. According to Guy Michaud (86), the self-cure is activated by writing: "décrire son mal pour s'en guérir." Writing *Igitur*, he was seeking a recovery from his mental problem, as is indicated by his letter to Henri Cazalis on 14 November 1869 (Mallarmé, *Œuvres* 1: 748).

The storyline is one of the key factors that unify a narrative text and the intrigued readers continue to search for. In *Igitur*, its fragmented structure directs the readers to think about its story paradoxically all the more. There is no fragment in which the full story is presented. Each fragment just outlines, or rather contributes to, the hero's self-reflexive drama: for example, "je voyais le personnage d'horreur." The storyline in search accelerates each reader's unique combination of the *Igitur* fragments voluminously presented in the 1998 Pléiade version.

The subtitle of the work *Igtiur*, i.e., the hero's above solitary drama, is: "La Folie d'Elbehnon." The word "Folie" is synonymous with "dream." The proper noun "Elbehnon" is from the Ancient Testament, according to Rolland de Renéville (quoted in Marchal, "Notes" 1353). Then, the subtitle insinuates the collective unconscious shared by humans. The drama in *Igitur* may be viewed as a conflict between the Trinitarian words "Igitur," "Elbehnon," and "conte."

After the general title "Igitur," the word "Déchet" is seen. Subsequently, the subtitle "La Folie d'Elbehnon" follows. The first four keywords "Igitur," "Déchet," "Folie," and "Elbehnon" designate the work's hero, its fragmented structure, the drama's framework as a dream, and the hero's moral resources, thereby summing up the work to be presented on a square stage. Then, the text *Igitur* in prose form represents the stage directions in a playbook.

In a semantic connection, the contrastive backdrop of black and red spatially grows as the expansion of night ("la Nuit") and daylight ("ce qui luit"), the umbrella image of which prevails throughout the whole text for delineating a house, or the hero/speaker's mind.² According to the text, "Avant de sortir de la chambre -- Oui, c'est là qu'en sont les choses -- ma personne gêne -- et le Néant est là."

In addition, the color red inclusively develops into a "foyer," a motherly cradle. By the text's metaphor, night is a bearer: "la Nuit . . . elle se sait qui le porte encore." As a black and shiny

ebony is identified with the personified night in the text ("la Nuit ébénéenne"), night is posited as embracing and thus overriding daylight. According to the monologue of the enlivened night, however, day, night, and earth are selfsame: "c'est de mon sein . . . que naît la lumière que je suis."

Then, the fragmented text *Igitur* may be viewed as the oneness of the cognate color contrast in red and black, which objectively makes the text's each fragment homogenous, rendering the text approachable from any part.

In other words, each fragment is self-contained, simulating an IPS cell. The fragmented text may be taken as an iteration of the same single word represented by the title "Igitur," embodying each place on which a die falls at random.

The text *Igitur* is thus structured as a concentric superimposition of a same word. All the words in the text are equal in that each of them is a minimal component of poetry, whether it be semantic or formal.

The superimposition is for fusing and refining the overlapping words as a surrogate of the hero in view of a homeopathy.

The lexical superimposition is symbolized by a series of words deriving from "pur." According to Danièle Wieckowski quoting Vito Carofiglio (166), the derivations from the word "pur," i.e., "pur," "pure," and "pureté," are repeated obsessively 16 times in the text *Igitur*. The kernel word "pur" is homophonically related to the preposition "sur" that implies the continual overlap of words to be collectively refined and purified.

The fragment as all may be seen as having a trace of influence from Baudelaire's preface to his collected poems in prose, *Le Spleen de Paris*. In the preface, which is a manifesto for setting up a new literary genre of prose poetry, Baudelaire states that the following collection of prose poems is both the beginning and the end: "tout, au contraire, y est à la fois tête et queue, alternativement et réciproquement" (275).

As an instance of the Baudelairean prose poetry, the fragmented conte *Igitur* is a showcase of Mallarmé's late poetry in the image of a casting net. The word that designates a cobweb, "arachnéen," is repeatedly seen in the text.

The capability of the reproductive net is consolidated by the name traced back to the Greek mythology. The word "arachnéen," which insinuates a talented female weaver, refers to both a desired partner and a divided self for the speaker/poet. A verbal rendition makes a text.

Simultaneously, the fragmented text for defamiliarizing an everyday salon shows how to make an egg, or resources, by giving the image of a winding spider's threads around the branched content. The text *Igitur* thus atavistically presents its origin through its signifying process for making itself an artifact, describing a self-referential circulation for eternalization.

An egg represents poetry which essentializes literary artifact. As a modification of "Humpty Dumpty," *Igitur* evokes a broken egg embodied by its fragmentation. The name "Igitur" may be viewed as a twisted anagram of "Humpty Dumpty."

The author Mallarmé actually refers to the first two lines of an English nursery rhyme, "Humpty Dumpty," in his draft for a textbook (*Œuvres* 2: 1311).

A longer version of the rhyme with "Humpty Dumpty" suggests an egg's potential to be "All the king's horses, and all the king's men." The textual regulation in rhymed verses is for an incantation for a revival of the broken egg. The whole piece is as follows:

Humpty Dumpty sat on a wall,
 Humpty Dumpty had a great fall;
 All the king's horses, and all the king's men
 Couldn't put Humpty together again! (Lamont 38)

As a reversed version of the above nursery rhyme, the text *Igitur* simulates a broken egg by its fragmentation, along with an evocation of the original rhyme for a respectable egg. *Igitur* thus attempts to make a productive ball in everlasting circulation, which represents poetry as a primordial production. Etymologically, poetry means production.³

In the dominant image of oneness, a tomb is identified with a castle in fragment/feuille 30 in the 1998 Pléiade version. The ashes become a bed, i.e., a piece of furniture. The dreamful hero *Igitur* is a metamorphosis of a swan with a slender neck compared to a phial ("fiolle"): "Sur les meubles, vacants, le Rêve a agonisé en cette fiolle de verre." Finally, both are fused: "Que le personnage, . . . prenne cette fiolle qui le prédisait et se

l'amalgame, plus tard."

In another passage, the "fiolle" is assimilated with mentality, i.e., "folie," in apposition. Furthermore, mentality overlaps with the absolute because of its evocative force: "qui sent en lui, grâce à l'absurde, l'existence de l'Absolu."

In parallel, the "fiolle" as a hero contains his shared unconscious, i.e., "néant (darkness)" as a subform of "Nuit (Night)": "cette fiolle contient le néant." According to the previous phrase, the absence of myself ("l'absence du moi") simulates the existence of darkness ("l'existence du Néant"). The hero is also compared to a tranquilizer ("calmant") to be contained in a phial, which may be viewed as a relief for his ancestors ("les ancêtres immémoriaux"). The text states that the tranquilizer has been kept by the ancestors: "ce vieux calmant qu'elle n'a pas pris, les ancêtres immémoriaux l'ayant gardé seul du naufrage."

The enchainment of unification threads the eponymous hero Igitur, text, prose, poetry, a swan, a bottle, a tomb, and a foyer in a growing image of a sphinx and a pyramid. In sum, death equals life, and vice versa, as is represented by the euphoric phrase "le tombeau de mon éternité de bonheur."

In addition to the semantic conflict of red and black, the text's formal contrast of white paper and black ink backs up the fragmented text's coalescence. The text embodies a simultaneous exchange of red, black, and white. The triangular merger topologically becomes a circle, suggesting the totality of a single word.

In fragment 29, a human being ("un personnage") is posited as a hazard in an appositional connection: "Ce hazard nié à l'aide d'un anachronisme, un personnage." It is subsequently suggested that, despite human limitation, human language ("la parole humaine" and "grimoire") can dissipate the hazard through interpretation ("négation du hazard"). In the same vein, hazard can be transformed into absoluteness ("il réduit le hazard à l'Infini"). Moreover, absoluteness may be incarnated as a human being ("il a transmué son absolu en la pureté de la race"). In this fragment, the motif of the conflict of life and death is advanced as the possibility of life as eternity under the dominance of the color contrast of red and black in cognateness.

The fragmented text *Igitur* may be viewed as representing the author Mallarmé's desire for a complete unison in his mental crisis that ushered his late phase of poetic creation. His obsession with suicide is suggested in the text: "s'il se tuait, il ne pourrait pas, grand, accomplir l'acte." The death of adolescence is the naissance of authorship.

The desired coherence is to be stratified just as the text's accumulated fragments are to be solidly unified: the integration of oneself and the world, that of completion and incompleteness, that of a text and the surrounding world, that of a text and the author, that of life and death, and that of sanity and insanity.

Nonetheless, the author left *Igitur* as fragmented, which is apparently irregular with the exchange of redundancy and reticence. Following the text's appeal, the challenged reader brings a virtual

harmony to the irregularity, simultaneously recovering the conte's storyline.

In a sense, the reader is pushed to reconstruct the text by the author's indecision for the text's surfaced synthesis. He was starting his second phase of writing, the indecision as being potentiality. At least, the fragmentation serves as a practice of homeopathy. The speaker/author is willing to dissipate his fear of sudden death: "voit l'acte qui le sépare de la mort."

The performative prose *Igitur* is achieved in the form of the author's later article "Ballets" as a concentric superimposition of poetry and ballet. In the tripartite article, the author Mallarmé captures the essence of the two artifacts, i.e., a circular completion, as is suggested by the title "Ballets" that includes the word "ball/balle."

Another reason for leaving the fragmentation is presumably the completeness of the title word "Igitur." With the stabilizing long vowel [y:], which prepares the following pharyngeal [r], the three-syllable word is in a Hegelian self-containment, breaking a cosmos of "I" and "you (tu)" by the sharpest vowel [i]. Paralleling the meaningful sound, the word is semantically swollen, saturating the enigmatic hero's identity with the reader's increased speculations: Is he a hero, the author, or a reader?

In the same vein, Marchal throws the question on the gender of *Igitur*, which is compared to the night and the shadow, both expressed by feminine nouns in French ("Notice" 1349).

When the fragmented text is seen as the title word "Igitur"

itself, just as the forward sound [i] is retrieved by the pharyngeal [r], the text begins with the title word "Igitur," becomes "Igitur" itself, and ends as "Igitur," describing a circulation for completion. For the author Mallarmé, poetry is, in fact, a word, which is featured by his late creation in a textual unity by polysemous conglomeration.

In the text *Igitur*, a unified form as a word symbolizes the text in its entirety, threading a series of oneness concretized as a hero Igitur, a white swan as both the hero's divided self and his partner, their decorated house, the author Mallarmé, the reader, the text's each fragment, and its overall image of red, black, and white.

In the continuous metamorphosis of sameness, the hero's bed of ashes turns out to be a floral patio in the reader's imagination vis-à-vis the fragmented thus demanding text.

Under the cover painted in red, black, and white, the diverse forms of oneness play each of their parts. From another angle, the varied elements emerge from the colored cover, i.e., a metamorphosis of the hero/author himself.

In the following subsections, each circular feature that contributes to making a concentric cosmos of *Igitur* is discussed in detail.

2. The intertextual merger

2.1 Mother Goose/ma Mère l'Oye

The name "Igitur" may be viewed as a transformation of "Humpty Dumpty," "Isis Osiris," and "pyramid" in an anagrammatic chain.

Then, why "Humpty Dumpty"? This is first because, in the text *Igitur*, the indications of birds are often seen: "plumes," "plumage," "volètement," "battement," and "oiseau." Some birds even become a master of night: "le volètement prolongé de quelqu'hôte de la nuit." Moreover, the conventional image of poet as a songbird evokes the popular label for English traditional nursery rhymes: "Mother Goose." Humpty Dumpty is a monstrous egg, or a nursery hero, in "Mother Goose." As for "Igitur," it is the name of an egglike potentialized hero as a nexus of poetry in superimposed imagery. Furthermore, the concise appellation "Igitur" may be taken as a twisted anagram of "Humpty Dumpty."

The poet himself quotes the dual name in his manuscript for a collection of nursery rhymes: "Humpty Dumpty sat on a wall, / Humpty Dumpty had a great fall" (*Œuvres* 2: 1311).

The Englishness of Mother Goose is suggested by the keywords "une race" and "hazard" in the text *Igitur*. The game of identification is invited by the text and is accelerated by its structure in fragmentation, in which the detailed explication is buried in gaps. From the beginning, the reader is pushed to wonder if Igitur represents "I" for the text's author Mallarmé or "he" for the author's invented hero.

In addition to the hero's obsession with time, the expressions "horloge (clock)" and "Le Minuit (The Midnight)" evoke Perrault's conte "Cendrillon." The text *Igitur* is a conte in the author's

intention, as is indicated by his letter to Cazalis dated 14 November 1869 (Mallarmé, *Œuvres* 1: 748).

According to Shigeru Watanabe (186–87), the rendition “Mother Goose” is a translation of the French original “ma Mère l’Oye.” It is a part of the subtitle of Perrault’s eight contes including “Cendrillon,” which was published in 1697. The subtitle is: “Contes de ma Mère l’Oye.” In Mallarmé’s text *Igitur*, the expression “sa mère” is repeatedly seen.

The French contes began to be translated into English in 1729 in England under the title *Tales of Passed Times by Mother Goose or Mother Goose’s Tales* (Watanabe 186).

Subsequently, the compact label “Mother Goose” was adopted for the title of the collection of old English nursery rhymes, which was published in 1765 or 66 in London by John Newbery, the publisher of books for children (Opie 33, 40–41).

Igitur’s author Mallarmé translated many rhymes in “Mother Goose” as part of his career as an English teacher in French intermediate schools. Since the influence of “Mother Goose” on Mallarmé is obvious, along with his own mentioning of the name “Humpty Dumpty,” it may be highly plausible that the name “Igitur” for the title of his conte came from “Humpty Dumpty,” one of the most popular heroes in “Mother Goose.” The English appellation originally designates the collection of contes written by Perrault in a circular way.

2.2 Baudelaire’s prose poetry

The poetry in prose as a new literary genre was intended by the initiator Baudelaire to be a freed expression of modern life in shift and upheaval ("aux soubresauts de la conscience").

As an example of prose poetry, the work *Igitur* represents avant-gardism in its fragmental form. Embodying a solitary observer, or "flâneur" in Baudelaire's terminology, each fragment corresponds to the hero *Igitur*, the author Mallarmé, the predecessor Baudelaire, his dedicatee Arsène Houssaye, and the fragment's reader. The preface to Baudelaire's *Le Spleen de Paris*, the collection of his poems in prose, is entitled "À Arsène Houssaye."

In Baudelaire's preface as a manifesto of prose poetry, the collection of his poems in prose entitled *Le Spleen de Paris* is presented as a repetition of selfsame pieces: "Hachez-la en nombreux fragments, et vous verrez que chacun peut exister à part." The self-contained fragments are imposed by another designation "ces tronçons."

Mallarmé's *Igitur* fragments may be taken as an ambitious follower of Baudelaire's aesthetics of self-containment in minimization. In addition, the fragmented *Igitur* as a portal site of Mallarmé's late phase of creation corresponds to Baudelaire's preface to his innovative collection of equalized pieces.

Igitur's fragmental method for minimization is supposedly for dissipating the author's inveterate frustration that caused procrastination. In his letter to Cazalis on 14 November 1869, the author Mallarmé compares his frustration to an old monster: "le

vieux monstre de l'Impuissance," hoping to knock it down, by writing *Igitur*. The personified night, "la Nuit," may be seen as an overall rarefaction of the monster. The expression "la Nuit" feebly echoes "le vieux monstre." Furthermore, the word "monstres" as a synonym of "chimères" is actually repeated in the *Igitur* text.

In Baudelaire's collection of poems in prose, a monster of chimaera is featured as a camouflaged source of inspiration for the author. According to the piece entitled "Chacun sa chimère," each man is possessed by a chimaera, the head of which forms a crushing helmet ("un de ces casques horribles").

Considering Mallarmé's monster as a possible trace of influence from the Baudelairean chimaera, the author's motive to write the fragmental text *Igitur* may be seen as highly conscious and artistic. In the text, the word "chimère" is used for suggesting the subjectivity of perception: "une antique idée se mire telle à [la] clarté de la chimère."

The work *Igitur* is presumably intended as a sublimation of Baudelaire's collection of prose poetry, *Le Spleen de Paris*. The everyday drama in the French metropolis is transformed into that of the climatic four elements, air, fire, water, and earth, through the interchange of which the catharsis of the hero is realized.

Igitur's elemental shift is paradoxically deployed inside the haunted house, whereas the Baudelaire collection's human conflicts aggress into a venue in town. Mallarmé's sense of rivalry with the predecessor Baudelaire is also suggested in the duplexity of the following subtitle of *Igitur*: "Il quitte la chambre et se perd dans

les escaliers, (au lieu de descendre à cheval sur la rampe)."

In the intertextual relationship with Baudelaire's collection, the Mallarmé text's title may be changed to *Le Spleen de Igitur*. Then, the proper noun "Igitur" is a cryptogram of the name "Paris." The word "grimoire (mysteries)" is actually seen in *Igitur*.

Furthermore, the word "Paris" in the title *Le Spleen de Paris* may be taken as a subject of the act to feel spleen. The city of Paris is personified from the beginning, which is presumably a source of the animated elements of atmosphere in the uncanny salon of Mallarmé's *Igitur*.

3. The intratextual development

The *Igitur* fragments echo a lot in the author's late sonnets, particularly the four pieces collected under the title "Plusieurs Sonnets." The reworked expressions in memorable prolongation present the potential of the text *Igitur*: for example, "Sur les meubles, vacants, le Rêve a agonisé en cette fiole de verre," "évoquant un ameublement par sa vacante sonorité," and "la Nuit ébénéenne." In Sonnet 1, the pieces of furniture in ebony are twisted with mortal pain. In Sonnet 4, in a vacant salon, the personified agony sustains a series of nightmares. Also, the fantasied phial is made into a ceremonial amphora as an object of art ("ce seul objet").

A series of keywords are shared, heightened by luminous imagery: "génie," "plumage," "oiseau," and "miroir." The *Igitur*

vocabulary for designating birds converges on a word "Cygne" in Sonnet 2. The funeral shadow contracts itself into the hero's tomb in Sonnet 3, along with the amphora to contain ashes in Sonnet 4.

The frequent indications of cobwebs in *Igitur* such as "toile arachnéenne" condense themselves into the initial expression of the final piece of the triptych sonnets: "Une dentelle."

The visual poem "Un coup de Dés jamais n'abolira le Hasard" may be taken as another placement of fragments in a hazardous shower. Delfel qualifies the poem as the "'fragment' scintillant" (20).

Beginning with *Igitur*, the fragmental form functioned as a springboard for the challenged author/reader.

4. The Baudelairean correspondences: an experiment for prose poetry involving the five senses in relation

In one of the fragments regarding the hero's exit from his room (*Œuvres* 1: 493), a sound and some rays of light are assimilated by the covering preposition "en": "En effet, le bruit cessa, en la lumière qui demeura seule et pure."

The identification entails tactility in the same passage: "la lumière avait froissé le ventre velu." The precedent phrase "un hôte ailé de la nuit" hints at the tasty smell of a feast.

A sound becomes solid, palpable, and visible: "son d'or."

In parallel, the incantation for totality, "Tout était parfait," is repeated twice in this passage.

The expanding correspondence may be a Baudelairean heritage.

In his sonnet entitled "Correspondances," the poet seeks for a universal harmony to complete human mentality: "l'expansion des choses infinies . . . Qui chantent les transports de l'esprit et des sens" (11).

In the text *Igitur*, its fragmentation is covered up by the harmony of five senses in the readers' imagination. In addition, the tactile sensation is triggered by the repeated word "frôlement," along with the text's material, i.e., the fumbled sheets of paper. The tactility imaginarily spatializes the two-dimensional text.

The text *Igitur* apparently forms a suite of fragments in a syntactical order, though their semantic content is abstract and thus difficult to grasp.

Then, the paraphrase of the text should not be literal. The reader of the fragmented text is required to catch each word's semantic echoes. At the node of syntagm and paradigm, *Igitur's* each word resonates both horizontally and vertically. Furthermore, the text's basic structure of fragmentation pervades an informative halo that challengingly appears from the blanks between the fragments and directs the reader to consider the meaning of the fragmented form.

From another angle, the interpretation of *Igitur* demands every instance of reading. Any paraphrase is conceivable for the re-making of the dissected text *Igitur*, which is both death (or zero/abyss) and life (or all/one). The limit is only set by each reader's cognitive distinction. The inexhaustibility of the text is symbolized by one of its keywords "puits (well)."

Igitur's syntactically grammatical but polysemic sentences may also be ascribed to Baudelaire's experiment of prose poetry. The synthetic expression is to present a spatial expansion that evokes a cosmos in an airy fusion entailing both the shafts of light and the sound waves.

Baudelaire's collection of prose poems is entitled *Le Spleen de Paris*. The name of the splendid capital of France, Paris, suggests the poet's ambition for appropriating the Balzacian novel's power for world-making in the domain of the symbolic art of poetry.

5. Oneself and others

5.1 Life and death

Focusing on the author, the varieties of synthesis may be ascribed to his subconscious motive to eternalize his life and presence. In the text, the expression "au pinacle de moi" is seen. Also, the hero becomes an infinite limit ("une limite infinie").

In the third paragraph of the fragment entitled "Le Minuit," the motive is highly perceptible: onto the defamiliarized word "*moi*" in italics before the semicolon, a long phrase conveys its own flow of time in total, so that the "*moi*," or the author himself, may be eternal as a solidified totem. Subsequently, the phrase after the semicolon condenses the everlasting body into a mirrorlike reflective eye, simulating a diamond: "autour du visage, éclairé de mystère, aux yeux nuls pareils au miroir."

The flow of time pervades its alchemy, entailing the personification of the inanimate represented by the thinking pieces of furniture ("le mystérieux ameublement . . . de pensée"). The temporal power is peaked at midnight, or "minuit" in French, as embodying a zero as all. The fragment's title, "Le Minuit," represents an almighty hero in eternal life as a surrogate of the author.

A visible symbol of a stuffed zero is a swinging pendulum with an illusion of clashed shadows: "le double heurt impossible du balancier qui ne s'atteignait plus." Though the afterimages of a swing never conflict with each other, the disrupted mind of the hero/author foresees an impossible clash. His illusion attests to the potential of the human brain as a mortal zero as all, simulating each spot of a die.

Moreover, each of the six faces of a die corresponds to each letter of the hero's name "Igitur" in six letters, suggesting that both the hero and a die embody hazard as well.

5.2 The self-contained drama

Without dramatic occurrences among humans, the text *Igitur* is an exception of conte. The possibility of happening is only outlined by the phrase "elle m'a frôlé" with the transitive verb meaning "skimmed." Its poetic story traces a conflict between the day and the night, entailing atmospheric changes and the hero's sensitive responses, i.e., "une atmosphère d'absence" in the text's own expression.

The night is personified by the initial letter as "Nuit," under the umbrella of which each earthly element becomes cognate, annihilating the privilege of humans. The abstract text *Igitur* thus prohibits any subversive human conflict. The labor force, "mathématiciens," is useless ("expirâtes").

In parallel, following the text's motif of circulative unity, the drama in the conte converges on an interplay within the hero's sensitivity. In Wieckowski's terms (167), the inner drama is "l'exploration intérieure de la conscience." According to Michaud (88), in the conte *Igitur*, nothing happens: "Il (*Igitur*) est l'archétype, anonyme et impersonnel, le héros d'un conte où il ne se passe rien."

From a different perspective, *Igitur* deploys a drama of the hero's pulverized self. The personified furniture may be viewed as the hero's perception. The subjectivity as all is suggested by the text as follows: "il n'y avait pas à s'y tromper c'était la conscience de soi (à laquelle l'absurde même devait servir de lieu)."

Though designated by names, his ancestors are ghosts in ashes without speeches. Similarly, his mother, "sa mère," is just shadowy ("défense"). The hero is solitary in life in the fictional world.

At a basic level of language, there is a drama between terms. In the text *Igitur*, a syntactic stream consists of a grammatical alignment of words and a sporadic insertion of tentative words.

Marchal indicates the text's strength of grammatical order vis-à-vis the insertions as follows: "le fil syntaxique est parfois

distendu à l'extrême, mais jamais rompu" ("Notice" 1349).

A typical example of insertion is the juxtaposition of two phrasal questions foregrounded by parentheses: "(pas d'astres? le hazard annulé?)"

Also, the inaugural passage of the main section entitled "Vie d'Igitur" appears to be embedded in a suite of insertions: the two dashes that make the passage a tripartite whole, the two pairs of parentheses imposed at the end of the passage, and the prepositional phrase between "obligé" and "de" defamiliarized in the center of the passage.

The usage of two contrastive conjunctions "mais" and "et" makes both the main phrase and its insertions self-contained: "Elle s'apparut, satisfaite, mais terrifiée de ce bruit qu'elle ne voulait pas entendre, et, songea, que pour oublier ce bruit, et redevenir pure, il lui fallait revenir dans un des puits d'ombre."

The above quotation is continued by the second clause attached to the verb "songea," which is instantly scrambled by a present participle: "que ce site, étant sans doute l'attente de tous les intervalles qui avaient été différés. . . ."

Assimilated with punctuation marks, the insertion becomes an explosive force within a narrative line: "elle, pure, l'Ombre." The force can be verbalized, designating a suite of laconic dialogue: "Il récite la prédiction et fait le geste. Indifférence. Sifflements dans l'escalier. «Vous avez tort» nulle émotion."

Paralleling the internal stylistic feature of the syntactic stream combined with insertions, the author's original manuscript

presents the outward twoness in the horizontal flow of letters and the marked insertions. Furthermore, the longitudinal lines of the handwritten letters such as "I," "l," "f," and "p," foreground the two-dimensional expansion of the work *Igitur*.

Whether it be short or long, each insertion represents the author's optional rendition, or recipe, for his future revision of the *Igitur* fragments. The transcript of Mallarmé's final manuscript for *Igitur* in the 1998 Pléiade version clearly presents the poet's inserted revisions as movable options, by enclosing them in angle brackets (837-68).

The transcript also suggests that the combination of a syntactic stream and insertions for setting up the text *Igitur* was in the intention of the author, since, in the final manuscript of the posthumously published *Igitur*, the marked revision is only inserted addition and partial deletion, the syntagm remaining intact. Deletion is reversed insertion. Several diagonals for the deletion of each of the entire pages seem a forceful incantation for textual production, simulating an insertion.

In Mallarmé's original manuscript, the vertical lines in prolongation of the letters such as "I," "f," and "p," make a rhythmical contrast with the horizontal lines of sentences, as if for grafting, or embodying bracken shoots. In black pencil and black ink, his handwriting is svelte, though with the strong pen stroke. The smart and powerful synthesization in black emits shafts of light from the written letters. The brightness makes the viewer/reader recognize that the insertion, which characterizes

the *Igitur* manuscript, represents endless development, entailing the sunlight, the birds' flight, and continuous life.

In unstable marginality, the insertion may be taken as an apposition, a repetition of the previous same expression, the narrator/hero's self-persuasion and incantation, and an apostrophe to the reader. An inclusive example is seen in the following phrase: "et qu'en mon propre moi, mon moi très-propre, je m'apparusse, multiple. . . ."

The frequency of absolute participle, such as "L'ombre disparue en l'obscurité," pushes the insertional method to the fore, as the ponderous participle is placed at the beginning of sentences, and tends to be identified with the subject.

Contrastively, the personification of the inanimate, which entails time, night, and panels, retards the reader's interpretation, so that the animated object may be taken as an extra insertion, far from the sentence's subject.

Insertion also involves the reader's concretization of abstract words: the replacing of them by other accessible words. The replaceable terms constitute a repertoire, the vertical alignment of which represents a paradigmatic axis risen and fallen from each word in syntagm. Then, abstraction is a sort of insertion.

Furthermore, insertion is cognate with fragmentation, the basic structure of the text *Igitur*. Fragmentation represents the insertion of blanks. In the text, totality comes from the design of insertion.

As a partial paradigm vis-à-vis the syntagm, each insertion

makes a nodal point of itself and the text's syntactical stream, thereby disseminating circulation within the fundamentally circular text, since a node represents a condensed circulation. Furthermore, insertion is a sort of synecdoche, the author Mallarmé's basic method for poetization. Mallarmé's texts seem always in view of unity.

Particularly, in the continuous narrative supposed to be a conte, any insertion defamiliarizes itself as an obstacle to the reader, different from the poetry that essentially requires a back-and-forth reading.

It may also be posited that *Igitur's* narrator suggests the optional renditions to the author through the insertions. Since the narrator is a divided self of the author, the former's inserted apostrophe to the latter gives voluminous expansion to the textual world, without dividing it into two halves. In the same vein, the additional insertions spatialize the text's syntactical flow in a three-dimensional way.

Simultaneously, the insertions serve as the prevention against the mimetic description by the grammatical flow of words.

The placement of epigrammatic memos, which may be viewed as stage directions, is also an instance of insertion into syntactically lengthened sentences for making a conte. Take, for example, the nonsensical cacophony for rendering the sound of thrown dice: "Le Cornet est la Corne de licorne -- d'unicorne." According to the author, his conte is to be spatialized into a theatrical production in the readers' imagination: "Ce conte

s'adresse à l'Intelligence du lecteur qui met les choses en scène, elle-même."

The *Igitur* text's insertional method may be taken as intended for both completion and incompleteness.

In *Igitur's* conte, the active humans in corporeality only comprise the hero Igitur and his mother. Abstractness dispels the ancestors ("ancêtres"), the personage ("personnage"), and the race ("race"). Nevertheless, the above licorne may be viewed as an allegory of his father and his ancestral ghosts. In addition, the nightly darkness is personified as a metaphor of motherly protection, entailing symmetrical panels and wells. The lingering light rendered as "pulsations" designates paternal supervision.

The nightmarish text *Igitur* may be seen as a record of the incoherent speeches of a somnambulist afflicted by the uncertainty of his identity and existence. Then, the recurrent insertion may be taken as representing the repetitive injection of drugs given to the apparently delirious hero/speaker. The medicinal words "narcotique," "fiolle," "folie," "démence," and "ce vieux calmant" are suspiciously placed in the text.

A typical moment of delirium is rendered by the cacophony "Le Cornet est la Corne de licorne -- d'unicorne." The delirious mentality is a confusion: "cette confusion perverse et inconsciente des choses qui isole son absolu." A daydream caused by a drug is suggested by the euphoric passages as follows: "toute une mer incohérente où la parole remue à jamais impuissante" and "après avoir bu la goutte de néant qui manque à la mer. (La fiolle

vide, folie, tout ce qui reste du château?) Le Néant parti, reste le château de la pureté."

The delirious cosmos that entangles subjectivity and objectivity, besides the animate and the inanimate, may also be supposed to reflect the German mathematician August Ferdinand Möbius's concept for a theory of regenerative space with plural dimensions. In Mallarmé's *Igitur*, the suspicious expression "mathématiciens expirâtes" is seen. Moreover, a word in the work's subtitle "Elbehnon" connects itself to German culture with the initial four letters "Elbe."

Also, the repeated count ("11," "12," and a throw of dice), along with the iterative reference to transformable figures ("spirale," "panneaux," and "symétrie"), make the world of *Igitur* definitive. The digit 1 may be viewed as a symbol of insertion. The digit is also a twin of the first letter of the work's title *Igitur*. The making of a Möbius strip for the "one-sided surfaces" ("Möbius, August Ferdinand") is paraphrased by the expression "supérieurs et inférieurs, ce qui est tout un. En effet, me voici, par la spirale supérieure."

Möbius's geometric concept laterally aroused spiritualism, involving J. C. F. Zöllner's polemic experiment. According to Mark Blacklock (52),

Having observed events consistent with previously reported mediumistic phenomena, Zöllner designed experiments to exploit the properties of higher space

suggested by the work of August Möbius and the projective geometer Felix Klein. Möbius's chapter 'On Higher Space' from his 1827 paper on barycentric calculus had speculated on the congruence of geometric figures: specifically, asymmetrical three-dimensional figures might be made to coincide were it possible to transform them in space of four dimensions.

With the mysterious shadow of experimental spiritualism as a subdivision of insertion, Mallarmé's work *Igitur* may be viewed as a four-dimensional expansion for claiming the hero/author as the world in its entirety. The ideal of oneself as all becomes an inclusive book, viz. language, in the poet's later career: "le monde est fait pour aboutir à un beau livre."

The Pascalian thought is also echoed in the mathematical/digital concept as an insertion. Though feeble as a reed, an instance of critical interpretation is a wedge driven into the world by a human being. As an embodied critique, each thinking individual is an ultimate insertion into the world, as metaphorically rendered by the expressions "il fixe de son âme l'horloge" and "Igitur arrive devant les dés, et approche le flambeau du livre, de sorte qu'il apparaisse la phrase."

The teardrops and sweats that assimilate with rainfall are also entailed in the insertion as cultivation.

In parallel, mathematics represents education as inculcative insertion, metonymically referred to as "devoir" in the work

Igitur: "Ig. tout enfant, lit son devoir à ses ancêtres."

Mathematics is a junction of everyday and beyond, known and unknown, culture and nature, and life and death.

As a variant of philosophy, the nodal subject is a surrogate for linguistics for the poet Mallarmé. According to the *Oxford Dictionary of English* (2nd ed.), philosophy is "the study of the fundamental nature of knowledge, reality, and existence" ("Philosophy"). In whatever subject, as in mathematics or geography, *Igitur*'s homework ("devoir") is read ("lit") as a verbal form, as if to assert language to be a drive for conceptual development.

The author's obsession with schools is also reflected in the syntagmatic sequence with repetitive insertions. The syntagm represents an institutional system, the insertions the participants. *Igitur*'s haunted house may be viewed as a substitute for academia for the absent student/hero. The word "absence" is repetitively seen in the work *Igitur*. The hero's room with thinking pieces of furniture is also obsessed with time: "une chambre du temps où le mystérieux ameublement arrête un vague frémissement de pensée."

The contrastive terms "Absolu" and "folie" are frequently noted. As a kind of castle ("château"), a school is a microcosm for inclusion, or "amalgame," as is metaphorically rendered by the poet himself: "supérieurs et inférieurs, ce qui est tout un."

The scholastic success, or "accomplissement," is adumbrated by glimpses of a symmetric garden with a bust ("le buste d'un génie")

and birds ("l'oiseau"). For the poet, the perfect coordination is to be actualized by the traditional regulation of the sonnet form with an initial pair of quatrains: "quelle admirable symétrie." The hero is harassed by the difficulty of fulfillment: "par la maladie d'idéalité."

As a fusion of the concrete and the abstract, the imagery of schools embodies a starting point of the socialization of an individual in the work *Igitur*. Socialization is the insertion of individuals into a community.

The incompleteness of the work *Igitur* is embodied by the work's attempts at manifold insertions. The hero presumably knows that his limited linearity of body and life is part of the eternity that is inherent in the sphericity of the whole world, though he has not yet acquired the clear concept of how his limitedness is connected to cosmic circularity. His continuous effort toward complete understanding represents his own work *Igitur's* repetitive insertions, whereas the distance to the goal is depicted in the work by a surreal pair of flown wells with the apparently incompatible connection of linearity ("enfouçant") and sphericity ("spirale"): "un puits d'ombre enfouçant infiniment sa spirale, et au-dessus de la tête un puits identique enfouçant indéfiniment sa spirale."

The hero *Igitur* as an irreplaceable insertion into the world is asserted by the paradoxical identification of him with a bottleneck ("fiolle") and an arrow ("projeté hors du temps par sa race"). In the work *Igitur's* cosmos in reinforced circulation,

projection quickly turns out to be insertion.

Moreover, however difficult, the ideal fusion of linearity and sphericity is only accomplished in the human imagination as the absolute in a person ("un personnage . . . qui sent en lui . . . *l'Absolu*"), and not in the outer world in a circular movement.

It should be noted that the conflict between somniloquy and grammaticality, or unconscious and conscious, is within the framework of theatrical playfulness. The fictiveness of *Igitur's* world is solidified by the expressions "comédien jouer le tour," "le rêve où il en est," and "Le personnage . . . s' imagine être partout dans un rêve."

The insertion also represents the movement of atmosphere that fills the conte *Igitur's* world, involving the shafts of light and the waves of sound, as well as the hero's receptive feelings. Capable of moving up and down, the insertion embodies the energy from both outside and inside, evoking the hero's synesthesia and the people that surround his haunted house facing a revolution.

Furthermore, the inserted terms embody a springboard for the fantastic flight of both the conte *Igitur's* and the readers', along with the abstractness of the text's vocabulary. In contrast, the text's grammatical stream under suspension is resigned to evoke a minimal happening of rituality.

Following the textual unity, the stylistic insertion comprises two directions, up and down.

Any regularity is essentially prevented by the scrambled language through cognition. Moreover, the text *Igitur* may be seen

as a draft in process. From another angle, the author sensitively follows the demand of his own writing for spatial expansion.

The method of insertion is characteristic of Mallarmé's late phase of creation represented by a suite of abstract sonnets in an apparent disconnection of words. The insertion foregrounds a single word to be recognized as a poem as a whole. In the poet's late sonnets, however, the scrambling of word order also contributes to rendering each of the poems to be a single word. In the poet's late career, the contrast between a word and its syntax as a big word evolved to that between each word.

The inserted words are marked and even considered as a text as a whole, since the text may be taken as an unaccomplished draft, thereby making the work *Igitur* an omnipresence of entirety.

Another technic of inversion, i.e., the scrambling of word order, is not strategically adopted in the inaugural text *Igitur*, which is supposed to be a conte with a storyline. The conventional placement of a phrasal subject at the end of a sentence foreshadows, however, the poet's later syntactic subversion. Take, for example, the inserted defamiliarization "où s'enfuit le plumage."

Inversion begins from within the syntax, whereas insertion is additionally given from the outside, which suggests the author/hero's hidden aspiration to engage himself in his surrounding entirety.

Paradoxically, the text *Igitur's* stylistic features are set by its allowance for insertions. The grammatical but reflective sentences seem to search for something lacked, anxious and

convulsive. In the author's expression, "ma Pensée s'est pensée" (*Œuvres* 1: 713). Igitur's aspirational voice sounds unfinished, endless, and evasive, which corresponds to the work's fragmental form in totality.⁴

The unfinishedness that causes difficulty in interpretation seems to hide the appropriate words for clarity. The typical example is the usage of the word meaning myself ("moi"), instead of what designates an outer object, thus returning the hero/speaker's voice back to its starting point, i.e., myself, and negating the dramatic procession of the conte's story: "je vais m'oublier à travers lui, et me dissoudre en moi." The return of the hero's voice to himself follows however the work's main theme as the hero's search of his own identity.

The voice as a process also reflects the circularity of the work *Igitur* as a whole, besides its stylistic feature in the combination of the vertical insertion and the horizontally prolonged syntagm. The unfinishedness causes endless reading. For the speaker/author, the circular narrative is for continuing to soothe himself by a cathartic confession.

Trying to be a subject to save oneself as its own object, the text *Igitur* is in an oedipal desire to become all. The text is a twisted development of the author Mallarmé's manifesto: "le monde est fait pour aboutir à un beau livre." For the adolescent author/speaker/hero, the text *Igitur* is to be a plentiful book as a complete world.

In the image of appropriating its context as a whole, the work

Igitur mingles its interior and its exterior. In the work, the inside and the outside are undifferentiated, or rather, they are on the way of becoming distinct from each other.

The undifferentiation takes as its icon the hero's chamber attributed to his own mind. The entanglement involves the author/hero's aspiration to make himself and his prose poetry omnipotent and omniscient, along with his supposition of literature as all from within language.

The interior combined with the exterior, which is symbolized by the text *Igitur's* embracing word "race," is also a source of the work's endless production of meanings. In the text, the hero has been projected outside the time by his race ("Igitur a été projeté hors du temps par sa race"). The interactive connection of the inside and the outside is compacted into a territorial transgression: "les occurrences externes du jeu des mondes." A vivified synthesis is achieved by the expression "elle s'apparut hors d'elle." The personified night in a Hamletian long monologue is also a conflation of inside and outside, entailing a sudden shift of subjects that enchains time, bird, and ghost.

The comprehensive word "race" is a derivation of "glace" in which the hero re-claims his identity. The cognateness of the two feminine nouns for concentration is implicitly emphasized by the repetition of the common qualification "pure."

The work *Igitur* is a synthesized whole of duality: a chain of interior/exterior, inferior/superior, body/mind, reality/dream, drug/water, theater/life, and insertion/syntagm,

the semantic antagonism of which is traced back to the oxymoronic combination of words. Since a word is a self-contained oneness, each component of duality, which is basically expressed by a single word, represents a synthetic unity such as the up-and-down insertion.

As an engaging work, *Igitur* is a hub of intertextual expansion involving De Quincey's *Confessions of an English Opium Eater*, Rilke's *Die Aufzeichnungen des Malte Laurids Brigge*, and Apollinaire's "Cors de chasse." The ironic subtitle that features a senseless riding, "au lieu de descendre à cheval sur la rampe," evokes *Igitur's* connection with the Spanish novel *Don Quixote de la Mancha*.

The work *Igitur* embodies the moment of its own birth, as well as that of the birth of its author. The image of emergence is symbolized by the text's repetitive letters in the shape of sprouts.

Then, the work *Igitur* may be viewed as a reworked version of Genesis with the apparition of earthly objects from confused darkness: "voici l'unique heure qu'il ait créée; et que de l'Infini se séparent et les constellations et la mer." The midnight, or "Le Minuit" as "l'unique heure," is a moment for creation, may it be literary or divine, thus sanctifying poetry. *Igitur's* intertextual connection with the Old Testament is reinforced by the word "nauffrage."

The text *Igitur's* blankness of the rendition, which is felt as an exceptional difficulty for interpretation by the reader, may

be ascribed to the oxymoronic combination of words that presents puzzling pictures: for instance, a soul attached to a clock ("mon âme fixée sur l'horloge"), time as becoming presence ("L'heure n'a pas disparu par un miroir"), and personified space ("L'ombre disparue"). The puzzle is part of the antagonism in black, red, and white as a starting point of the discussion of this chapter.

Particularly, the oxymoronic rendition "l'étoile nacrée" is successful, harmonizing celestial height with oceanic depth in a grammatical and rhyming connection of a noun and an adjective. The simultaneity of the hero's right and left hands is also a development of an oxymoron for unification: "portant d'un côté, leur volume, de l'autre, la lueur de leur conscience."

The oxymoron is semantically disruptive, though the syntax remains grammatically acceptable, as the oxymoronic word is a paradigmatic substitute of another comprehensible one. Take, for example, the word "l'obscurité," which may be seen as a substitute for the more understandable word "la luminosité," in the following rendition: "L'ombre disparue en l'obscurité."

The frequency of sudden negation, which is suggested by Michaud (89), alerts the reader to the oxymoronic structure as a key to his/her interpretation: for example, the rhymed denial just after a dash ("-- qui nie") and the prolonged negation immediately following a pause ("«Vous avez tort» nulle émotion" and "esprit, la contrepartie"). The first incident in the *Igitur* conte, i.e., the hero's prevention of his ancestral ghosts' attempt at blowing out a candle, by shouting "pas encore!" pushes the paradoxical

imposition to the fore.

The lexical paradox corresponds to the conte's theme as the hero/author's trial for his own settlement in his surrounding world that includes ancestral apparitions. Though he embodies a hazardous existence, he believes in his potential for being absolute, i.e., a world, as is suggested by the rendition "il a transmué son absolu en la pureté de la race."

The epigrammatic memos, which are often seen among the narrative passages placed at the beginning of the work *Igitur* in the 1998 Pléiade version, also foreground oxymoron in the apparently spontaneous juxtaposition of terms for emerging ideas such as "Folie utile." The frequency of the adjacent placement of single words, such as "Indifférence," "Preuve," and "Corridor," embodies the triadic fusion of virtual words in oxymoronic combination. The lexical independence entails the presentation of subtitles for the fourfold work, or "Morceaux."

The oxymoron makes the reader focus on each of the exclusive and thus self-assertive words, thereby temporarily rendering the text as a succession of separate words, each of which constitutes an extended text in the continuous syntagm of the work *Igitur*. Then, the work swells with an accumulation of the sub-texts as imaginarily developed words.

The oxymoron's unexpectedness is intensified by the readers' frustration vis-à-vis the grammatical and thus apparently reliable sentences' lack of explanation. Though temporarily discouraging, the strengthened abruptness renews the readers' expectations to

find the reason for the work's unique images, by continuing to read the text.

Simultaneously, the readers have an image of shared sememes of the words in oxymoronic combinations, which is initiated by the continuous syntagm of the text and accelerates the readers' deciphering in a search for more sememes in common.

In the work *Igitur*, the oxymoron comes from the method of insertion. Also, the inserted text represents an oxymoronic combination of the small insertions and the inserted body of sentences in extension.

Furthermore, the work *Igitur*'s sentences as a whole represent another form of insertion: they cleave the white pages, hastily in a resonant, grammatical, but unexplained alignment of words.

Then, an oxymoronic combination of black (inked letters) and white (sheets of pages) emerges as a vision of prose poetry. As a combination of contrasts, oxymoron is a base for fusing duality, i.e., making and spatializing circulation, in collaboration with the readers' interpretation. The established circulation is recognized by the reader as a single word, which is to be identified with the title word "Igitur."

To put it differently, the *Igitur* sentences, which are grammatically prolonged but nonsensical, have the image of being covered by the white veil for dissimulating meanings. Along with the vision of black letters burgeoning under the white sheets of paper, the sentences appear to pierce the surrounding spatial vacancy connected to the white pages, searching for something worth

being verbalized, or a primordial word.

Then, in the picture of the sentences inserted into the white blank of pages, which is embodied by the strong pen stroke in the original manuscript, the work seeks for the flowering of verbalization from the white sheets as a fertile earth. The puzzling word "pulsations," which apparently refers to the lingering light at midnight, along with the frequent flight of birds, implicitly renders the earthen sheets as a white body, making itself a metaphor of textual meanings emerging from black letters.

The work's hidden intention may be ascribed to the author's incestuous ambition for completing his art of poetry. For the completion, the author attempts to draw his creative energy from his ambivalent devotion to either motherly nature as incarnated in the patriarchal predecessor Baudelaire or his own linguistic and artistic capacity. The desire for homeopathic appropriation is indicated by the *Igitur* text's own expressions "ne suis-je pas le commencement et la fin," "et cette solidité du sol où je suis revenue," and "je suis l'assise éternelle des choses."

The work *Igitur* is a synthesis of manifold insertions: the general title *Igitur*, the text's main phrases as cleaving the white sheets of paper, the text's subordinate phrases inserted into the main phrases, the main phrases' allowance for further insertions, the text itself as collected fragments, and the fragmented text's virtuality for additions.

Another insertion is the reader's imaginative addition of

words to the challenging text *Igitur*. Particularly, the above-cited conclusion of the sentence by the egotist word "moi" leads the reader to search for a more relational rendition. The seemingly inappropriate words constitute themselves, however, a pool for replaceable expressions.

Then, the work as a whole looms up in an image of a growing tree, the insertions as embodying graftings. The cognateness of the various insertions represents the hero/author's divided self. From every angle, the work *Igitur* is a development of oneself, who is named Igitur. Using another metaphor, the text is an icon of the planet Earth with the potential of vegetal growth. The text follows its own oedipal desire to become all.

The insertion may also be seen as a superscript to Baudelaire's readable prose poetry. Mallarmé's *Igitur* is a reworked version of the Baudelairean poems in prose, the accessibility of which is explored by *Igitur*'s metaphysical depth in abstraction and insertion.

From another angle, the text *Igitur*'s apparent progress as a manuscript directs the reader to focus on the insertion as a forefront of the text's making. The surfaced insertion also pushes the reader to search for its intertexts, i.e., its sources of influence. It is in a plot for completing itself through the interaction with the reader.

In the work *Igitur*, the confusion of identity involves the author and the reader, the author and the narrator/hero, the syntax and the insertion, and the writing of the text and the written text

itself. In the reader's imagination, the entanglement makes the text swell into a sphere of all in equality, as is rendered by the text itself in the following terms: "supérieurs et inférieurs, ce qui est tout un." The method of insertion is a first step to reach the highest, i.e., the pointed condensation of circulative unity.

Then, the circular oneness of the text *Igitur* paradoxically comes from each of the inserted expressions that adds only a slight sense of volume to the text's language. Thrown into a phrase, the inserted words temporarily cut out the syntagm of the phrase that is simultaneously bounced, in restoring itself.

Confused with the difficulty of reading, the insertion as a form of language awaits to be noticed as a key to the reader's interpretation of the apparently incomplete text. The insertion is both noticeable and unnoticeable in the conte's syntactic flow, which is both actual and virtual.

The covering insertion is symbolized by the text's foregrounded props: a series of partitions ("panneaux" and "parois") and a pair of wells ("un puits identique"). Placed above and below, the selfsame wells in circulation suggest the metamorphosing oneness of *Igitur's* world.

In the text *Igitur*, the combination of a syntactic continuity and an insertion represents that of the succession of life and the hero in a conscious search of his own identity. The human brain is highly regarded by the following terms: "la pure clarté de leur conscience."

Symbolized by a thrown die, he was born as a hazard in a series

of biological turmoil, which is both circular and linear, i.e., "l'inconditionnel pour exister subitement" and "cette confusion perverse et inconsciente des choses qui isole son absolu," according to the text. Correspondingly, *Igitur's* daydream is in a circular advance: "spirale" but "fuyante."

Despite the hero/narrator's sentimental visions, life continues, using death as its resources: "ancêtres," "cendres," "l'étendue de couches d'ombre," and "un génie supérieur."

Also, the text *Igitur's* formal duality within the text itself parallels the semantic chiasm between the author and the hero as fundamentally identical. The virtual picture of the author manipulating the hero as his divided self makes the text spatially grown.

What the author seeks is presumably the eternity of his mind and creativity, which is represented by a single word as poetry. Eventually, the drama deployed in *Igitur* is that of words, or language: in the author's expression, "dans le vide duquel j'entends les pulsations de mon propre cœur" and "le bruit du progrès de mon personnage qui maintenant le continue dans la spirale."

The following passage transmits the metamorphoses of oneself in a duality for inner combinations, entailing the preceding image of paired panels ("panneaux"):

Ce scandement n'était-il pas le bruit du progrès de mon personnage qui maintenant le continue dans la

spirale. . . . je vais m'oublier à travers lui, et me dissoudre en moi.

In another passage, others are reduced to shadows, i.e., ghosts and cremated ashes ("cendres"): "toutes ces ombres apparues pures avec le volume de leur destinée et la lueur épurée leur conscience."

In *Igitur's* world, there is only oneself in a conceptual mirage. The egocentric drama implies the mimetic inescapability that the delineation of human existence should be speculative, referring to language.

Then, the interior drama *Igitur* represents a congregation of overlapping words for manifesting the potential of oneself as a language user. The fragmented text also suggests that oneself is endlessly developed by language, this first medium of communication in a systematic connection, because concept is a form of physicality.

6. A biological union: human, fowl, plant, mineral, and nature in its entirety

In an image of circular reflection, the text *Igitur* delineates a cosmos in which all the constituents are blended to set off an egalitarian fusion.

A symbolic assimilation starts from the hero identified with a phial, the bottleneck of which is shared by a swan, a metamorphosis of icy lake in one of the author's late sonnets. More directly,

his fear is compared to a bird: "mon effroi qui avait pris les devants sous la forme d'un oiseau est bien loin." His suspicion may become a cobweb hindering his clear vision: "que nul soupçon (n'en remontât) le fil arachnéen pour que l'ombre dernière se mirât en son propre soi."

In nightmarish confrontations, the pieces of furniture that surround the hero become personified to act and think, along with the airy space in cognition ("la Nuit reconnue par elle-même"), which is a source of the image of a tree rising from the sheets of pages.

The appropriation of all is for perfecting the self-conscious hero under his own homeopathy.

7. A word as an egg: *Igitur* as a complete text

In the text, the image of a luminous word is notable, radiating into sentences. The luminosity consummated as "une pureté inouïe (an astounding purity)" resides in the words that designate a mirror, a vision, an egg ("pulsations"), the hero appearing in a mirror, and the sun as an heavenly eye. The reader is given an illusory picture of the horizontal flow of sentences shot out in all directions.

The superimposition of various images within a single word makes poetry as objectified language, by providing the reader with a picture of the stream of words transformed into the vertical, i.e., paradigmatic pillar.⁵

Simultaneously, the frequent repetition of same words and phrases contributes to defamiliarizing the text, involving the expressions such as "arachnéen(ne)" and "génie(s) supérieur(s)," which are originally defamiliarized. In addition, the appositional juxtaposition of nouns increases each word's semantic weight and its independency: for example, "la rampe toute l'obscurité."

The superimposition of visuality within a single word also makes a vision of iterative rebirth: the successive images popping out of an egglike word.

In the same vein, the hero in a bed made of ancestral ashes evokes a rebirth of phoenix. The word "phénix" is adumbrated by expressions such as "suprême incarnation," "ton propre sépulcre," and "l'ombre survivante, se métamorphosera en Éternité." Along with the haunting glimpses of a nightingale ("quelqu'hôte de la nuit"), the hero takes a swanlike figure, given the image of a bottleneck ("fiolle").

The poetic superimposition is insinuated by the word "anneaux," entailing the appearance of an author and a sunny ball from a misty jet of air.

In the circular oneness, the hero becomes absolute: "mon Absolu." In a longer expression, "arrivé à l'Absolu: spirale, au haut de laquelle il demeurerait en Absolu."

The fragmented text *Igitur* as a word represents an essence of the syllabic language, French, thus enhancing both itself and its own verbal basis.

8. A Trinitarian valorization: truth, goodness, and beauty

In the text *Igitur*, the iterative keyword "pur" concentrates the hero/author's earnest hope for his own mental recovery by homeopathy.

The above-quoted suite of derivations from the lexeme "pur," i.e., "pur," "pure," "pureté," and "guipure," may be viewed as an incantation for unifying the *Igitur* fragments, in which an instance of valorization is fully activated, reflectively trichotomized into truth, goodness, and beauty.

The fragmental text *Igitur* is thus a camouflaged negative to push the readers to search for the ideality in the form of a tripartite diamond, i.e., the self-contained sublime.

9. A three-dimensional coalescence: the merger of the horizontal and the vertical through theatrical ascension

The fragmentation of the text *Igitur* spatializes the text as a whole, by giving the horizontal flow of words an apparently bottomless, i.e., spiral, depth of meanings in the form of gaps between the fragments. A free hand is offered to the readers, in filling in the gaps by any of contextually allowable words.

The structurally promised spatialization is accelerated by the text's indication that the work *Igitur* is intended as a script: "Ce conte s'adresse à l'Intelligence du lecteur qui met les choses en scène, elle-même."

The demanding text rewards the reader with a vision of him/herself to be incarnated as a hero or heroine of the drama *Igitur*, or, at least, its producer.

10. A word as a tomb

The fragmented text *Igitur* embodies the aesthetics of individuality in mortality. The text's each word represents a tomb of the author. The words are "pierres funéraires," referring to Mallarmé's suggestive terms.

Generally, once written, the text becomes separate from its author, and each letter corresponds to a trace of the author's action.

Then, both a word and a tomb stand for the dead author's eternal but movable home, which is set up for revival as a productive source of meanings.

Colored by white and black, each word as a tomb assimilates life and death, representing both the birth of the work and the death of its author. In the text *Igitur*, each word is inexhaustible and thus self-contained, replacing the fragmented text in its entirety.

From another angle, the fragmentation is for highlighting a single word as a primary form of language. The text *Igitur* is an artful presentation of a word by the artist of language, Stéphane Mallarmé.

Consisting of words as tombs in the prevailing image of night

and death, Mallarmé's text *Igitur* connects itself to the poem of Paul Valéry: "Le Cimetière marin." The Valérian poem may be viewed as a perfection of *Igitur* as beautified by the meridional daylight. As a disciple, Valéry was under the influence by Mallarmé.

Contrastively, Mallarmé's cemeterial text in fragmentation does not heighten the uncanniness of death but just insinuates the author's fate, symbolically making each word a tomb, in the text's main image of black night within a haunted salon that occasionally releases gleams of light. As a homeopathy, the apparently incomplete work *Igitur* tacitly communicates with the readers, who are also mortal.

11. A word as a human

As the title word "Igitur" may be viewed as designating both the hero and the author, language is emphasized by the text *Igitur* as the first medium of communication rooted in the human brain.

The work *Igitur* is an apparatus for revivifying language through the identification of the entire text with the author himself.

12. Light and darkness: *Igitur* as a modernist text

In the text *Igitur*, an expanse of night is personified with the initial letter "N" as "Nuit." The covering night scintillates with the light reflected, or rather, produced by a mirror as a moon,

spreading a daydream around the haunted house.

The dominant exchange of shadow and light, or black and red, puts up a backdrop in a contrastive vision, foregrounding the fragmented text as oneness in dual division. The backdrop in simplified abstraction exemplifies the art of modernist avant-gardism in search of a self-containment of whiteness, which is embodied by both a sheet of paper and a single word.

(3) The centripetal and the centrifugal

Both logically and actually, the text *Igitur* consists of two groups of fragments, i.e., centripetal and centrifugal. The duality comes from a structured spiral's bidirectional movement in circulating and going up, as well as that between the syntactic continuity of words and the cutting insertion of tentative words. Subsequently, the self-containment of the entire text as an oxymoronic word subsumes the dual movement, which is ascribed to the pivotal contrast between the centripetal and the centrifugal.

The centripetal group features the fragments in each of which a single image is dominant. Within that sort of fragment, the dominance is also dual: centripetal and centrifugal.

The centripetal dominance of the centripetal group of fragments is typified by the assertion of the subject of an action by transforming the subject into the object of the action. In the following passage, for instance, the hazard continues an action of self-reflection: "Bref dans un acte où le hazard est en jeu,

c'est toujours le hasard qui accomplit sa propre Idée en s'affirmant ou se niant."

In contrast, the centrifugal dominance is charged by a kernel image from which diversity comes forth. Take, for example, the suggestion of an infinite potential conceived by an individual: "Il contient l'Absurde -- l'implique, mais à l'état latent et l'empêche d'exister: ce qui permet à l'Infini d'être."

As for the centrifugal group of fragments, they are mainly miscellaneous drafts printed in italics in the 1998 Pléiade version. To become meaningful, they need to refer to their context implied by other more informative fragments such as those collected under the title "Le Minuit (The Midnight)."

In general, the text *Igitur* makes reproductive images of oneness by contraction and expansion, which legitimates its structure in fragmentation.

Symbolically, the following short phrase is given an image of animating the entire text, by connecting each elemental movement to absoluteness: "sauf que mouvement (personnel) rendu à l'Infini."

A cognate instance of antagonism is seen between the logical continuity within each readable passage and the disconnection among undeveloped drafts. Fundamentally, the conflict is between clarity and obscurity, or red and black.

The semantic flow cut out by fragmentation is formalized as a scrambled syntax for each self-assertive word at Mallarmé's final stage of literary creation. Take, for example, his late sonnets

as a repetition of an abstract and thus enigmatically swollen word within the challenging regularity of the 14-line framework.

From another angle, a readable passage in fragmental suspension may be viewed as a single word with a semantic halo. Since readability accelerates interpretation, the reader tends to become unaware of the interpreted text, the suspended point of which turns into a sign to be recognized by the reader as an enigmatic word.

(4) A making of circulation

To present completeness, the text *Igitur* accumulates the expressions that evoke an image of circulation. The expressions also represent a topological transformation of the combination between the syntagmatic alignment of words and the iterative insertion of speculative words.

A notable example is a circular movement involving a human body, as is presented by the typical passages as follows: "Vous, vous revenez à votre amalgame" and "Je profère la parole, pour la replonger dans son inanité." The succeeding phrase assimilates a throw of dice with the passing of time to make a final point of the absolute: "le coup s'accomplit, douze, (le temps (Minuit))."

According to Pascal Durand (43), circularity is one of tripodic features of the text *Igitur*: "Abstrus, circulaire, laissé en l'état de chantier."

The text as a whole makes a concentric superimposition of

images, the center of which represents oneself as both the hero and the author embodied by a word. The egglike expansion as the text's virtual structure follows the text's manifested basis as fragmentation because the fragmented text in black and white is a sort of egg in which another text takes form. Simultaneously, the text's concentricity is topologically equal to its structure in successive fragmentations.

Entailing both the animate and the inanimate, and both the outside and the inside, the hub of the concentric text *Igitur* embodies the eye of the creator, i.e., either the author or the reader. The eye observes the world and re-creates it into an artifact, as is indicated by Robert Greer Cohn: "the reversibility is evident in the fact that the actor creates the site by looking at it" (*Igitur* 61).

Then, the text *Igitur* as a whole represents the author's face, or a series of his facial expressions, suggesting its potential for spatial development. The work actually corresponds to a portal site of his late phase of creation. With the title that designates a human role, *Igitur*, the work is given an image of growing in volume, its concentric oneness becoming a three-dimensional sphere.

The text's spatial circularity is symbolized by the following carol in the section entitled "Le Coup de dés" : "Le Cornet est la Corne de licorne -- d'unicorne."

(5) The fragmentation as an intention

The fragmentation in *Igitur*, which is consolidated by the text's cutting method of insertion, develops into an independent word as poetry itself in Mallarmé's final stage of creation. The fragmentation as perfection presumably resides in the author's intention at the time of writing the text *Igitur*, which was at least subconscious, since the word "Igitur" may be viewed as a completed text as discussed above.

The text *Igitur* is marked by a recurrence of keywords such as "ombre," "glace," and "puits," which are threaded by the syntactical suite of copular words. In the textual fragmentation, the recurrent keywords appear to be uplifted because each fragment simulates a shoot from the blank of pages as a white soil. Furthermore, each keyword may be taken as each fragment.

The spatialization of the keywords by fragmentation embodies the making of poetry in prose, which supposedly delineates the intention of the author.

At least, the text *Igitur* is a successful objectification of a single word as a minimal component of the verbal artifact named poetry.

(6) Language as all

1. Language as a throw of dice

In *Igitur*, the author deploys metaphors for rituality, which sets up a pictorial form in language. Typically, the repeated funerals are truncated but essentialized to depict aestheticized

transcendancy, if uncanny, which is characteristic of Mallarmé's poetry.

The objectified rituality as the signified paradoxically foregrounds the poet's words as the signifier. The words express rituality at its bottom. From another angle, the two-dimensional language is the basis for the expressed funeral in the image of spatial development.

The language as the meaningful but unnoticeable basis is represented by the keyword "cendres," which homonymously leads to poetry as "son d'or (golden sound)." The expression "son d'or" is actually used in Mallarmé's text *Igitur*. The difference between "parole" and "langue" is camouflaged by a longer phrase: "l'Absolu a disparu . . . car . . . le bruit cesse." The phrase also maximizes the expressivity of language.

In the subsequent section, the power of the keyword "cendres" is peaked by the attached words "des astres." The oxymoron "les cendres des astres," which combines low and high, embodies the fusion of the pictorial rituality as the signified and the text's language as the signifier, so that the difference between the form and the meaning is dissipated to actualize a perfect communication.

The obsession of language in the poetic fragments entitled *Igitur* is a primal drive for the making of the text, as is indicated by the connection of the Mallarmean keyword "hazard" with individual language ("la parole humaine") and that of an oceanic expansion with the expressiveness of language for world-making ("une mer incohérente où la parole remue à jamais impuissante").

The language as a motive for the creation of text is predictable, but, in the fragmental *Igitur*, the main image of night and funeral is hypnotically oppressive. The downward movement of the text subconsciously directs the reader, however, to the recognition of the language as the inverted pinnacle of the fragmented text.

From another angle, in the above-mentioned circular strings for inversion, the image of funeral represents that of the human unconscious situated under the locale of consciousness including the knowledge of language. In parallel, the hero's house has been interpreted as a metaphor for his own mind. Both death and unconscious are collective, different from the individual consciousness actualized as "parole."

The overall inversion by language makes the text *Igitur* a spherical mirror of all in equality.

According to the text *Igitur*, language is an action: "Alors . . . il dit à tout ce vacarme: certainement, il y a là un acte -- c'est mon devoir de le proclamer." The action involves both the actualized expression and the potential of expression, thus productively complete.

The fragmented form of the text corroborates the text's completeness that comes from the completeness of language as an action. The text is verbal.

Semantically, the text's completeness is made by a direct combination of extremities as an instance of oxymoron. Take, for example, the creator ("qui créa") laconically identified with his/her materials ("la matière, les blocs"): "qui créa se retrouve

la matière, les blocs, les dés." The cause and the aftermath of the abrupt combination are left to the readers' imagination. Since their imagination is active, the passages that express the combination are surrounded by an expansion of semantic halo, thus making the image of saturated completion.

Though abrupt and unexplained, the connection of extremities is found to be persuasive because the combined extremities may be viewed as a transformation of circulation. A circular form represents ideality, as well as a final point of any search.

The readers' imagination is expansive but the author's dictum is imposing: both the reader and the author collaborate to make a perfect text. The sympathetic reading of the text *Igitur* is, however, led to be both euphoric and peaceful under the language's protection, or "miré en sa sécurité" in the text's own expression.

The words as an Edenic origin is implied by the self-conscious text in a collective voice: "Ces paroles qui retombent en *moi* n'engendrent que certitude."

2. The absolute and the hazard

With the expression "Le Coup de dés," *Igitur* relates itself to Mallarmé's architectural poem "Un coup de Dés jamais n'abolira le Hasard." In its unconventional typography on continuous pages, the latter text promptly makes the reader think of what writing is. The lengthened title that begins with "Un coup de Dés" may be viewed as a development of the anagram of "écriture (writing)."

The architectural poem as a whole is an extended metaphor of

writing. The act of writing leads to the throw of dice, as being manual and delivering messages/signs, or, in a word, marking. In addition, the addressee's response is variable and unpredictable. It is self-contained and hazardous as another form of writing.

Because of the whole text's heightened visuality, the language in "Un coup de Dés" is paradoxically dissimulated. Nonetheless, the verbal expression is the indispensable source of the text's meanings. Even the dice's movements are partial images produced by the language's signification. Both the pictorial texts, *Igitur* and "Un coup de Dés," emphasize the fatality of language as a shadowy sign which is obscure, inverted, and fragmentary, though all-inclusive.

Both the texts twistedly foreground language. If decorous, the image of funeral is unwelcomely fated to any reader, and that of dice is exhaustibly addictive. In terms of negative ordinariness, the imagery of funeral and dice is close to that of language. The dual metaphoric clothing is appropriate to set off language. The decorative picture functions as an incantation for pushing language to signify all the more, so that the picture itself may become more meaningful. Then, the cycling oneness of the signifier and the signified is intensified for an eternal communication.

In parallel, language is compared to an ocean, implying that everything is in language through consciousness: "une mer incohérente où la parole remue à jamais impuissante" (*Igitur*) and "DU FOND D'UN NAUFRAGE" ("Un coup de Dés").

In *Igitur*, the concept of language as all/absolute is confirmed

by the definitive phrases as follows: "L'heure a sonné -- certainement prédite par le livre" and "le hasard était nié par le grimoire."

(7) The author Mallarmé's offer: the raw materials to set up artifacts

In *Igitur*, the words that designate the raw materials for making art forms are frequently seen: "toile," "dentelle," "velours," "panneaux," and "anneaux." As depicted by words, the materials push the readers to re-create the fragmented text *Igitur* on their own notebooks, thus completing the text as an everlasting circulation from the text/author through the co-text/reader and back to the text/author.

The inventory of raw materials presented in the fragmented text also embodies the apparently unfinished text's potential for sequential completion.

The readers are directed to reconstruct the text by its suggestive declaration: "ayant, en effet, pour parois latérales l'opposition double des panneaux."

(8) A thematic reconsideration

Following the text *Igitur*'s circularity, a reconsideration of its fragments according to each of their themes may be effective for the elucidation of the text in its entirety. The fragmented

text conceives the potential of continuous semantic increase, which is activated by the readers.

The whole text contains three themes: rituality, self-reflection, and temporal shift.

1. Rituality

In the text *Igitur*, the hero's ostentatious but everyday gestures are continued to produce a scene for him to assume sacerdocy. Take, for example, the blowing-out of a candle to invoke the moon, by drawing the curtains in darkness. To sleep on ancestral ashes is subversive, though ritual. It is also suggested that, in the candlelight, the hero prays to his ancestors for the success of his career: "[Igitur] lit son devoir à ses ancêtres."

Rituality is for yielding maximum from minimum. A momentary action is intended to cause a maximal effect, as is suggested by Meitinger (55): "celui qui secoue les dés anticipe par son «acte» tous les résultats possibles."

Taking a form of fragment, ritual is an instance of insertion, as well as that of homeopathy. In *Igitur*, for example, a sheet of paper would become a tall tree. And the hero's haunted house would revive as Faunus's Arcadian plains.

Based on homeopathy, the circular text *Igitur* is framed as an incantation for the fullest development of itself, which is embodied by both the hero/author and the reader, comprised by an animated single word *Igitur*. Titling the whole text is a first example of insertion.

Also, reflecting himself in a mirror means the purification of himself ("il s'est refait"). The following act of opening his pieces of furniture represents the verification of his own renewed possibilities: "il ouvre les meubles pour qu'ils versent leur mystère."

Taking his hands away from his eyes is for the hero to see his monstrous furniture perish to revive as greenery in his obsession for eternal life: "jusqu'à ce qu'enfin les meubles, leurs monstres ayant succombé avec leurs anneaux convulsifs, fussent morts dans une attitude isolée et sévère."

It may be posited that, with the image of wells in spiral, the text seeks to be a symmetrical fir tree for Christmas. The tree reflects itself in the well; both tall, they are a divided self to each other. In the same vein, the fragmented text is another form of a rising tree. The *Igitur* fragments may be viewed as the leaves of a prospective tree in circular revival.

The leaves in potential correspond to the "rings of grain," following Philip Larkin in his poem entitled "The Trees." Then, the work *Igitur* adds the color green to the main trio of black, red, and white, representing a square whole of a book in search. The word "fraise" is seen in the work, twinkling a hopeful fruition.

The *Igitur* text's short but condensed expression "la Nuit ébénéenne" suggests that the hero/narrator/author's secret desire to be risen as a tree is unconsciously dominant in himself, since the covering term "Nuit (Night)" corresponds to his frustrated mentality in a deadlock and the adjective "ébénéenne" designates

ebony in the color black. A phallic tree represents omnipotence and omniscience, high and low, and reality and potentiality. Ultimately, it is himself in a living process.

Igitur's dissimulated desire to be a patriarchal tree explains the text's frequent allusion to birds, rustling leaves ("frôlement" and "velours sur le buste d'un génie supérieur"), and time, or seasons.

Also, the repetitive mention of the corporeal division between the inferior and the superior insinuates the hero/speaker's frustrated process toward adulthood: for example, his duality ("sa dualité") between "le ventre velu d'un hôte inférieur de moi . . . qui s'est sauvé avec un volètement" and "le buste de velours d'une race supérieure." He is also divided between id and ego: "le hasard, cet antique ennemi qui me divisa en ténèbres et en temps créés."

In a repetition, the flight ("volètement") of birds is compared to both the shafts of light and the cobwebs in a lacy white for reproduction. The superior part of the hero's body is with love ("mon buste qui se réfléchit avec amour"). His complex is partially presented in the aggressive renditions such as "qui s'enfonce en elle," "bête," "son personnage ancien qui lui apparaissait chaque nuit . . . elle était libre enfin," "quittant le costume de mes nuits," "deux ouvertures de songe," and "elle-même . . . dont les panneaux se retrouvaient ouverts sans bruit."

Though apparently being a monologic world of oneself, the work *Igitur* is structured as a rising tree for it to thrust into the surrounding world as another whole with a view to realizing utmost

production.

The image of raven from Edgar Poe, which is indicated by Michel Gauthier as a trace of influence on the text *Igitur* (197), is a confluence of nights and black birds, insinuating the author's frustrated ambition as a creator.

In addition, the reference to throwing dice frequently appears, causing the readers' speculations. Within the same text, the suggestive action of throwing dice may be taken as the sowing of seeds for a tree. Fundamentally, the leaves of paper for a written text are made of vegetal fibers, as is indicated by the word "leaves" itself. Also in French, a book's page is called "feuille (leaf)." The text's basic method of insertion corresponds to the planting of cuttings. The personified peak of time, "Minuit (Midnight)," represents a star attached to the top of a Christmas tree.

The hero/narrator's concealed aspiration to return to Mother Nature of greenery explains the repetitive appearance of ancestral ghosts in ashes, as well as the repeatedly mentioned furniture, the central piece of which is in ebony: "Les panneaux de la Nuit ébénéenne." The furniture atavistically returns to disconnected panels. The frequent appearance of curtains corroborates his aspiration to acquire natural resources, since the cloth is originally made of vegetal fibers.

In the text's cycling oneness, white leaves of paper may straightly be viewed as a soil strewn with black seeds as printed letters from which an imaginary tree rises to the sky as a semantic end. The real connection between the earth and the tree accelerates

the textual fusion: the tree roots in the earth, becoming earthly resources when falling down.

Then, the text *Igitur* is an incantation for fertile poetic creation, so that the printed letters become monumental trees in evergreen leaves. To actualize a textual oneness for representing continual revival, any contrast must be unified, involving earth and tree, horizontality and verticality, form and meaning, and writing and reading. The initial of the title *Igitur*, "I," evokes an erected figure of both the hero and a tree. Furthermore, the name *Igitur* includes the sound of the word "tree." Following its etymological meaning "therefore," the word "Igitur" represents connection.⁶ Summoning mathematical concept, the title word also embodies equation.

In *Igitur's* textual unity, suggestive details embody a metonymical part of a rising tree as a final interpretant: the hero's ritual acts, the atmospheric shifts, the printed letters, and the fragmented passages. Furthermore, poetry is part of a tree and its surrounding world.

The abridged script for minimized rituality evokes a puppet theater. The minimization suggests the hero's isolation under homeopathy in the labyrinth of himself.

In the text's circularity, the finality as a tree entails its coming back to the origin as the furniture in ebony in the hero's haunted house, the resources of his dreams. In the text's expression, "Toutes les choses étaient rentrées dans leur ordre premier."

The text's motif represents "home sweet home," which is developed by Maeterlinck in the form of a blue bird. According to T. S. Eliot, "Home is where one starts from" ("East Coker" V). The fragmented text *Igitur* suggests that the Garden of Eden is one's own home, or the here-and-now, supplied with the potential that awaits to be concretized.

For the text itself, the promising here-and-now represents its printed letters being decoded by the reader. In the text's terminology, the self-reflexive word "grimoire" implies the text's attribute, which is full of hints for metamorphoses, following the hero/speaker/author engaged in a homeopathy.

The letters in black ink dream of becoming, or turning back, to the white sheets of paper with the fullest semantic potential. The sheets of paper are vegetal as a topsy-turvy of arboreal height.

The text's first designation, i.e., the title *Igitur* as a person's name, claims, however, the author as a visible beginning of the unified text. The foregrounded visibility informs how the author/hero's preoccupation with his own potential is intense, facing his mental crisis represented by the text's fragmented form. The crisis is an irregular transition of adolescent frustration into sublimated adulthood. Each of the text's superimposed images of circularity embodies each instance of the author/hero's concretized potential for life.

2. Self-reflection

The suite of the hero's sacerdotal motions converges on his

self-reflection in a mirror placed in his haunted house. The self-reflection is for him to regain his identity, which has been cleansed by the watery mirror, by watching his self-portrait as a luminous image in reflection. Rituality is to be accelerated for the success of self-reflection as catharsis.

3. Temporal shift

As a backdrop of the hero's above sacerdocy, his haunted house deploys a drama of atmospheric shifts in light and darkness, entailing the phenomenal motions of pieces of furniture. They also appear to conflict among them in a spontaneous fashion, as is indicated by the swollen curtains: "des étoffes sans cesse épaissies."

Following the theme of metamorphoses ("se métamorphosera en Éternité"), the temporal shift in *Igitur* becomes spiral in the narrative's basic advance. In the same vein, topological formation threads oppression, progression, evasion ("évasion"), cessation, and spiraling.

Both linear and circular, the text *Igitur* is self-reflexive, mirroring itself in each of the following tripartite expositions: "les cercles vibratoires" and "une limite infinie."

The above tripartite subthemes are combined for conjuring up a textual unity subsumed by the title word "Igitur" in three syllables.

According to Henri Mondor and G. Jean-Aubry, who reproduced the 1925 Bonniot version (Mallarmé, 1945 *Œuvres* 434), the main part

of the work *Igitur* is classified into four chapters, following the author Mallarmé's indication for the subtitles: 1. Le Minuit, 2. L'escalier, 3. Le coup de dés, 4. Le sommeil sur les cendres, après la bougie soufflée.

The fourfold part is called *argument* by Bonniot, Mondor, and Jean-Aubry (434). The preceding candle scene is the introduction (433). Other miscellaneous fragments are collected as *scolies* (445-51).

Durand indicates the following issues of *Igitur* as constituting the repertoire of Mallarmé's themes as a whole: "la «fiolle de folie», le coup de dés, le minuit, la descente au tombeau, les constellations, quelques bibelots déjà, un mobilier" (44).

The text *Igitur* continues to challenge the reader for its own completion through rehabilitation.

(9) A conclusion: *Igitur* in contextual entirety

The work *Igitur* triggers a drama between the hero/author and the reader. The work awaits the reader's re-creation of its own fragmental rendition.

Furthermore, the drama between the work and the world, or fiction and reality, is deployed. The work resets the reader's world view.

In the reader's re-creation of the work, s/he traces its plot set up by both the author and the convention of language, poetry, art, and culture.

The work *Igitur* is both dependent on and independent from both

the author and the reader, following the rules of this world in ontological connectedness diversified into the difference of cultures.

Mallarmé's *Igitur* is a swan song to his youth. As a calligraphic condolence to himself, the poet's farewell letter directs the reader to rethink the writings by the conscripted Japanese students in the Second World War, which are collected in a volume entitled *Kike wadatsumi no koe* [*Listen to the Oceanic Voices*]. Each epistolical text was handwritten in a critical moment, and posthumously printed, as with Mallarmé's *Igitur*.

In both the texts, the image of finality inherent in systematized language crystallizes explosive aspirations for continued life.

Forced to do a suicidal attack by an aircraft, a 23-year old student Ichizo Hayashi wrote to his mother in the letter dated 31 March 1945, the day before the attack in Korea:⁷ "I will cast myself with the Bible and a hymnbook in my plane" (346).

Recalling his sister's stage costume in red velvet,⁸ in observing the shiny sea, Minoru Wada wrote to his parents in his letter dated 26 March 1945 about the death of his fellow soldier in training for a ride in a torpedo for suicidal attack (381-82).

A month before his involuntary attack, on 18 April 1945, he felt his death as "an inevitable burden" "once having learned to think" (383).

He also wrote in his diary dated 6 May 1945: "Unable to give up, the second hand of my watch continues to turn" (384).

Secretly wrapped in oilpaper under a pile of rice in a lunchbox to evade censorship, his diary kept in several pocket notebooks was handed to his parents when they were allowed to see him at the military base (387).

Both *Igitur's* hero/author and the Japanese conscripted students were victimized by the modernist obsession in which a human being is pushed to turn into an efficient machine for utmost profit, i.e., a sophisticated object for mass production. The subconscious compulsion made imperial absolutism aestheticized, which led to suicide units and atomic bombs.

As with *Igitur* in the superimposition of the hero/author/reader, the Japanese conscripted soldiers sought for the priority of their own life in an organic system, which is ironically a collective ideal in the current AI era.

One of the conscripted students, Akira Meguro, wrote to his father on 16 September 1941 in China, about a month before his death in a field hospital at the age of 24:

My dear father, you have created our beautiful home; there would never be such a world filled with peaceful harmony. That is a beautiful artifact you have left. As your children, we were warmly raised in that home. Without any deficiency, a warm atmosphere always filled our dinnertime. What I have always remembered and cared for since I came here is only that artifact you have made. I recognize the value of life just to have been reminded

that you let me know that beautiful harmony. It was long. I owe you, my father. You are so thoughtful. Please be assured and relieved to know that I will only make my most efforts in this war. Then, I will depart now. . . . (41-42)

The Japanese epistollic writings represent wills, whereas *Igitur* was intended as the poet's homeopathy during his mental crisis. The superimposed images of oneness as an embodiment of the author/hero's potential parallel the Japanese conscripted students as building an inclusive *Igitur*.

Besides Akira Meguro, Hisao Yamagishi wrote (68): "I wholeheartedly and mostly hope for peace." Tadashi Kawashima claimed (90): "Peace -- a peaceful world is foremost."

As a verbal artifact that makes a self-contained world, each literary text leads the reader to review and remake the contextual real world in which s/he lives.

Both the conscripted students and *Igitur* attempted to save themselves by writing. As is indicated by Mallarmé, the world is made to achieve itself as a beautiful book: "le monde est fait pour aboutir à un beau livre." The dream of an achievement is totally dreamed by Mallarmé's *Igitur* as a testament.

Mallarmé's fragmented work *Igitur* is a casting net for his later creation in total. His suggestive expression "toile arachnéenne," which means a spider's web, hints at the conclusive metaphor.⁹ From the net as the disrupted text, the potential of the author's future creation comes out in the form of the text's

implicit meanings. The leaking potential necessitates the text's basic structure of fragmentation, the reappearance of which depicts circulation.

The circular combination of a comprehensive title with the tacit text that follows is also a characteristic of both *Igitur* and the author's late poetry in general.¹⁰ *Igitur* is a portal site of Mallarmé's late phase of creation.

In its stratified imagery of circular oneness, the text *Igitur* continues to lead the reader to remake its fragmented form with his/her imaginary and thus inserted collaboration with the author.

Igitur's world circulates around the hero/author as a hub, and the world as a whole is subsumed by the reader/author as an observer, which represents a human drama unseen in the text. The work *Igitur* suggests that any happening is perceived, and not directly got, but collaboratively re-created as a fated testimony.

Then, in the circular oneness of *Igitur* in homeopathy, both the author/creator and the work/creation take precedence over each other, searching for the actualization of their own potential, i.e., all/absolute, or "blanc" in a word, which designates Mallarmé's cherished color white. The word "Igitur" is synonymous with "blanc."

For the work *Igitur*, its apparent incompleteness represents a completion in white, or "blanc." The brightest color represents purity, absoluteness, and blankness as an ultimate potential, i.e., the existent but elusive energy that is closest to completion in this actual world. The world is in an apparent limitation, or in

Igitur's terms, "une limite infinie," visualized by the contrast of black and white.

For the author Mallarmé, neither a definite revision of his *Igitur* manuscript nor its publication was necessary, as the manuscript is complete with its finishing white of its sheets of paper, which are all the more whitened in daylight. Moreover, the word "Igitur" embodies perfection as a single word in unification, entailing the blank, i.e., the white space between its black six letters subsumed by the initial "I."

Starting with his incomplete but complete work *Igitur*, the poet Mallarmé attempted to achieve the sublimation of his late career, i.e., the creation of poetry as an ultimate word.

The strenuous road presumably led him to recognize that, at his death bed at the latest, perfection is the blankness of paper itself, which is represented by every single word in written letters, as a conceptual embodiment of ontological connectedness in diversified reproduction.

Then, the circulation around a fixed hub, or a point as zero, represents the complete and incomplete work *Igitur*. As cognate, both the circulation in movement and the immovable hub embody completion with the sole difference that the circulation may be continued, trying to reach a completion which is itself.

Subsequently, it may be presumed that the author Mallarmé's recognition of his apparently incomplete manuscript in repetitive circulations as always complete made him leave the manuscript as what currently exists.

The work *Igitur* suggests that the struggle to reach a completion necessitates itself for acquiring a sense of completion which is complete itself. Then, the struggle is to save oneself in life. To retain life is prerequisite. The world must stay peaceful and thus good.

In parallel, the poet himself hinted at the fact that art has power, impressing the viewer, though mimesis and fake, as follows: "Quelques jets de l'intime orgueil véridiquement trompetés éveillent l'architecture du palais, le seul habitable; hors de toute pierre, sur quoi les pages se refermeraient mal" (*Œuvres* 2: 210).

Nevertheless, because the text is a trace of the writer's handwriting, the text is always a mirror of the author, though influential to the author. The completion of the text is thus shared by the text itself and its author. So, every text is fundamentally complete and incomplete. The difference among the texts is superficial. Contrastively, the writer in both life and consciousness is self-sufficient and thus totally complete as an embodiment with actuality and potentiality.

Moreover, the author's action in writing initiates and simultaneously presents the text's completion for the consciousness of the author/reader that is part of the world as a whole. In other words, the writer's insertion of a part of a letter begins and represents completion.

With the images of metempsychoses, deploration, and struggle, the work *Igitur* makes the reader/author confound the work itself

with a human being.

So, the work lets the reader respect the work as a human entity, which presumably directed the author Mallarmé to leave the work intact as what remains today. The work paradoxically sends the message that a human maker/actant is more important than his/her work. Simultaneously, the work that sends the vital message may be considered as superior, or, in another qualification, complete and incomplete.

As both a letter and a numeral, the initial "I" of the title *Igitur* typically presents perfection, as is suggested by the numerical expressions in the *Igitur* text, "11" and "12."

The letter "I" identifies the poet Mallarmé himself with superiority, while simultaneously signifying that the circular work *Igitur* begins with the letter "I" and temporarily ends with the same letter "I." The initial letter corresponds to a fixed hub in growth that becomes the textual imagery of circulation.

Denoting a start of vertical line, which is oxymoronically inserted into a sheet of paper, the letter "I" represents a beginning of writing, i.e., the inauguration of the world in cognition for its own salvation.

Then, the work *Igitur* is a flowering of the letter "I."

Notes

1 This chapter's interpreter Takeda owes a lot to the Library Doucet in Paris for permitting her to look at the fragile manuscript of

Igitur, along with its photographic version online, in their well-lit reading room near the pantheon on 3 to 6 April 2018. Without their help, her textual critique would have missed necessary steps for interpretation.

2 For the interpretation of *Igitur*'s house as the metaphor of his mind, see Marchal, *Lecture 262*. According to Gayle Zachmann, "Consciousness is represented as a dark room" (79).

3 According to J. A. Cuddon, the meaning of the word "poetry" is traced back to the Greek word "poieîn" that signifies "to make" (678).

4 According to Fowlie (113-14), "The [*Igitur*] sentences never give the impression of finality or adequate transmission. They are searching for themselves and their own expression."

5 Roman Jakobson refers to the spatiality of poetry as follows: "The poetic function projects the principle of equivalence from the axis of selection into the axis of combination" ("Linguistics" 27).

6 Barnaby Norman ascribes the name "*Igitur*" to "the Latin word for 'therefore'" (40).

7 The students' letters quoted in this chapter are written in

Japanese. The translation is by Takeda.

8 The stage costume may be considered as worn by his sister at an in-group concert for private music lessons, instrumental or vocal. Mentioned after the address to his parents, the person in velvet is supposedly the author's sister as his family member, though only designated by the name "Wakana."

9 Mallarmé compares himself to a sacred spider ("une araignée sacrée") in his letter to Théodore Aubanel dated 28 July 1866 (*Œuvres* 1: 704).

10 For the comprehensive title of Mallarmé's late poetry, see Takeda, *Translation* 20.

Chapter 3

Everything for Everyone:

T. S. Eliot's Poetry as an Oceanic Syntagm

1. The prevailing liquid

In T. S. Eliot's poetry, the imageries of water abound, varied by reproductive transfigurations. The affluence of the liquid comes from, and goes into, the first covering word "etherised" that defamiliarizes a cosmic expanse.

The experimental word "etherised" is placed in the initial sentence of Eliot's first poem in his inaugural collection, *Prufrock and Other Observations*, which was published in 1917. In the poet's successful 1922 poem, *The Waste Land*, the "ether" has a force for revival: "aethereal rumours / Revive for a moment a broken Coriolanus."

With the first poem's sentimental title, "The Love Song of J. Alfred Prufrock," the 1917 collection is characterized by lyrical aspiration, which evaporates in the next 1920 surrealist one entitled *Poems*.

This 1920 soaring collection is summarized by "a dry season," the final expression of the collection's first windy poem "Gerontion." The collection is hastily climaxed by the chief piece's howling orbit: "the circuit of the shuddering Bear."

With the universal title *Poems*, the bilingual collection leaves the traces of influence from Jules Verne's novel entitled

Le Tour du monde en quatre-vingts jours, particularly in the poem "Mélange Adultère de Tout" that refers to an American junction, Omaha.

Collected in a volume entitled *Old Possum's Book of Practical Cats* in 1939, the cats as protagonists make the author's world a brimming pool, following the everyday phrase, "it rains cats and dogs," which visibly connects the felines to rainwater.¹

The water as a word is fully developed, representing the fifth constituent of the world in Eliot's major poems such as *The Waste Land* and *Four Quartets*. In both texts, the main image of the outward section embodies water: the fifth and final section entitled "What the Thunder said" in *The Waste Land*, besides the fifth and first sections in *Four Quartets* with the keywords "jar," "wave," "river," and "spring."

The element "water" is the last constituent of the quintuple self-containment of "tree," "fire," "earth," "metal(-gold)," and "water" for making up the world as a whole, according to the ancient Chinese philosophy.² The fifth final element is also a primordial one, since it is adjoined to the first visible constituent "tree" in the circular chain. In one of Eliot's religious poems entitled "Marina," there is a conclusive rendition "where all the waters meet."

Taking a biological view, water is recognized as a part of arboreal growth, or, in a word, "tree." Furthermore, the liquid is a direct or indirect source of every earthly object labeled "tree," "fire," "earth," or "metal(-gold)."

The imagery of water extends itself to the poetry's implicitness that comes back to silence, embodied by the blank of paper, i.e., the soil for printed letters in semantic potential.

In the poetry, the philosophical tournure tends to be submerged, as it were, under the white sheets of paper in the poem's restricted framework based on the conventional line division. Take, for example, the suspended line in the poem entitled "The Cultivation of Christmas Trees": "At the Feast as an event not accepted as a pretext." An early resistance is seen in "Portrait of a Lady": "Are these ideas right or wrong?"

In the same vein, the insinuated gossip is rapidly dissipated in the windy space embodied by the blank of paper, after instantly intriguing the reader: for example, "I have saved this afternoon for you" in "Portrait of a Lady" and "History has many cunning passages, contrived corridors / And issues" in "Gerontion."

The slice of gossip that stirs the reader's imagination appears to be highly intended by the author, as the detailed expression "The red-eyed scavengers" is seen in the early poem entitled "A Cooking Egg," the title of which suggests manipulation.

Moreover, the dissipation in whiteness is legitimated by the concluding word "law" in repetition, which is placed at the end of the two early poems "Cousin Nancy" and "Burbank with a Baedeker: Bleistein with a Cigar."

Also, Eliot's poetry defamiliarizes a euphoric afternoon with tea, coffee, and sweets in a modern upheaval such as Mr. Apollinax's laughter, which is embodied by the divided lines with flashes and

echoes. The subversive vision may be taken as stirred by dissimulated fuel, or "gashouse" in the poet's own term.

The urbanness attached to teatime is summarized by another term of his own, "New England." This place name denotes the poet's native region in America. According to Eric Sigg, "T. S. Eliot often called himself a New Englander" (17).³ The frontier that edges the ideal of the euphoric present foregrounds everyday life, which may be intended for gaining the readers' utmost acceptance.

Nonetheless, the author does not forget to insert the alert of *memento mori* for both retaining the reader's attention in every way and paradoxically uplifting the value of life: "Though I have seen my head (grown slightly bald) / brought in upon a platter" ("The Love Song of J. Alfred Prufrock"). Eliot's scheme is the twoness for a fusion.

In parallel, Sigg refers to Eliot's "many poetic images of the destructive power of water" that include "the drowned Prufrock" (20).

By a poetized expression, the poet himself summarizes the inclusiveness of water: "the water white and black" ("The Love Song of J. Alfred Prufrock").

Then, all the readers must have all completely, as is suggested by a chorus from "The Rock": "A Church for all / And a job for each / Every man to his work." The chorus also vows: "We build the meaning."

The connectivity of water ascends as various intertextual echoes such as those from *Hamlet* and Mother Goose ("Some for the

gentlemen, some for the dames" in "The Naming of Cats").

In sum, water represents a powerful source of meanings in Eliot's poetry, as suggested by the poet's own expression in his poem *Ash-Wednesday*: "only / The wind will listen." As an extensive receiver, the wind is an evaporation of water in "whispers."

With the elemental title "Ash-Wednesday," the poem lines up the transfigurations of water such as Saint Mary compared to a blue river, "fountains," "springs," "flutes," "fiddles," and "Speech without word." At the end of the poem's fourth part, the mute, or "breathless" sign is suggestively connected to the upcoming "fountain."

In the fifth part, the poem states that though invisible, silence, or "the unspoken word," exists like water ("Still is"), finally expressed as "the silent Word."

In an exceptional name, Saint Mary is designated as "holy mother," "spirit of the fountain," and "spirit of the river." As a waterlike existence, she has a power for cathartic connection: "Suffer me not to be separated." Then, verbal signs take a final form of water.

The combination of words, rivers, and the temporal sequence evokes the row of bouquinistes along the Seine, besides the cathedral Notre Dame, a treasury for the scriptures. The river is a historical source of literary inspiration, entailing Apollinaire's love song. The Parisian water may be taken as an origin of Eliot's poetic ocean. As a student, the poet stayed in Paris from October 1910 to July 1911 before going to London, the

city of the Thames.⁴ The poet sings of the Thames in French in his 1920 poem entitled "Le Directeur": "Malheur à la malheureuse Tamise."

In Eliot's poetry, the imageries of water play a key role for raising universality, vital instances of which will be reviewed and discussed in the following sections.

The imageries may be taken as a source of the "religious nostalgia" in the terminology of David Ward (171).

2. The dual manifesto for production

Foregrounding firstness, T. S. Eliot's initial two poems, "The Love Song of J. Alfred Prufrock" and "The Naming of Cats," deploy the theme of communication through a polyvalent stream of echoing words. Simulating water as the invisible resources, communication underlies the establishing of poetry as an interaction between the author and the reader.

For shaking the reader to reflect on communication, both the poems thrust the problem of miscommunication, which is increased by the resonant language in ambiguity.

In "The Love Song of J. Alfred Prufrock," the speaker/author tends to ask the implied reader as his divided self about the comprehensibility of his utterance in a lengthened Hamletian monologue: "Do I dare?" His challenging answer is: "It is impossible to say just what I mean!"

In "The Naming of Cats," the speaker/author leaves the reader puzzled by a playful aporia: "a cat must have THREE DIFFERENT

NAMES."

Nevertheless, the vibrant language gives the reader a pool of hints for solution because the sonority embodies a collection of pulverized words.

A part of T. S. Eliot's ambition is predictable: the making of poetry as a verbal artifact that scrambles and thus revitalizes everyday language. The artful, or poetic spatialization of language is supposed to render verbal signs both omnipresent and omnipotent for meaningful communication.

3. T. S. Eliot's everyday anecdotes

Eliot's poetry is divided into three categories: (1) a reflection of daily life, (2) religious pursuits, and (3) their comprehension.

The first category covers his early poetry, which is collected in two volumes: *Prufrock and Other Observations* and *Poems*.⁵

The second one concerns the poems written in his middle career: "The Hollow Men," *Ash-Wednesday*, "Ariel Poems," and "Choruses from 'The Rock.'" "

The third one consists of the three book-length poems: *The Waste Land*, *Old Possum's Book of Practical Cats*, and *Four Quartets*.

Foregrounded by the first reflection of daily life, Eliot's poetry centers on a salon as sunny resources. It depicts, at most, a storm in a teacup: "Do I dare / Disturb the universe?" in "The Love Song of J. Alfred Prufrock," the initial poem of the author's 1917 first collection. The restricted syndrome is directed by the

poetry's framework in line division and its central image of submersion.

Throughout its demanding course in effortful verbal action, Eliot's poetry was written for the narrator/author to realize how to engage with his own life, i.e., "a life composed so much, so much of odds and ends" in his own expression in his early 1917 poem entitled "Portrait of a Lady." As a goal, the poetry forged a final lesson to be shared by both the author and the reader: "Not fare well, / But fare forward, voyagers" in the 1943 *Four Quartets*.

Eliot's poetic achievement may be summarized by F. B. Pinion's following remark on the fourth section of the 1930 *Ash-Wednesday*: "The 'higher dream' redeems the early poetry, in which the vision, sought or seen, had not been read" (178).

It is symbolic that each of the second poems of the signature volumes, the 1917 *Prufrock* and *The Waste Land*, features an old hostess serving in a salon. The two ladies may be viewed as a modernization of the holy mother with a social teapot for an epiphanic sign. In the 1917 poem "Portrait of a Lady," the word "tea" appears three times, whereas in the second part of *The Waste Land*, the expression "The hot water" is seen, along with the word "dinner."

In the Eliot poetry's prevailing image of water, the second two pictures of an incarnated server impose teatime as a navel of a liquid cosmos, evoking the Advent. In addition, the holy mother is compared to a river in *Ash-Wednesday*, as is discussed above.

Led by the two charged pieces, the evocation of euphoric time

in peaceful submersion continues to the final comprehensive poem *Four Quartets*, threading the blissful terms such as "scones" (*Poems*), "essence" ("The Hollow Men"), "fed to satiety" (*Ash-Wednesday*), "sherbet" ("Journey of the Magi"), "picnics" ("Choruses from 'The Rock'"), "holiday games" (*Old Possum's Book of Practical Cats*), and "The wild thyme" (*Four Quartets*).

In parallel, the vital role of water is continuously but tacitly propounded in the renditions as follows: "under the running water / At the still point of the turning world" ("Coriolan"), "There spring the perfect order of speech, and the beauty of incantation" ("Choruses from 'The Rock'"), "Binding the earth and the water to your service" ("Choruses from 'The Rock'"), and "the Spirit moved upon the face of the water" ("Choruses from 'The Rock'").

Eliot's poetry is not an accidental epic, without being entangled in any communal conflict. Neither war nor insurgence is thematically described, different from his series of five plays represented by "Murder in the Cathedral" with overriding voices. As his initial poem "The Love Song of J. Alfred Prufrock" summarizes, "here's no great matter."

Fundamentally, the everydayness of Eliot's poetry roots in its syntactic simplicity outlined as A is/does B.⁶ The equalizing concision is also a source of circulation, fusing A into B and vice versa.

4. The inclusive element "water"

Verbalized into words, Eliot's sympathetic objects link his texts to reality, i.e., the surrounding actual world, by their everydayness of accessibility. The leading dailiness is imposed on the reader by the three crucial words in the first sentences of the initial three poems for the author's first 1917 collection entitled *Prufrock and Other Observations*: "table" in "The Love Song of J. Alfred Prufrock," "rings" in "Portrait of a Lady," and "steaks" in "Preludes."

The meaningful objects correspond to the "objective correlatives" in Eliot's own expression. Among them, tea and coffee are particularly connective, representing water for socialization. Partially vegetal, the home-made drinks are extended to become stairs as wooden. According to F. R. Leavis (218), the 'stairs' of the third poem in *Ash-Wednesday* represent the familiarity that appeals to every reader beyond the poem's eruditional remoteness.

Related to the drama *Hamlet*, Eliot gives the definition of "objective correlative" as follows:

The only way of expressing emotion in the form of art is by finding an "objective correlative"; in other words, a set of objects, a situation, a chain of events which shall be the formula of that *particular* emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.
(Wood 92)

In "Portrait of a Lady," the abundant familiarity of watery imagery, supplied by the words "bocks," "tea," and "smoke," crystallizes the queries of everydayness ("right or wrong?") into the philosophy of life and death at the end ("the right to smile").

In parallel, each collective poem of Eliot may be considered as a development of the shifted five elements "tree," "fire," "earth," "metal(-gold)," and "water." The quintet iteration is culminated by *Four Quartets*, i.e., Eliot's suite of four poems, each of which is divided into five sections. The long poetry's structure is as follows:

"Burnt Norton" (for the whole: north-"tree"-spring)

I: "tree"

II: "fire"

III: "earth"

IV: "metal(-gold)"

V: "water"

"East Coker" (east-"fire"-summer)

I: "tree"

II: "fire"

III: "earth"

IV: "metal(-gold)"

V: "water"

"The Dry Salvages" (south-"earth"-autumn)

I: "water"

II: "metal(-gold)"

III: "earth"

IV: "fire"

V: "tree"

"Little Gidding" (west-"metal(-gold)"-winter)

I: "water"

II: "metal(-gold)"

III: "earth"

IV: "fire"

V: "tree" (quoted in Takeda, *Word* 100)

In the long momentous poem, *The Waste Land*, each of the five sections corresponds to each of the elements in the quintuple sequence: section 1 to "tree," 2 "fire," 3 "earth," 4 "metal(-gold)," and 5 "water."⁷

Eliot's 1920 collection of 24 poems, which revives the 12 pieces in his first volume *Prufrock and Other Observations*, iterates the dual sequence of five elements twice in the prevailing image of the element "water" (Takeda, *Translation* 52-60).

The minor trio with Roman numerals, "The Hollow Men," *Ash-Wednesday*, and "Choruses from 'The Rock,'" is also chained by the shifting five elements, as shown in the following schemata with each section's keyword in parentheses:⁸

"The Hollow Men"

I: "tree" ("straw")

II: "fire" ("Sunlight")

III: "earth" ("land")

IV: "metal(-gold)" ("kingdom")

V: "water" ("Falls")

Ash-Wednesday

I: "tree" ("flower")

II: "fire" ("shine")

III: "earth" ("pasture")

IV: "metal(-gold)" ("jewelled")

V: "water" ("sea")

VI: "tree" ("yew-tree")

"Choruses from 'The Rock'"

I: "tree" ("timbers")

II: "fire" ("lantern")

III: "earth" ("desert")

IV: "metal(-gold)" ("sword")

V: "water" ("spirit")

VI: "water" ("blood")

VII: "metal(-gold)" ("Money")

VIII: "earth" ("places")

IX: "fire" ("Light")

X: "tree" ("wood")

The quintuplet chart entails the succession of Eliot's major collections. The first burgeoning one for Prufrock may be viewed as representing "tree." The second soaring *Poems* embodies "fire."

The third *Land* foregrounds "earth." The fourth redemptive series depicts "metal(-gold)": "The Hollow Men," *Ash-Wednesday*, "Ariel Poems," and "Choruses from 'The Rock.'" The fifth element "water" is sprinkled by the two inclusive collections: *Four Quartets* and *Old Possum's Book of Practical Cats*.

The invisibility of the final element "water" represents a prevailing source for productive silence, which is entailed by poetic ambiguity in general. In Eliot's poetry, varicolored nuances are intended as the splash of the transforming ether.

Eliot's poetry is nostalgic, based on the dissimulated but perceivable image of predominant water. The nostalgia is intensified by various arrangements: for example, the sudden indication of Darwinism ("I should have been a pair of ragged claws" in "The Love Song of J. Alfred Prufrock"), the repetition of the word "echo" ("Burnt Norton" I), and the five basic elements superimposed on the five senses as a gate of the world ("The reminiscence comes / Of sunless dry geraniums / And dust in crevices, / Smells of chestnuts in the streets" in "Rhapsody on a Windy Night").

The expanding cosmos actualized by the five senses is made into a poem by Baudelaire, i.e., "Correspondances," which is also a source of nostalgia. In Eliot's surrealist poem "Gerontion," the five senses are enumerated before the expanse of cosmic space, or "the circuit of the shuddering Bear": "my sight, smell, hearing, taste and touch."

Eliot's five pivotal elements, i.e., "tree," "fire," "earth,"

"metal(-gold)," and "water," may be paraphrased as "His ineffable effable / Effanineffable / Deep and inscrutable singular Name," which is the poet's own expression for the conclusion of his first poem for the book on cats.

In the sentimental poem, "Portrait of a Lady," the passive hero's monologue is outlined by the expressions in liquidation: "left unsaid" and "You let it flow from you."

In an echoed orality as the protective submergence that prevents catastrophe, T. S. Eliot's poetry is characterized by dailiness, which is ironically civilized and euphoric. Symbolized by tea and coffee, its familiar objects serve as a tentacle for imbuing actuality into the text.

To put it differently, Eliot's recurrent everyday objects, such as plates, teacups, and a slice of lemon, are rendered to come up as an animator of his poetic world based on water. They are equalized protagonists, filling Eliot's poetry in its entirety. None of Eliot's poems lack familiar objects in the context that an entire poem may be viewed as a word in development.⁹ The objects represent the transformation of the poetry's basic image of water as prevailing ordinariness.

Moreover, since each word may be seen as a transformation of ordinariness, each of his poems is filled with, or rather, made of the everyday objects. In the prevailing unity of watery reflection, the poems highlight each word as their indispensable, if ordinary, element in objectification.

The victorious self-assertion of the everyday

objects/elements is implicitly announced by the introductory two poems "The Love Song of J. Alfred Prufrock" and "The Naming of Cats."

5. "The Love Song" as a poetic manifesto

The "Song" is a mirror of the real world and, in a long and melodious phrase, it is narrated by Prufrock, the second anonymous man that simulates both John the Baptist ("my head . . . brought in upon a platter") and Hamlet's surrogate ("an attendant lord").

Furthermore, in the poem, time is figuratively thrust as water: "I have measured out my life with coffee spoons." Then, the ending expression of the poem, "we drown," which means "we drown both in the real world as time/water and silence," conclusively assimilates time, water, words, and silence.

For the speaker/author, language is a secondary medium of communication as a manifold mirror of the real world, which tends to be ignored like transparent water. Then, the poet's task is to assert the efficiency of language by poetry, this verbal art. The language conveys the world for everything: "after tea and cakes and ices."

The language and poetry as a world's kaleidoscopic mirror is emphasized in "The Love Song" by the uncanny scene of the self-reflexive narrator's. He looks at his own severed head on a plate in the biblical echoes. A mirror may be viewed as frozen water. The mirroring text's circularity parallels watery omnipresence in metamorphoses.

Concurrently, the poem deploys the philosophy of everydayness

as all: "And would it have been worth it, after all, / After the cups, the marmalade, the tea . . ." and "the afternoon, the evening, sleeps so peacefully."

The image of water underlies the initial poem sung by Prufrock, whereas the singer visibly foregrounds the element "earth" to start and create in going.¹⁰ The prefigurative poem is tripartite: the title, the Italian epigraph, and the textual body.

Moreover, the long body is divided into four parts by three sequences of five dots each. In this "Song," the three numbers three, four, five represent the singer/narrator's marching advance: "Let us go then, you and I." Simultaneously, the number three is repeated, suggesting a creation of an omnipotent ball. The poem's task is to make space from time: "swell a progress" in the text's own expression.

The Hamletian hero's procrastination significantly contributes to the making of an interminable circulation in the form of a big ball. The youthful redundancy is concretized by the repeated monologue: "Would it have been worth while."

Then, why does the singer/narrator Prufrock hustle to spatialize the temporal stream? The first reason is for the introductory poem to be a symbol of poetry as a verbal art that appropriates both time and space.

The second reason is for the author's initial piece to become an egg of utmost potential for his subsequent poems yet to be written. The planet Earth is a nourishing egg.

With the singular name "Prufrock" in its title, the poem may

be viewed as a modification of the nursery rhyme that features the resourceful egg named "Humpty Dumpty." The etymology of the rhyming name "Humpty Dumpty" is widely discussed, entailing the indication that the "word *Humpty-dumpty* is given in the *OED* for a boiled ale-and-brandy drink from the end of the seventeenth century" (Opie 215). The second part of the name is, in fact, related to water in a homonymous chain with the word "damp."

A probable model of the triangular re-creation is an American writer L. Frank Baum's *Mother Goose in Prose*, in which 22 pieces of the English traditional nursery rhymes are retold in narrative sequence, including "Humpty Dumpty." The collection of the poetic stories was published in 1901, whereas the "Prufrock" poem was written in 1911 ("'The Love Song of J. Alfred Prufrock'").

Paralleling Prufrock's "Song," each of Baum's pieces takes a tripartite form: the title, the nursery rhyme as the seed of the subsequent narrative, and the evolved story. The American author's triple name L. Frank Baum evokes the eponymous hero, J. Alfred Prufrock.

To make an omnipotent ball, the poem superimposes Prufrock's personal history ("'How his hair is growing thin!'") onto the world's cultural past: Michelangelo, John the Baptist, Jesus, Lazarus, and Prince Hamlet. The irregularity of the latter's temporal order suggests an entanglement of time and space on the way to a perfect unity. In parallel, whether it be real or fictional, the suite of well-known personages involves both space and time.

The superimposition is climaxed by the assimilation of the

singer/narrator's head with John the Baptist's severed head: "I have seen my head (grown slightly bald) / brought in upon a platter."

Furthermore, his individual development overlaps with the biological advance in total: "I should have been a pair of ragged claws / Scuttling across the floors of silent seas."

In the singer/narrator's iterative attempts at unifying time and space, Eliot's introductory "Song" is featured as a spherical canvas for accepting as many letters as possible. The contrastive picture of the spatialized white paper as a canvas and the flowing black letters as shadows backs up the unified entanglement of time and space.

In the poem, the author Eliot impresses the complexity of language that involves silence, which is foregrounded by poetry as verbal music.

For Eliot, language embodies a watery presence, and the concept is developed by the structuring of his own poetry as the shift of the five elements "tree," "fire," "earth," "metal(-gold)," and "water" represented as five words.

Featuring the elemental combination of "earth" and "water," the "Song" of Prufrock sets up a purified globe for ongoing creation, taking Genesis as a primordial intertext.

6. The musical naming

In the first poem of Eliot's musicalized volume *Old Possum's Book of Practical Cats*, the basic verbal sign, a word, is highlighted by a regressive rhyme. The regression makes the

finalizing term "name" rhyme twice with both the former one "same" and the latter and last one "Name." The capital "N" also emphasizes the term "name," the synonym of "word."

In a jazzy narration, the first poem of the book on cats camouflages the importance of words as primordial verbal signs, by comparing them to the fertile animals, cats. Claiming that a cat needs three names, the narrator tacitly connects a word as a name to the creativity of Trinity.

Moreover, since cats have the image of water because of the everyday phrase "it rains cats and dogs," as discussed above, words are posited as a resourceful object, i.e., water. As a communicative nexus, the verbal signs may be viewed, in fact, as a bridged current for connecting the individual brain and the outer world. The bridge corresponds to the poetic text in formalization. Both the texts and the domestic cats are, in fact, secondary mediators.

The elemental outline of the book of cats, which consists of 15 chapters, is as follows:

1. "The Naming of Cats": "water"
2. "The Old Gumbie Cat": "tree"
3. "Growltiger's Last Stand": "fire"
4. "The Rum Tum Tugger": "earth"
5. "The Song of the Jellicles": "metal(-gold)"
6. "Mungojerrie and Rumpelteazer": "water"
7. "Old Deuteronomy": "tree"

8. "Of the Awefull Battle of the Pekes and the Pollicles":
"fire"
9. "Mr. Mistoffelees": "earth"
10. "Macavity: the Mystery Cat": "metal(-gold)"
11. "Gus: the Theatre Cat": "water"
12. "Bustopher Jones: the Cat about Town": "tree"
13. "Skimbleshanks: the Railway Cat": "fire"
14. "The Ad-dressing of Cats": "earth"
15. "Cat Morgan Introduces Himself": "metal(-gold)"

(quoted in Takeda, *Human* 68-69)

7. The last "Gidding"

The quintuplet poem entitled "Little Gidding" is the fourth final piece for Eliot's long poem *Four Quartets*. Each piece of the *Quartets* identically consists of five sections. The main image of each section corresponds to each of the five elements with colors, i.e., "tree," "fire," "earth," "metal(-gold)," and "water," as presented above.

The beginning expression of the conclusive work "Little Gidding" reminds the reader that the poetic text embodies black letters soaked into the white sheets of paper: "Midwinter spring is its own season / Sempiternal though sodden towards sundown." The connection of the letters to the sheets leads to that of the words to water.

In the final poem "Little Gidding," the philosophical unification peaks with the assimilation of water with prayer:

"prayer is more / Than an order of words." Furthermore, a concomitant cognateness threads water, air, fire, death, life, and dance to be a cathartic unification: "the fire and the rose are one." The mysterious rendition "the spectre of a Rose" refers to a ballet piece performed by Vaslav Nijinsky, according to Lyndall Gordon (370).

The philosophical narrator's inspiration comes from the preceding works of "some dead master." The composite master flashes a profile of the French poet Stéphane Mallarmé, by quoting his passage in an English translation: "To purify the dialect of the tribe." Mallarmé's original expression in French is: "Donner un sens plus pur aux mots de la tribu." The quoted expression is placed in Mallarmé's poem dedicated to another master, the American poet Edgar Poe, with the title of "Le Tombeau d'Edgar Poe."

Also, the imperative "See, they return" evokes Eliot's mentor/editor Ezra Pound. The suspicious expression "the blowing of the horn" outlines Guillaume Apollinaire's poem "Cors de chasse" in the symbolist vein. In a cathartic incarnation, the combined master is built as a part of water because he appeared as rising smoke.

The combination also blends the procrastinating youth in Eliot's early poetry and the religious trainee, or a hollow man, depicted in the poet's middle career.

8. The main objects, tea and coffee

The image of a euphoric afternoon, which dominates T. S.

Eliot's oeuvre as a whole, led by the two protective female figures, exists as a development of the speaker's reminiscences of his well-bred childhood as an Edenic garden on earth. The thoroughbred is blessed by a resourceful combination of the highest and the lowest, or "the noon's repose" in the poet's own words. The echoing rendition is seen in his poem entitled "La Figlia Che Piange," meaning "The Daughter Who Cries."

The gracious aroma tends to be expanded, following the smell of main ingredients. In the composite ambiance for the protected childhood in memory, the subordinate aroma is represented by tea and coffee. Considering the locality of Eliot's oeuvre, New England, tea represents Europe, whereas coffee insinuates America.

The recurrent scene of a dialogue between a youth and an old lady in Eliot's oeuvre can be traced back to the Edenic complex based on the speaker/author's memory of his privileged childhood. The dramatized scene constitutes the second and full-blown section both for Eliot's initial collection, *Prufrock and Other Observations*, and his early monumental volume, *The Waste Land*, as discussed above.

The liquid symbols, tea and coffee, represent the reflective subdivisions of the sunlight, which is partially transformed into the hostess's "candelabra." The divided symbols are formalized in cups, the baked earth simulating eternal blossoms.

From another angle, the comprehensiveness of water is transfigured into a euphoric afternoon with cups for tea and coffee. Water is confused, in fact, with sunlight, reflecting it, besides

many colors. The transformability of water is surpassing both in Eliot's poetry and the real world.

In the first section of "Burnt Norton," the initial poem of *Four Quartets*, the combination of earthenware and plants is concretized as the expression "a bowl of rose-leaves." As also vegetal, tea and coffee have a synonymous connection with "rose-leaves."

The elemental continuation involving all, i.e., "tree," "fire," "earth," "metal(-gold)," and "water," is crystallized in the above expression, "a bowl of rose-leaves." As an artifact susceptibly in metal and fringed with gold, an earthen "bowl" may also be viewed as a metallic object. There is, in fact, an expression, "tin cup." The sunlight transforms itself into roses, as is suggested by the author himself at the end of his *Four Quartets*: "the fire and the rose are one." According to the author, the rose has an omnipotent "eyebeam" ("Burnt Norton" I).

Eliot's primordial and visible symbols, each of which corresponds to each of the invisible five elements, are as follows: the sunlight (as "fire"), tea and coffee (as "water"), cups (as "earth" and "metal(-gold)"), and roses (as "tree"). The tea or coffee in a cup represents a navel of a watery cosmos, as discussed above. As for the sunlight and roses, they make a transcendent unity as "the unseen eyebeam" in the first piece of the serial poem *Four Quartets*.

Furthermore, tea and coffee in cups makes an artifact within culture as "metal(-gold)." The element "metal(-gold)" challenges

re-creation in contrast to other more spread elements. The rose in cups, which leads to the author's "bowl of rose-leaves," also symbolizes art.

Different from other natural elements, the fourth element "metal(-gold)" tends to be valued as a monetary symbol, typifying conceptual transformation. The objectified assertion reminds the reader that, when visible, all five elements represent warmth and euphoria, as related to "fire," since to be visible means to receive the sunlight in heat, the symbol of nature with a mothering function, in the viewer's activated perception.

From another angle, among the four sets of primordial objects, i.e., the sunlight, tea and coffee, cups, and roses, the latter three sets represent culture, thus embodying "metal(-gold)" with artificial value, in that the marginal roses may be viewed as the products of cultivation.

Among others, tea and coffee are the most meaningful, as the assimilative pair of vegetal products cooperate to evoke all the five elements, "tree," "fire," "earth," "metal(-gold)" as merchandise, and "water." The five elements represent both nature and concept. Concept is a step for establishing civilization, embodying a part of culture. Then, the prevailing element "water" embodies the primordiality for culture, i.e., the energy for creation, or, in another word, "gas(oline)."

Eliot's poetry develops from the fivefold core, weaving a system for the equalizing interaction among variegated elements from sheets of paper with printed letters to the readers' action.

The leveling system may be qualified as "Controlled by the rhythm of blood," applying the poet's own expression in "Choruses from 'The Rock.'" "

In the poetry, the respect for everything is embodied by the miniature in animation, as is epitomized by the expression "Lord, the Roman hyacinths are blooming in bowls and / The winter sun creeps by the snow hills" ("A Song for Simeon"). Backed up by the prevailing image of reflective water, the respectably reproduced five elements in his poetry mirror the respected readers of the verbalized elements.

Eliot's poetic unity is based on seamlessly deployed reflections among elements for stirring animation, which may be most respected by the readers. The originality of Eliot's poetry comes from oxymoron through irony in narrative sequence.

In parallel, Eliot's style is featured by the deictic thrust of words: mainly, the frequent usage of demonstrative pronouns and the juxtaposition of terms foregrounded in a simplified syntax.

In the forcible deixis, the conventional method of apostrophe is all the more defamiliarized. In addition, the oxymoronic clash of words in the poet's two-for-one synthesis renders the defamiliarity of the apostrophic shot doubled. Take, for example, the following incantation for personification in *The Waste Land*: "Unreal City," "You! hypocrite lecteur," and "Sweet Thames, run softly." The tentacular shot primarily spatializes the syntactic stream.

Fundamentally, the two-for-one conflict of combined words

represents self-assertion, showing off each word in a syntactic string. Eliot's picturesque example is: "When the wind blows the water white and black" in "The Love Song of J. Alfred Prufrock." The colorful clash is reinforced by the oxymoronic antagonism between the cognate objects, i.e., "wind" and "water."

The visualized water insinuates its hidden power for a chronic threat, which is verbalized by the deictic thrust in Eliot's poetry. As shadowy "gas(oline)," the remaining danger takes a form of social disease in a sick wife Lil and a dishonored typist in *The Waste Land*. The poetic world continues, however, driven by the regenerative five elements including "water." The continuation entails both Lil and the typist because they are words as the transformations of the five elements/words.

As a series of words that denotes essential elements in nature, "tree," "fire," "earth," "metal(-gold)," and "water" evoke both the fictional and the real at once. Nonetheless, the evocation is in the reader's brain, stirred by the reading of the verbal text.

The author's ambition presumably resides in the making of the artful world to be taken by the reader, if momentarily, as real and paradoxically natural as an earthen extension for featuring five elements. Made of variegated forms of water, the poetic cosmos embodies the five reproductive elements' streaming alteration, which recalls both the fictional and the real. The artful cosmos depends on the image of the existent object named "water" that prevails in the real world. Water is, in fact, all-inclusive, and vice versa, entailing both the visible and the invisible.

Furthermore, it may be thought that water triggers the circular system of life, by intensifying the communicative interaction among coexistent elements. Correspondingly, water plays a generative role in Eliot's poems.

Then, with the basic structure of "A is/does B," Eliot's poetry in its entirety may be viewed as an expansion of the sentence "Water is all." Subsequently, since the words "water" and "all" are synonymous, his poetry as a whole may be taken as a blooming of the word "water." The synonymy of the two words is consolidated by the homonymous connection involving "water," "all," and "eau." The word "eau" is French, meaning "water" with the sound [o].

Depicting an everlasting circulation, the phonetic sign [o] calls up the first and last sound of the poet's name Thomas Stearns Eliot. The poet's world as watery all may thus be seen as an eternal increase of his own microcosm represented by his name with the superimposed sources of water, or eau.

It may thus be within Eliot's intention that, secretly expansible both spatially and temporally, water becomes the most efficient objective correlative that thrusts the image of his own poetry and the poet himself as all into the responsive reader. Water appropriates both space and time, the fictional and the real, and the text and the context, euphorically assimilating all. Then, both poetry and its author equally become all.

The poet's above-mentioned lexical thrust simultaneously makes each word a ray of light, which pierces the reader's mind with a cathartic effect. The synthetic example is in the second

theatrical section of *The Waste Land*: "O O O O that Shakespeherian Rag --." The concluding comments of the book on cats are educationally prolonged: "So this is this, and that is that: / And there's how you AD-DRESS A CAT."

As a conceptualized natural object, the element "water" in Eliot's poetry underlies both culture and nature, as with the real water as a flexible basis of the whole world.

In actuality, the previous four elements "tree," "fire," "earth," and "metal(-gold)" may be seen as dissolved into water, as is suggested by the Deluge, and, subsequently in circular nature, coming back in each of previous embodiments "tree," "fire," "earth," and "metal(-gold)."

Water is a hidden hub of the world, whether it be oneself or others.

9. The mythical water

In the deployment of various images of water in Eliot's poetry, a contextual question arises: What does the poet's so meaningful an objective correlative termed "water" implicate besides the river Seine and the Thames?

In view of the universality of water, the author's essay about legacy comes to the fore:

No poet . . . has his complete meaning alone. . . . Whoever has approved this idea of order, of the form of European, of English literature will not find it preposterous that

the past should be altered by the present as much as the present is directed by the past. (*Essays, "Tradition and the Individual Talent"* 15)

The word "European" evokes the mythical scene of a female figure riding on a white bull to cross an ocean. The Trinitarian layer of a woman as an origin of Europe, a metamorphosed bull, and an expansion of water corresponds to Eliot's verbal rendition in English, his poetry's objectified imagery of water, and the poetic tradition in its entirety as resources for Eliot's individual creation.

Moreover, the woman as a counterpart of white bull simulates a milky cow in whiteness. Correspondingly, the image of water in Eliot's poetry surfaces in the form of visible words such as "tea" and "coffee," besides the reader's interpretive imagery. Simultaneously, the words in black letters may be viewed as a surrogate of white sheets of paper, i.e., an evocation of a milky cow.

As a final picture, Zeus in the form of a bearing beast in oceanic water represents a reader's mental images in synthesis in the interpretive circularity both from and to the text to read. The assembled imagery is an example of mental embodiment as an objectification. Following C. S. Peirce's concept, the embodiment is a conclusive interpretant.

From another angle, the mythical embodiment of flowing water reminds the reader of the geographical connection between Europe

and Asia. Furthermore, Eliot's poetry encompasses the whole earth as expanding water, which is an enlargement of white sheets of paper with printed black letters. His poetry makes a concentricity with a microcosm as a page of a book and a macrocosm as a whole world.

A recent development of the mythological memory is the animated scene of a snowy queen traversing a northern sea on a frozen horse.

The image of water also represents that of music: music as a sister art of poetry. Simulating a splash of rillet, both the syntagm and the melody presuppose sound. Eliot uses the expression "the sound of water" in the fifth watery section of *The Waste Land*. In the final water section of "Burnt Norton," the connection between poetry, music, sound, and water is strengthened: "Can words or music reach / The stillness, as a Chinese jar still / Moves perpetually in its stillness."

Following the symbolist ideal of poetry as music, the image of water underlies Eliot's textual surface, supplying it with a mound of both intercultural and interbiological implications.

As is suggested by Flemming Olsen, the image of water also embodies that of the unconscious. The critic states that "[The unconscious] is the mysterious starting-place of the creative process" with "various ingredients of the conscious" (39). Olsen also takes Eliot's expression, "an unknown dark psychic material," as referring to the unconscious. The "material" is compared to "the octopus" in the poet's subsequent expression, thus reinforcing the connection between water and the unconscious.¹¹

The image of water also entails that of blood, as is suggested

by Gordon (369): "like the alien pulse that beat in the arm of the voyager in *Marina*."

On the lexical level, the inclusion of water is embodied by the conjugation of the copular verb "be," which is a pillar of Eliot's simple syntax and tends to become invisible, as in the following expression in "The Naming of Cats": "All of them sensible everyday names."

Then, the image of water in Eliot's poetry symbolizes existence, viz., life in constant renewal, or, in another expression, life on death. The poet presumably attempts to make his poetry an eternal being that involves both the animate and the inanimate.

As life in potential, water is both/either/neither inanimate and/or/nor animate. It infiltrates, fusing a text into the world. It also represents ungraspable boundaries between the text and the world. It is a nexus of nature to culture, or the poet's life force to his creation.

Based on the image of water that began as a white sheet of paper, Eliot's poetry appropriates both culture and nature, along with the fictional and the real, public and private, form and meaning, and the abstract and the concrete for completing his poetry and responsibility. Simultaneously, his poetry leads the reader to consider the ontological truth around the poetic text as a physical entity.

The natural liquid named "water" is a basis for the mediator existing in the reader's body that connects the name itself to the reader's interpretation triggered by the name. Thus, Eliot's

poetry embodies a concentricity with the microcosm as a human body and the macrocosm as nature in its entirety, which is encompassed by the overall and partial liquid, water.

Eliot's poetry is philosophical, making the reader think of the world as a whole.

10. Poetry for everyday and everyone

Eliot's salvational object, water, suggests that the salvation comes from words with meanings. The verbal signs function as the nexus that conveys the outer information into the individual brain.

By way of the language that expands universality through the manifold depiction of water, Eliot's poetry is given a picture of unnoticeably transmitting everything to every reader. The euphoric picture is capable enough to infiltrate into the reader's mind, following the author's intention: "My words echo / Thus, in your mind" ("Burnt Norton" I).

Then, for the author Eliot, every human is an elite, once successfully born, just like the author's diversified objects/protagonists in his poems. He attempts to remind every reader of his/her inborn privilege by means of the resourceful imageries of cathartic water, so that s/he is encouraged to actualize his/her own euphoric life, which is "every blessed day" in the expression of *Anne of Green Gables* (282). The promising tentative for actualization is summarized in Eliot's poem entitled "Goldfish" with the expression "a silver spoon."

Into the readers' mind, the imageries of water unrecognizably

thrust the author's claim that all the humans are equally elites.

Simultaneously, through the imaginative creation, the author privileges poetry as an ideal objectification as verbalization for stirring life force.

However abundant and enriched, the imageries of water can ordinarily stay unimposing and easily passable to readers. As the basis of life force, water is vital and supposed to be essentially accepted by them all. Water represents everything and everyone, as well as the conveyance of everything to everyone.

Secretively charged and powered, water may be taken as the most efficient objective correlative for the author Eliot. The apparently unobtrusive image of water should be a source of the utmost popularity and the supreme meaningfulness of his poetry. In parallel, according to Gordon (358), the Mississippi impressed the poet more deeply than any other part of the world.

Nonetheless, the swollen potential of water remains unchallenged within the submerging framework of Eliot's poetry in line division. The liquid stays a nourishing source for the poetic world enchained by the quintuplet succession of reproductive elements.

Eliot's method of two-for-one works on every level of textual organization, from the basis to the surface. Concretely, the invisibility of the watery imagery responds to the ordinariness of the daily objects including words as the protagonists of his poems.

Eliot's poetry is filled with objective correlatives, which

even include the invisibleness of watery imagery. The correlatives represent the point of connection between the subject and the object that arouses the concept of quality.

In the poet's written universe, the correlatives are enchained by the fivefold pivot to be systematically expanded and perceived as the development of "tree," "fire," "earth," "metal(-gold)," and "water" for four-dimensional world-making. As a transparent canvas in cosmic expansion, water represents both time and space.

In its omnipresence, water represents all, including both the author's intention, which is invisible to the reader, and the implied narrator's voice, as well as both the reader's unconscious and his/her conscious interpretation.

According to Sigg (23-24), Eliot ascribed the resources of his poetic inspiration to America as "its emotional springs" in 1959. The concluding comments of the critic are: "The life-giving waters of Eliot's complex New England inheritance provided an essential creative spring" (24).

At every level of his poetry, from sheets of paper through the protagonists' calculated interaction to the reader's interpretive images, miscellaneous elements equally animate each other in both conflictive and cooperative shifting, following the visible and invisible, or primally concretized five elements that simulate the leveling water for fusion. The enlivening drive contrasts with the monologic inaction of *Hamlet* to which Eliot responded as a perceptive source for supplement.

Despite being the author's surrogate, the poetic text is not

a human itself, but a reflection of the human. From another angle, the reiterate unconscious assimilation of the text to the human entity represents water, which is a mingled potentiality. As comprehensive, an instance of interpretation also takes water as a metaphor. Water is, in fact, pervasive and circular as time and space in consciousness, capably transformed to snow, rain, icicle, flora and fauna, texts, humans, and poetry itself.

Notes

1 According to *The New Anchor English-Japanese Dictionary* (1993 ed.), cats have been considered to control rain, whereas dogs wind. See "Cat."

2 The elemental theory was introduced into Japan and termed "Gogyo."

3 Sigg also indicates Eliot's ambivalent connection with the place unable to prepare "an environment that would sustain his poetic career" (17).

4 The biographical information refers to Marx 26.

5 The minor poems collected in the recent collection entitled *The Poems of T. S. Eliot* can be classified into the first category for daily life.

6 For the simplicity, see Takeda, *Translation* 82.

7 For the distribution of five elements in *The Waste Land*, see Takeda, *Word* 137-38.

8 For the detailed discussion on the shifting of the five elements in the three poems, see Takeda, "Drive" 54-64.

9 For a concept of poem as a word, see Takeda, *Word* 11-17.

10 For the key element "earth" in the Prufrock poem, see Takeda, *Translation* 58.

11 Eliot's whole expression quoted by Olsen is: "an unknown dark psychic material -- we might say the octopus or angel with which the poet struggles" (39).

Chapter 4

Stéphane Mallarmé's Printed Dance: The Article "Ballets" as a Scenic Totality

Segment 1

Focusing on the Text Entitled "Ballets"

1.1.0 Mallarmé's "Signe" as a feathered sign

In the symbolist poet Stéphane Mallarmé's prose entitled "Ballets," the imagery of thoroughness comes forth from the early stage of reading, given the author's idealized poetics in the application for his discussion of the performing art, ballet.

In the article, Mallarmé's pivotal words are gathered, as is noticed by many critics.¹ The lexis includes "la Fleur," "l'idée," "un Signe," and "la Poésie."

The multifarious terms contribute to maximize the power of his cross-cultural essay as a charged potential for signification and information. The keywords are occasionally personified with capitalized initial letters.

Concurrently, the article's title includes the words "Ball" and "all," which makes the reader subconsciously visualize a circular cosmos from the beginning of his/her reading.

The suggestive article's conclusive word "Signe" is picturesque, driving the reader to multilaterally speculate. "Signe" has a synonymous connection with "cygne (swan)," evoking today's principal ballet piece entitled *Le Lac des cygnes*, or *Swan*

Lake in English. The word "Signe" also represents poetry as an aestheticized sign: the French term "signe" corresponds to "sign" in English.

The final capitalized word "Signe" draws out the tentative conclusion that ballet is an ideal objectification of his poetry, and poetry in general. To be ideal means to be personified.

The poet's fragmented drama entitled "Scène" is evoked as a precursory combination of poetry and ballet because "Scène"'s heroine, Hérodiade, or Salome, is a tribal dancer in the New Testament.

Mallarmé's article "Ballets" was published in January 1897 as a piece of his collected essays entitled *Divagations*. The poet died in September of the following year. The article represents the poet's late intricate prose, which is highly poetized.

The original version was published in the December 1886 issue of *La Revue indépendante*. A remarkable difference between the first version and the final 1897 one is seen in their titles: "Notes sur le théâtre" and "Ballets." Concomitantly, in the 1897 definitive version, the installation of blanks within the text is regularized for setting up a tripartite whole. Also, the 1886 version's inaugural part is eliminated in the final text. To a large extent, the wording remains the same.

In more detail, a collation between the 1886 original and the 1897 definitive text indicates that neither new information nor further discussion was added to the final article more than 10 years after the publication of the first version.

The original is intended to be a reportage, of which the

explicative title is shown in total at the journal's table of contents: "Notes sur le théâtre (les Honnêtes Femmes; les Deux Pigeons; Viviane)." The prosaic account was condensed into the title word that evokes a cosmic expansion: "Ballets."

From the first stage of reading, Mallarmé's article "Ballets" seems to be efficient for the fullest comprehension of the poet's aesthetics in the light of ballet. Full of hope, the reader is pushed to continue the interpretation of his elaborate prose, illuminated by ballet, which is translated into Mallarmé's poetic language.

The article begins with the suggested Italian dominance in Paris' then-contemporary ballet scene by the initial definite article attached to the name of an Italian ballerina, Cornalba.² The exotic dominance is leveled, however, as classical universality with the second part on the ballet production for a comedy to be deployed in Thessalia, Greece.

Subsequently, ballet and poetry are semiotically interlaced: the female dancer is a summarizing metaphor ("métaphore résumant"), her body is compared to writing ("avec une écriture corporelle"), and the ballerina is a poem itself ("poème dégagé de tout appareil du scribe"). The identification of the dancer with poetry concludes his article's first part ended by the first broadest blank.

Manipulated for overall signification, the image of Mallarmé's poetry is, in fact, close to that of ballet in systematic formality as seen today. Both artifacts are characterized by whiteness.

That comparison is, however, a generalization. A further question arises: Why poetry and ballet can be essentially

identified? Mallarmé's elliptical answer in his article is: "le Ballet, autre, emblématique." His suggestive words designate the signifying power of the non-conventional sign, ballet, of which the speechless abstraction paradoxically alludes a lot, in the same way as a colossal object suitable for the appellation "emblème." Concurrently, the human language is the most capable and thus, in a sense, truly emblematic sign, though conventional with the minimal and challenging vehicle, i.e., printed letters in simplification. Both poetry and ballet are representative signs.

In the ending third part of his article, which concludes with the personified word "Signe," Mallarmé paraphrases the word "emblématique" into the sentence "Que peut signifier ceci (What can this signify)." The signifier is a silent dancer ("la ballerine illettrée"). According to Kumiko Murayama ("Vaganova" 031), the disappearance of oral expression in ballet began in around the latter half of the eighteenth century.

The heightened image of a flower ("la Fleur") as a final signified is connected to toe shoes in the color rose full of poetic flavor ("les roses qu'enlève et jette en la visibilité de régions supérieures un jeu de ses chaussons de satin pâle vertigineux"). Mallarmé's word "chaussons" can be taken as an abbreviation of "chaussons à pointes." The pinkish color is common for toe shoes at least today. According to the National Ballet of Canada, "The outside of the shoe is covered with pink satin that is sometimes dyed to match the dancer's skin or the design of the costume" ("What is Ballet?") The symbolic color is also mentioned in the following

expression of Elizabeth Barféty: "Quand on dit «petit rat de l'Opéra», la plupart des gens pensent «justaucorps, tutus, chaussons roses, chignons maîtrisés »" (24).

To put it differently, polysemy is one of the main features poetry and ballet share. As aesthetic signs, both designate something, but what is designated is pluralized and thus uncertain, as is implied by the poet in the first part of his article: "aucun atteigne à une importance de fonctionnement avéré et normal, dans le rendu." The final expression "le rendu," which means "the rendition," is generalized, thus including poetry, while simultaneously specifying ballet as the discussed rendition.

In the concluding third part, the poet sums up the semiotic activities driven by the viewing of ballet. The spectator reads ("lire") the movement of the dancer with a mass of evoked images ("rêverie") which represent the spectator's unique interpretation: "on opérera en pleine rêverie, mais adéquate." The culminant image as part of dreamy interpretation ("*de ton poétique instinct*") is expressed as "Fleur," a revelation of meaning, taken as a vision ("la nudité de tes concepts" and "ta vision").

The semiotic process described by Mallarmé is similar to that of C. S. Peirce, which posits the process of interpretation as a succession of transformed interpretants, i.e., mental images.³

The final expression of the third part that equalizes "Signe" and "elle" ("un Signe, qu'elle est") evokes a picture of a white swan represented by a ballerina. This is first because the conclusive sign "Signe" is a transformed dream as an ultimate

interpretation. The dream, or "rêverie" in Mallarmé's article, is designated by the demonstrative pronoun "elle." As a feminine and the substitute for the capitalized noun "Signe," the pronoun "elle" simultaneously refers to a ballerina. Furthermore, the word "Signe" leads to "cygne (swan)" in a homonymic connection. The last expression is developed into the presentation of today's primordial ballet piece *Swan Lake*.

Concurrently, the article's involute expressions may be taken as an embodiment of the imagery of the performance known as *Swan Lake*, which is symbolized by flexible whiteness ("blanc") in the form of tutu's gauze worn by the heroine Odette, i.e., the divided half of the black swan named Odile. The French word "gaze" meaning "gauze" is seen in the first block of the article's first part for admiring the Italian ballerina, Cornalba.

The feminist seduction of the black swan Odile leads to the pen and ink's power for critical disruption. A cinematographic transfiguration is the heroine of *Breakfast at Tiffany's* played by Audrey Hepburn, who eats her carryout, a stick of pastry, in front of the jeweler's New York branch, wearing a long black cocktail dress and black sunglasses as a dark sheep. The heroine's necklace in white pearls is a reminiscence of the black swan's divided half, Odette. The small pearls fixed by a central buckle, as well as the heroine's hair formed in a beehive style, remind the viewer of the swan's demon Rothbart. Her gloved hand holding a cup of drink is also suspicious, evoking a nursery hero, the bleating black sheep.

Originating in Russia but unknown for a fairly long time in Western Europe,⁴ *Swan Lake* is nowadays qualified as representing ballet, with its triumvirate fusion of drama, music, and ritual in eloquent whiteness. Tchaikovsky's magnetic music impresses on the spectator the overall contrast of black and white. According to Opus Arte, the piece is "[the] pillar of the classic repertoire" (*Lac*). The sacerdotal and sensual piece for love and marriage implies what communication is.

The keywords that evoke *Swan Lake* are frequently seen in the first half of Mallarmé's article: "la fée," "le corps de ballet," "l'étoile," "Point," "La neige," "un blanc ballabile," "les lacs de la fée," "la cory(-)phée(/fée)," "une transposition . . . au type simple de l'animal," and "énamourés volatiles." In the final and third part, the expression for royal ceremony exists: "sur des tapis de royauté."

The article's second part foregrounds the twofold image of a pair of pigeons, as well as that of the story of the performance ("une légende") and its lesson ("la Fable"). The twinned figure of the white swan Odette and the black swan Odile is summoned.

From another angle, each self-contained word in the Mallarmé article serves to announce the advent of the outstanding production *Swan Lake* with the article's predominant idealization of poetry in the illumination from ballet. The imaginary advent is all the more anticipated, given the contrast between the self-assertive terms and the article's actual and virtual syntax. As for *Swan Lake*, it has an established imagery of black and white, which makes the

piece a culmination of classical ballet.

From the beginning, Mallarmé's essay "Ballets" flies the reader to a celestial height just as his poems in the image of reworked transparency.

The ballet entitled *Swan Lake* was premiered in February 1877 at the Bolshoy Theatre in Moscow (Beaumont 9). Mallarmé's article on ballet was first published in Paris in the December 1886 issue of the journal *La Revue indépendante*. Though the title of *Swan Lake* is not mentioned in Mallarmé's prose, the current reader, who knows the status of the symbolic piece,⁵ is tempted to imagine that the poet actually saw *Swan Lake* at the Paris Opera, the national academy for music and ballet.⁶ It should be noted that the article's finalizing word is "Signe" with the capitalized initial letter and that the word "Opéra" is seen in the article.

Following the historical record, however, it is undeniable that what Mallarmé saw at the Paris Opera and is discussed in his article "Ballets" is a ballet piece on two pigeons, and not directly on swans. The discussed piece is designated as *Les Deux Pigeons* by the poet himself.

The production is based on La Fontaine's *Fables*, though it is not well-known nowadays.⁷ In addition, Mallarmé's abstract article does not offer the details for the reader to clearly picturize its performance in his/her brain. The lack of information on *Les Deux Pigeons* is the first cause for the emergence of *Swan Lake* in Mallarmé's article "Ballets."

According to *Les Annales du Théâtre et de la Musique*, the piece

Les Deux Pigeons was premiered at the Paris Opera on 18 October 1886 (21). Mallarmé's article was published in the same year's issue of *La Revue indépendante*.

Furthermore, Ivor Guest suggests that *Swan Lake* was unknown in Western Europe at that time (66). According to Cyril W. Beaumont, it was in 1888 that "*Swan Lake* had its first performance outside Russia" (149).

Beaumont also indicates that the first staging of *Swan Lake* in France was in April 1912, specifying as follows (151): "In France, *Swan Lake* was given for the first time by Diaghilev's Ballets Russes at the Théâtre du Casino, Monte Carlo, on April 13th, 1912."

Nonetheless, according to Roland John Wiley (242-43), a one-act ballet entitled *The Swans*, which was presumably based on *Swan Lake*, was on stage in London in 1884. Regarding Mallarmé's connection with England as a teacher of English, it is probable that at least he acquired the information on the abridged *Swans*, if not actually saw it.

According to Beaumont (150), however, the first performance of *Swan Lake* in England was in May 1910 in London.

Despite whether *Swan Lake* was witnessed by the poet or not, the prevailing image of his article on ballet is that of black and white. This is first because the article in reportage and abstraction is in a contrast of expressivity and obscurity. Second, the combination of black and white, which is embodied by Odette and Odile, should be traced back to the ink's black and the paper's white.

For the poet Mallarmé, writing in black is to be spatialized,

springing up from the fertile soil in whiteness. In the poet's expression, "l'homme poursuit noir sur blanc" ("Quant au livre," *Œuvres* 2: 215). In one of his late sonnets, which was published in 1885, an old swan ("Cygne") is featured in its static posture of a ballerina, trailing its extensive shadow called "Fantôme."

The predominance of white is exchangeable for the contrast between black and white, since both colors represent extremity, circularly searching for each other.⁸ In other words, white contains black in itself, and vice versa. The duality of whiteness caused the Mallarmé article's fundamental two-ness.

In his article with the titling plural, "Ballets," Mallarmé subconsciously foretells the advent of the synthesis of ballet concretized as *Swan Lake* and, moreover, the poet preemptively creates his own version of the piece, while simultaneously dreaming an ideal form of poetry in a corporeal actualization. The poet discusses the production named *Les Deux Pigeons*, giving the reader an image of two birds killed with one stone.

In Mallarmé's article, besides the star dancer Cornalba, another ballerina ("Mademoiselle Mauri") is mentioned as being wonderful in pursuing divination ("par sa divination"), i.e., remarkable dance, and diffusing meaningful allusions ("désignant les allusions non mises au point"). Rosita Mauri is the prima ballerina of *Les Deux Pigeons*, which is discussed in the article's second part.

The ballerina Cornalba is a main dancer in another ballet piece *Viviane*, which is referred to in the first and third parts of the

article. *Viviane* was performed at the Eden Theater in Paris, and *Les Deux Pigeons* at the Paris Opera.

Mallarmé's article as an abstract review of the ballet productions tends to be a semiotic theorization of ballet and, furthermore, art as a generic whole. In the dominance of implicitness, though, the shift to the generalization is occasionally verbalized, using the explicit rendition, for example, "une obligatoire suite des motifs fondamentaux du Ballet."

Moreover, the transformation of the bird into any imaginative entity is initiated by the author himself: "Si l'une est colombe, devenant j'ignore quoi." At the end of the article, the transformation reaches the symbolic figure of a swan designated by the capitalized word "Signe(-Cygne)."

The tendency for synthesis is driven by the abstract report on the ballet pieces *Viviane* and *Les Deux Pigeons* without any specification of date nor details of venue other than locations, The Eden Theater and the Paris Opera. The two theaters were geographically close at that time.⁹

As for the Paris Opera, the current theater called le Palais Garnier was established in 1875. Therefore, the venue for Mallarmé's 1886 reportage is shared by the present audience.

The poet implies the duality in black and white as the basis of creation involving ballet and poetry. The duality, which is surfaced as the signifier/form and the signified/meaning, is to be unified either by the intention of the author or the interpretation of the reader.

The advancement of Mallarmé contrasts with the fake swan Odile's costume design in 1892, which is not entirely black due to the apparently inserted whitish lace.¹⁰ The critic Beaumont does not mention the costume color of the false swan in his exegeses combined with the photographs that show the above design (61–63).

According to Murayama, the attribution of Odile to a black swan may be considered as inaugurated by Agrippina Vaganova in 1933 for her Mariinsky Ballet production in Sankt–Peterburg (“Odette” n.p.).

The multiple imagery of circulation in Mallarmé's article originates in the polysemy of each word entailing “Point” for negation, apparition, and toe shoes. Subsequently, the circulation involves its tendency to sum up each part into semiotic theorization. This tendency follows a dictum of ballet, which is characterized by systematization and symbolization.

The continuous reading of Mallarmé's article “Ballets” is driven by the concomitant question of how motivated, or at least appropriate, the prospective image of *Swan Lake* is in his article established in 1897. For the current reader, the nineteenth-century article is vital, reflecting the light from the contemporary master piece *Swan Lake*.

1.2.0 The details of mechanism and content of “Ballets”

1.2.1 The first part

Mallarmé's article “Ballets” is for unified doubleness. In its overall fusion, the common denominators of ballet and poetry

are embodied by his polysemic prose. The semantic increase paradoxically highlights a clear-cut image of black and white, which is ascribed to a blank page and inked letters.

As formalized and ritualistic, ballet and poetry symbolize each of their own genres, i.e., dance and literature. Etymologically, the word "ballet" is from the Latin word "ballare" meaning "to dance" (*Oxford Dictionary of English*, 2nd ed.), and, according to J. A. Cuddon, the word "poetry" supplanted its synonym "poesy" from "poieîn" meaning "to make" (678). Thus, both "ballet" and "poetry" represent a point.

As the initial concretization of the above framework, the first part may be outlined as follows:

The part's motif: the ballet production entitled *Viviane*

block 1: on a solo dance

block 2: on a group dance (corps de ballet)

block 3: the one-sentence announcement of the principle of ballet

block 4: the details of the above principle

The part's summary: In the enchainé connection of ballet, poetry, and abyssal, i.e., endless signification ("abîme"), the balletic form embodies a navel of cosmic whole, in which the communication between the author Mallarmé and the reader is primarily sought by the author's article "Ballets" itself. The dual relationship between the author and the reader is virtual in that of the dancer and the spectator. The author

as one and the reader as another make up a cosmic whole.

The first part of the article consists of four blocks separated by three blanks, each in the same width. Another blank, which divides the first and the second parts, is wider than the interim blanks between the blocks of the first part. The third block in a single sentence may be viewed as a supplement of the previous block 2 or the succeeding block 4, thus foregrounding the three big blocks united as a Trinitarian part.¹¹

The triumvirate first part is summed up by the finalizing word "poème." To that summarization, various images of circulative unity are presented throughout the part: the circular dance defined by the expressions "cercle magique" and "une synthèse mobile," poetry as assimilated with ballet by the renditions "la Poésie" and "nature animée," the snow flakes to revive on stage ("ne revit pas"), the identification of the ballerina Cornalba with an airy cosmos in the initial block, and the extensive insinuation of circulation in the enchainment of words and phrases such as the saturated image of standing on point ("Point! de là on partait . . . droit à l'abîme d'art").

Moreover, the theoretical expressions that emphasize ballet's totalizing effects contribute to the making of the first part as a search for a single word which captures the essence of ballet and poetry: "une réciprocité," "le premier sujet," and "une métaphore résumant."

In contrast, the detailed description of both ballet and poetry

strengthens the oneness of part 1: "des attitudes de chaque groupe," "total ne figurera autour de *l'étoile*," "le tour continu," "les lacs de la fée même," "l'*in*-individuel," and "des paragraphes en prose dialoguée autant que descriptive." The paragraphs ("paragraphes") in the last quote may be viewed as compared to solo dance ("descriptive") and duo dance ("dialoguée") in the part's prevailing assimilation of ballet and poetry.

In addition, ballet as a faithful expression of the human body controlled by a brain is insinuated by the renditions "résumant un des aspects élémentaires de notre forme" and "de raccourcis ou d'élan."

The details for supplementing the above overview are as follows.

The initial block of the first part begins with the Italian ballerina's surname, Cornalba, preceded by the definite article "La." The symbolic article suggests the predominance of language over any other kind of signifying method. The attachment of the definite article to the proper noun, which is unconventional in French except some instances involving the Italian actors/actresses' names ("le"), defamiliarizes and thus poetizes Mallarmé's prose from the very beginning. Also, the first evocative article "La" draws the reader's attention to the weight of each word in the text as a whole.

Moreover, the first sentence is rhythmical with four tonic accents, following the beat of English traditional nursery rhymes:¹² "La Cornalba me ravit, qui danse comme dévêtue." The

rhythm pushes the reader to a fantasy in juvenility, the image of which is personified by classical ballet.

The first block sums up ballet's rising movement, which is horizontally expanded to harmonize with space: "appelée dans l'air." The ballerina's assimilation with the airy expansion is expressed by a word meaning "nude" ("dévêtue"). The flexible rise of the ballerina parallels the article's sentences that may be viewed as trying to reach the upper initial title as the text's preliminary summary, "Ballets."

In addition, the poet captures an essence of ballet, i.e., the muscular strength for resilient elegance, which is summarized by the poet as "une moelleuse tension." The antagonistic harmony of force and movement is foregrounded by translucent tutus. Though any technical term for clothing is unused in the article, the imagery of tutus, the second skin and the wing for ballerinas, is condensed in the poet's meaningful words "dévêtue" and "gazes." The term "dévêtue" may be viewed as a conscious combination of "tutu" and the first half of "vêtement" meaning "clothes."

The first sentence of the second block lacks a verb, which is characteristic of Mallarmé's late prose: "Tout le souvenir, non! du spectacle à l'Eden, faute de Poésie." Filling the gap, the interjection "non!" gives an incantatory power to the sentence, while simultaneously criticizing the performance at the Eden Theater except Cornalba's dance as admired in the first block.

The word "non" is in homonymic relation with the word "nom," meaning "name" or "word." The multivalent word "non" calls up the

sentence's final word "Poésie" personified by the capitalized initial letter "P," as well as the first proper noun, Cornalba, thus implicitly uniting ballet and poetry.

After the colon, which is placed at the end of the first phrase of the second block, the author declares that poetic atmosphere ("Poésie") truly prevailed in Cornalba's performance ("y foisonne"), as is described in the first block. Since the word "Poésie" is appositionally synonymous with "débauche aimable," or "lovable indulgence," poetry is defined as an intoxicating expansion of dreamy images from the romantic verbal rendition like Cornalba's ballet.

Below in the same block, the poet states: "tout ce qui est, en effet, la Poésie, ou nature animée, sort du texte." For the poet, a ballerina writes with her own body ("écriture corporelle"). The written text is thus the ballerinas' performance in its totality. The spectator's dream, or "la Poésie," is evoked by the performance, as well as by the stage's backdrop ("carton") and the curtains ("mousselines"). The viewer's eyes and minds move, paralleling the dancers tracing the alphabet in the word "Viviane" on stage.¹³ All of the objects are signs, i.e., forms with meanings, including poetry.

Later in the concluding sentence of the first part, the word "poème" is taken as designating "imaginary meanings" triggered by the text: "poème dégagé de tout appareil du scribe." In Mallarmé's definition on "poème," the ontological continuation involving the text and its meaning is suggested. Also, Mallarmé's emphasis on

poetry's semantic part paradoxically draws the reader's attention to its formal features exemplified by Mallarmé's late deconstructed rendition.

On the stage for *Viviane*, the ballerinas for a collective dance are compared to a constellation ("Les astres, eux-mêmes"). As a respectable sign, the human constellation corresponds to a book's pages, despite the difference of implications. Each sign of the constellation, i.e., each ballerina, has an individual portion of weight and unique value ("rarement, il faut déranger pas"), different from the book's many disposable pages. Nevertheless, according to the author, all the ballerinas including a prima ballerina ("l'étoile") make a textual synthesis, from which extensive images spring up. The images are called "Poésie" by the author and have the same meaning as "dream" because of a shared mentality.

Thus, the combination of the ballerinas' performance and the spectator's dreamful interpretation completes ballet. For the poet, the harmonious completion is "une synthèse mobile" and "un cercle magique." The former expression with Trinitarian weight, "une synthèse mobile," is a summary of the first part for oneness. The imposing expression begins with the longest article for unity, "une," backed up by the second word for synthesis with the lengthened vowel in "è."

Each of the elements, performance and interpretation, is not exhaustive in itself, as is implied in the following renditions: "ils sont de la partie," "l'incohérent manque hautain de

signification," and "total ne figurera autour de *l'étoile*." The subsequent exclamatory word "Point!," which is situated in the center of part 1 with a sense of denial, emphasizes the modifiability of each element, though each with the shared potential for concretization insinuated by the exclamation mark that represents the word's echoes.

The author Mallarmé also implies that both performance and interpretation are rooted in verbal signs, as is suggested by Roger Pearson (58-59).¹⁴ To put it differently, ballet's semantic sufficiency is given by verbal signs, though indirectly. For example, in the production entitled *Viviane*, a collective dance becomes meaningful by tracing the word "Viviane," the titling name of a fairy heroine ("enjôleurs nom de la fée et titre du poème"). Another production, *Les Deux Pigeons*, which is discussed in the second part of Mallarmé's article, is based on a fable by La Fontaine, which the spectator already knows or can refer to before or after his/her viewing in the form of the written synopsis in a program, for instance.

Mallarmé implicitly claims that the verbal sign is a basis of ballet, this Renaissance version of European dance,¹⁵ and the speechless dance, ballet, does not deny verbal signs. His tacit but revelational claim is led to the apparently far-fetched conclusion of the first part that ballet is a sort of poetry. In the part's last block, ballet and poetry are indirectly connected, threading a ballerina, a metaphor, writing with body, and prose.

The indirectness suggests that ballet as a speechless

representation is actually a sign and that, the verbal sign being primordial among various signs, the spectator of ballet tends to transform his/her interpretive images into words. The author disseminates the fantasy of the particular production entitled *Viviane* throughout part 1, thus describing a picture of the title word to expand into a whole text. The fusion of abstraction and concretion made by the swollen word requires the interpreter to read the article "Ballets" both syntagmatically and paradigmatically. Thus, the back-and-forth reading of one section pushes the interpreter to simultaneously take other ones into consideration, as in this chapter.

The modernist author Mallarmé seems to notify a burgeon of non-representational form of ballet, which was embodied by his contemporary Loie Fuller.

Then, poetry as ballet means that ballet completes itself, fulfilled by the spectator's interpretive imagery to be finalized as words. By the author's expression, poetry ("la Poésie") is animated nature ("nature animée"), synonymous with the succeeding words "idée," "rêverie," "concepts," and "vision." The imagery subsequently mingles with surrounding air, another form of animated nature, which is rendered as "une présence volante et assoupie de gazes," "air," and "le voile dernier qui toujours reste." The force of animated nature moves the backdrop ("des manœuvres de carton") and the curtains ("[les] mousselines lie et feu").

As the above-quoted word "gazes" represents tutu, ballet's

stylization is seen as gauze by the author. Both stylization and gauze envelop the ballerinas. Moreover, the unifying stylization is an abstract source of elegance and is thus dreamy. In Mallarmé's text, the gauze is, in fact, qualified as "sleepy" ("assoupié"). Then, ballet gives the image of a prenatal dream in amniotic fluid, an animated and translucent covering. It is thus reasonable that the almost naked ballerina in a tutu should enrapture the author ("La Cornalba me ravit"). In addition, with the definite article "La," the ballerina is tacitly presented as a word/poem from the beginning: "La Cornalba."

The central word "Point" has two contradictory meanings: the strong negation and a conjugation of the verb "poindre," meaning "appear." The foregrounded word "Point" also indicates the ballerinas' toe shoes, which are called "pointe" in French.

The above contradiction synchronically represents the spectator's invisible imagination in his/her brain, which is triggered by the viewing of the ballet production. The imagination embodies the inexhaustible meaning of the artful production, i.e., "l'abîme d'art."

The following negative expressions, "chaque flocon ne revit pas" and "ni le jet vernal des floraisons," equally call up a completion to be realized by the viewing of ballet, i.e., "tout ce qui est," while simultaneously devaluing one-sidedness.

The connection of the contrastive words "Point" and "abîme (abysse)" in a sentence makes the reader presume an influence from Dante's *La Divina Commedia*. The probable influence extends from

the initial article "La" to the cosmic totality involving both heaven ("Point") and hell ("abîme"). Moreover, with mimic, ballet includes comedy.

In Dante's *Commedia*, the heavenly paradise exists above the point of the mountain for a purgatory in the sunny light that takes the form of an efflorescent rose. In Mallarmé's "Ballets," the image of roses represents the spectator's fruitful interpretations of ballet productions. As flowers on a tree, the roses entail the color green, as well as red, the paired color for the decoration for Christmas. The combination of red and green is extolled in Dante's *Commedia* as adorning the heroine Beatrice. In Mallarmé's logic, the reader's interpretation is personified by Jesus and a ballerina, thus meaningfully connecting poetry to ballet.

Mallarmé's article thereby conceives an enforced image of vital colors under the attenuating veil of whiteness. One of the article's keywords "Point" evokes a sprout. The text is, in fact, in the image of each word successively appearing, entailing the repetitive elimination of articles such as "robes, habit et mots célèbres." The flying movement simulates that of ballet. The textual growth in the reader's interpretation is backed up by the hidden color green for the image of increase.

Mallarmé's text "Ballets" is four-dimensional, i.e., paradigmatic with the passing of time. The text makes a superimposition of each word, represented by "Viviane" and "Point," and the syntagmatic continuity threading each of the aligned words, which flexibly form various phrasal groups.

The phrasal flexibility begins with the word "par" in the initial sentence that insinuates manipulation; on first reading, the reader has the difficulty to decide to which expression the metaphoric phrase "par une présence volante et assoupie de gazes" is connected, whether to "offert" or to "un enlèvement ou à la chute." Consecutively, the sentence's last paradoxical phrase "d'une moelleuse tension de sa personne" is not clear whether it is connected to the previous "du fait italien" or the verb "s'y soutenir." The first sentence thus directs the whole text to spatially grow in the reader's accumulated attempts to read the same expression variously linked with the neighboring terms, while simultaneously keeping its unity.

The phrasal flexibility is enforced by the picture of the spectator moving in his seat in the *Paris Opera*, which is presented by the expression "par condescendance pour le fauteuil d'Opéra" at the end of the third block of the second part. The expression beginning with "par" and detached by a preceding comma is not clear whether it is connected to the precedent verb "représenter" or "se faire rappeler" placed away at the beginning of the sentence.

Subsequently, the article's isolated words that cut out syntagm form plural phrases, following the reader's attempt to connect the words to and fro in the text's virtual continuity.

The displaced word "non," which is seen after a noun at the beginning of block 2, also scrambles the syntax for various readings. Succeedingly, later in the same block, the homonym "nom" makes the reader think of two possible phrases, "enjôleurs nom"

and "enjôleurs nom de la fée et titre du poème." The ungrammaticality of the former expression in the simple juxtaposition of the plural and the singular particularly draws the reader's attention, thus throwing the expression into relief. In addition, the above word "nom" cuts the syntagmatic continuity as a homonym of the word for denial, "non."

At the beginning of the article, the word's power for cutting is reinforced by the exclamation mark attached to the word: "non!" Thus, the ungrammatical combination, "enjôleurs nom," becomes all the more isolated with the echo of the negative word "non."

In the relative independence of each phrase, the description of performance and its semiotic theorization are overlapped, which is epitomized by "Mille détails piquants" in the second block. The adjective transferred from a present participle "piquants" means that various elements in the ballet production *Viviane* are impressive, and that any balletic element is evocative as a sign. Following the latter general meaning, the subsequent phrase "sans qu'aucun atteigne à une importance de fonctionnement avéré et normal, dans le rendu" signifies that ballet as a whole is not a conventional sign with fixed meanings, different from the verbal one.

The balletic sign's spatialized difference from the verbal one paradoxically foregrounds their commonality, which is symbolized by the word "Viviane" that the corps de ballet traces.

The commonality is also the mutuality. By the phrase "l'incohérent manque hautain de signification qui scintille en

l'alphabet de la Nuit va consentir à tracer le mot Viviane," the author/poet implies that ballet's signification will be completed by the help of verbal signs. The semantic completion embodies "la danse idéale des constellations" in the author's expression.

The subsequent word "Point" is incessantly polysemous beyond the preceding implications: first, in the sense of "appear," the word confirms the semantic completion of ballet by the aid of verbal signs. Second, referring to the toe shoes, the personified word with the capital letter "P" designates the idealized pose of the corps de ballet on point. The single word thus represents a paraphrase of the previous expression "la danse idéale des constellations." Third, as expressing a strong negation, the word shifts the reader's attention from the particular production *Viviane* to the generality of artifact ("l'abîme d'art").

The phrase for shifting the reader's attention, "de là on partait, vous voyez dans quels mondes, droit à l'abîme d'art," inversely multiplies the sense of the precedent word "Point" with the reader's moving point of view. In addition to the strong negation, "Point" designates a dance on point as an indicator of the arcanum of art form, i.e., "l'abîme d'art" by the author. Then, "Point" represents depth, or "abîme," which may be reasonable in that a point as an extremity involves both the highest and the lowest. Connected to "abîme," the word "Point" presents an image of soaring and descending, thus drilling the text for it to be instantly expanded. The forceful term begins with the explosive [p]. Moreover, taken as a gathering of the surface letters that depict words such

as "Viviane," the indicator "Point" is a representative of the verbal sign that clarifies the meaning of ballet, especially *Viviane*.

Semantically, the first part pivots on the central word "Point," which is suggestively displayed in the middle of the part's second block, decked out with the first capital letter and the final exclamation mark.

In this first part, the initial sentence's spatial growth is resumed by the last sentence that indirectly connects poetry and ballet by the extended metaphor for the ballerina's performance and its meaning, i.e., "poème dégagé." The first part thus makes a totalizing circulation by the corresponding first and last single sentences.

It should be noted that, in the second block, both poetry and ballet are posited as art in circulation, or "cercle magique," simulating a sunny umbilicus. Enjoying the two kinds of interactive texts, i.e., poetry and ballet, the interpreter can trace a cosmic cycle: "de là on partait, vous voyez dans quels mondes, droit à l'abîme d'art."

In concentric overlapping, the first part's tripodic synthesis is fashioned by the initial word "Cornalba," the central one "Point," and the ending one "poème." The Trinitarian words signify the same, as Cornalba is a ballerina on point with poetic aura. The tripartite oneness circularly converges on the personified word "Poésie," which is placed at the beginning of block 2.

1.2.2 The second part

In the second part of the article, Mallarmé presents the motif of the ballet production entitled *Les Deux Pigeons*, i.e., a melodrama of birdlike lovers (“*énamourés volatiles*”), by a detached single line: “*Deux pigeons s’aimaient d’amour tendre.*”

The sketch of the second part is as follows:

The part’s motif: the ballet production *Les Deux Pigeons*

block 1: the mechanism of *Les Deux Pigeons*

block 2: the one-line announcement of the theme of *Les Deux Pigeons*

block 3: *Les Deux Pigeons* on stage

block 4: a tribute to a prima ballerina

The part’s summary: A production of ballet, such as *Les Deux Pigeons*, is a demonstration of what ballet is. As a navel of cosmic whole, i.e., a paradise of all spirituality (“*le paradis de toute spiritualité*”), ballet is what a human being is.

The first block of the second part begins by following the first part’s motif of unification, overlapping a particular ballet production *Les Deux Pigeons* and ballet in general. The overlapping is appropriate because, according to the author, *Les Deux Pigeons* typifies ballet, which consists of birdlike movements. The simulation of birds in ballet is rendered by the expressions “*une transposition de notre caractère, ainsi que de nos façons, au type*

simple de l'animal" and "La danse est ailes." The typical piece *Les Deux Pigeons* is designated as "la Fable" at the beginning of the block.

The oneness of ballet is embodied by the first verb "point," the repetition of the first part's summarizing word with an exclamation mark: "Point!"

After the call "Leurre! (Snare!)" in the last sentence of block 1, the stage report starts. The outline of the production *Les Deux Pigeons*, which remains obscure in the abbreviated report in abstraction, may be traced as follows: the first act, an intermission, the second act. The then-contemporary record, *Les Annales du Théâtre et de la Musique*, which was published in 1887, testifies to the production's structure in two acts (21). Also, the show's poster distributed by the theater, the Paris Opera, designates the 1886 ballet *Les Deux Pigeons* as two acts.

The procession of the ballet *Les Deux Pigeons*, which is suggested by Mallarmé's laconic report, is as follows.

The first act begins with the introduction of enamored couples embodied by ballet dancers, who represent the coupled pigeons in the fable written by La Fontaine. The introduction is summarized as "une jolie incarnation." The following deployment of love is qualified as "cet envahissement d'aérienne lasciveté," "cet ingénu prélude," and "un gracieux motif premier." Enhanced as "gracieux," the first motif ("motif premier") is protectively shown in block 2 in one line: "Deux pigeons s'aimaient d'amour tendre."

The end of the first act is, however, contrastively marked

by the discouraging flit of the protagonist, rendered as "l'inanité quelconque issue d'un gracieux motif premier" and "la fuite du vagabond."

In the second and final act, which follows an intermission ("le rappel du même site"), the return of the protagonist is celebrated by festive dance, culminated by the happy couple supposedly departing for their honeymoon.

The original libretto presents the ending scene, however, simply for the couple's engagement ceremony observed by their friends and relatives, without mentioning any of their entertainments including dance (27-28).

The libretto was published in 1886, the same year of the performance's premiere, and may be viewed as its base. Nevertheless, the performance was in two acts, whereas the libretto describes three acts. Mallarmé's dreamy report in his article's second part, which produces his own version of ballet, suggests the theatrical change of the number of the acts from three in the libretto to two in the actual performance, with the single remark of the intermission ("le rappel du même site").

At the end of the report, the everydayness of the production is mentioned with the profile of the author/spectator in a seat of the Paris *Opera*. The production as a reflection of life manifests ballet's respect, or "condescendance," toward the audience members.

In the intermission, the author dreams of the appearance of the prima ballerina, Rosita Mauri, who plays the role of the

deserted fiancée, for foretelling the denouement of the love story. Her single appearance is simultaneously for the infatuated author/spectator like his flutist Faun ("à se faire rappeler par un trait de flûte le ridicule de son état visionnaire"). The author/spectator also wishes to save the lost heroine as a Don Quixote in the relaxed intermission, actualizing another privatized love story, or "quelque histoire d'amour." The motif of the lascivious faun continues from the article's beginning by the sonic word "La."

The author repeatedly emphasizes by various expressions that ballet represents oneness in an iterated perfection: "le paradis de toute spiritualité," "rien n'a lieu, sauf la perfection des exécutants," "ce sera..," and "Ce sera..." The final commas are synonymous with nothing, or "rien."

The nothingness that the word "rien" signifies is commonness, and not inexistence, since, at the end of the block, the word corresponds to the everyday life of the spectator ("chez l'un de vous" and "[le] contemporain banal"). Simultaneously, the word "rien" suggests an essential role of art as festivity for animation, synonymous with the first part's central word "Point."

In this second part, the duality for unity makes a motif throughout the blocks, entailing personification: a ballet production *Les Deux Pigeons* and ballet in general, the coupled birds, the performance and the spectator/author, and the prima ballerina and the spectator/author.

Tentatively traced as above, the second part may be detailed

as follows.

Paralleling the first part, Mallarmé tends toward semiotic theorization, pinpointing the basic operation of the balletic movement by the word "*re-traduire*." The repeated translation, or "*le double jeu*," consists in the dancers' performance simulating birds, while simultaneously embodying each persona. The concept of re-translation also refers to Mallarmé's idea that ballet is an expression of the core of human beings, i.e., the brain ("*incorporation visuelle de l'idée*"). In Mallarmé's terminology, the brain, or "*idée*," is synonymous with poetry and dream.

The meaning of the word "*traduire*" is close to that of Roman Jakobson's term "*intersemiotic translation*." According to Jakobson, "*Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems*" ("*Aspects*" 261).

In the production *Les Deux Pigeons*, ballet's fundamental operation as re-translation is surfaced because the two dancers playing the role of a human couple mimic birds in dancing, following the original fable by La Fontaine. In the fable, the birds represent the mask for the corresponding human beings.

Then, according to the author Mallarmé, ballet's basic re-translation is a process in which the dancers simulate the movement of birds seen as embodying an essential beauty of human movements. The prefix "*re*" in the term "*re-translation*" denotes repetition as circulation.

One of the production's introductory dance scenes, which

manifests the above translational process, is resumed by Pearson as follows:

Warned by her grandmother Mikalia that her happiness is under threat, Gourouli meets a rather bored and glum Pèpio and together they observe and then imitate two pigeons in a *pas de deux* which summarizes the ballet as a whole. . . . (58)

Mallarmé's generalization continues in block 1, suggesting ballet's basic structure as the iteration of an overall movement for circulation in the image of flying birds so as to make an image of totality on the circumscribed stage: "La danse est ailes, il s'agit d'oiseaux et des départs en l'à-jamais, des retours vibrants comme flèche." The definite article "La" attached to the word "danse" designates both the piece itself and ballet in general.

The generalization is developed from the particular synopsis of *Les Deux Pigeons*, one of the ballet pieces chosen for constructing Mallarmé's article. The piece is qualified as "une parité médiocre" at the end of the first block. The abstract qualification indicates that the piece *Les Deux Pigeons* represents ballet in unifying stylization ("une obligatoire suite des motifs fondamentaux du Ballet"), despite its second-rate quality. The political word "parité" also designates the ballerina dressed as the hero Pèpio, as well as the heroine's chase of her flitting partner. The word refers to the asexual nexus in the circular and thus egalitarian art of ballet, which is indicated by its coeducational lesson with bars as seen today.

Simultaneously, the generalization notifies the advent of a conclusive piece like *Swan Lake*. According to Mallarmé, the production *Les Deux Pigeons* is not superior, including the weak points ("une parité médiocre"), but the conclusion is interesting ("le résultat intéresse").

Since the expression "le résultat intéresse" is subsequently related to art in general ("en art"), the word "résultat" includes a definitive production like *Swan Lake*. The anticipated final production is called "Leurre" with a hopeful exclamation mark. The emphasized expression "Leurre!" also means a snare, or a metaphor for doom, to trap a couple of pigeons indicated just below ("ramiers," "*Deux pigeons*"), while designating the layered movement as the incarnated animal/birds in the embodiment by dancers.

The polysemy of each word causes a difficulty in the interpretation of Mallarmé's article, besides the article's various possibilities of distinguishing each phrasal group. Both the polysemy and the overlapping of phrasal groups contribute to the article's three-dimensional development to become a branch of performing art with the help of the reader's interpretive imagination, following the article's tenor, i.e., ballet. Then, the article's vehicle and tenor become one and the same as a self-reflexive and circular whole, the finality of objectification, i.e., an eternization of oneself.

Concurrently, the superimposition of sources of difficulty, which tends to scramble the syntax, makes Mallarmé's text a

condensed single block that may be viewed as one of the most significant words just like each poem of the author Mallarmé.

In the prevailing polysemy, the first general expression "Après une légende, la Fable point" may be taken as designating the procession of the particular production *Les Deux Pigeons*. Then, "une légende" represents the collective dance supposedly executed in the first act ("le premier acte"), which is described in the article's previous first part, whereas "la Fable" corresponds to the love motif of *Les Deux Pigeons* that is indicated in the second part.

Another interpretation of "une légende" and "la Fable" is that the former represents the transmitted folklore and the latter the original story created from the anonymous folklore.

What the expression "une légende" indicates may also be considered as a semiotic principle underlying each particular production designated as "la Fable," which is colored by each creator's taste, or "le goût" and "machinerie d'empyrée."

Nonetheless, Mallarmé's self-reproductive prose still leaves other possibilities of interpretation with the polysemous words in abstraction and the overlapped phrases, each of which is in self-contained meaning within one sentence. In addition, the specification of the stages' venue is not posited.

The possibility of various interpretations is a privilege for the reader without the knowledge of the stage production of the ballet *Les Deux Pigeons*, which was premiered on 18 October 1886 at the Paris *Opera* and is discussed in Mallarmé's December 1886

article.

Following the actuality of the performance, it is legitimate (though not exclusively) to take "une légende" as designating *Viviane*, Cornalba's popular performance at the Eden Theater, "la Fable" as specifying the 1886 production *Les Deux Pigeons* with the prima ballerina Rosita Mauri.¹⁶ In the article's prevailing two-ness for unity, the piece *Les Deux Pigeons* represents realist art with a melodrama, whereas *Viviane* nonrepresentational art by a fairy dance.

It may be difficult for today's reader to understand from his/her first reading that the unspecifying expression "une légende" that begins part 2 indicates the ballet *Viviane* glimpsed in the middle of the previous part. The manifestation of the ballet is only its title *Viviane* and, moreover, the piece is almost unknown nowadays.¹⁷

The title of Mallarmé's article "Ballets" is synonymous with "deux," as the article discusses the two assimilable pieces of ballet, i.e., *Viviane* and *Les Deux Pigeons*. The title as designating two-ness also refers to the homogeneity of ballet and poetry, as well as the first and last names of the author Stéphane Mallarmé. Then, the article ambitiously represents an idealization of the poet's art, embodying the incarnated Trinitarian unity of the poet (or especially Mallarmé himself), poetry, and ballet. Each of the three entities represents each realm, i.e., humanity, literature, and dance.

In the third block of the second part, the author reports the

stage production of the ballet *Les Deux Pigeons* that he obviously saw at the Paris Opera ("le fauteuil d'Opéra").

In the mixture of actuality and abstraction, the report suggests the synopsis of the performance with the terms "prélude" and "motif premier," also using the repeated periods for suspension: the initiative presentation of multiple pigeons in pair ("deux ou plusieurs, par paire, sur un toit, ainsi que la mer"), the separation of the main couple because of the male's escapade ("un gracieux motif premier. Ici la fuite du vagabond"), the celebrated return of the male ("l'heure poignante et adorée du rapatriement"), and the final dance by the main couple ("l'hymne de danse final et triomphal"). The intermission is also mentioned ("le rappel du même site ou le foyer").

The synoptic progression contrasts with the spatial and thus paradigmatic deployment of collective dance, which is a main source of the synthetic power of ballet ("les allures du couple acceptent de l'influence du pigeonier" and "avec intercalation d'une fête à quoi tout va tourner sous l'orage"). The power of collective dance has been emphasized since the first part by the superlative expression "la danse idéale des constellations."

In an apparent attempt to emphasize its actuality, the stage report insinuates the appearance of a ballerina in male dress ("toute l'aventure de la différence sexuelle!"), which follows the live production that Mallarmé presumably saw in October 1886 for his reportage in the December 1886 issue of *La Revue indépendante*.¹⁸

The abstractness of the report, which omits the details of

the production including the shift of steps, color, and characters, parallels ballet's synthetic force, by which the collective dance is synchronized with the duo ("Tant peu à peu les allures du couple acceptent de l'influence du pigeonier becquètement ou sursauts").

Also in the synchronization, the viewer's mental activities are assimilated with the choreographed presentation ("la perfection des exécutants") to reach a static peak, a kind of nirvana in a cosmic whole involving both mentality and physicality, i.e., "le paradis de toute spiritualité": "je cesserai de m'élever à aucune considération," "Fastidieux de mettre le doigt sur l'inanité quelconque," "à cette espèce d'extatique impuissance à disparaître qui délicieusement attache aux planchers la danseuse," and "son état visionnaire."

In one of the above quotes, the condensed expression "délicieusement attache aux planchers la danseuse" designates the ballerina's lowered steps that render her discouragement caused by the leaving of her lover, following the combination of concreteness and abstraction that characterizes both Mallarmé's article and ballet.

In the same vein, the repeated periods for suspension in the three expressions "rien..," "ce sera..," and "Ce sera.." represent both the progression of the stage performance and the spectator/author's euphoric mental imagery produced by the performance ("aucune considération, que suggère le Ballet, adjuvant et le paradis de toute spiritualité.")

The author also implies that ballet itself is a repetition of sameness, or, in his own expression, "une parité (médiocre)" and "rien." According to his extended rendition, ballet concentrates on the perfection of itself, the concentration representing a moment: "après cet ingénu prélude, rien n'a lieu, sauf la perfection des exécutants, qui vaille un instant d'arrière-exercice du regard, rien.."

Since ballet represents sameness and thus itself, its apparent objective, an ideal height, proves to be ballet itself. In the author's expression, the camouflaged objective is "l'idée," "l'à-jamais," and "d'empyrée."

Ballet's self-containment is summarized by the up-and-down rendering "la mystérieuse interprétation sacrée" at the end of block 3. Technically, the author suggests that ballet represents a circular movement.

In ballet's overall oneness, the apparently shocking accident, i.e., the escapade of the protagonist ("la fuite du vagabond"), becomes part of leveled sameness, or, in the author's expression, "l'inanité quelconque." Then, the ineffective drama cannot solely be ascribed to the quality of the production.

In ballet as sameness, the difference in each production is on the surface level and thus its quality, or expressivity; ballet is a condensed point, representing zero, which negates quantity. Since negated quantity embodies art as quality, ballet symbolizes art as a prototype of Western dance. Quality is an objectification of collective subjectivity, i.e., culture, which is variable but

durable, based on the human resources.

Ballet as being quantitative zero with the potential for qualitative maximum is suggested by the author's evaluation on *Les Deux Pigeons*, "une parité médiocre." According to the author, *Les Deux Pigeons* turns out to be a painful snare ("Leurre!") for the spectator.

As a maker of qualitative maximum, ballet's forced stylization covers a whole presentation under an airy umbrella, assimilating all types of dance, whether it be solo, duo, or collective, from which the general image of the color white is risen. The stylization comes from the framework of human body, which is common to all dancers.

Incidentally, as with ballet, poetry is an embodiment of quantitative zero and qualitative maximum, in typifying literature as artifact. Both poetry and ballet represent a self-effacing and self-contained sign.

It should be noted that, by the apostrophic expression "Vous concevez l'hymne de danse final et triomphal" for completing block 3, the assimilation of the spectator and the performance extends itself to include the reader in life, thus finalizing the Mallarmé article's objectification as a synthesis of object and subject, inanimate and animate, or culture and nature. Then, the article's synthetic title "Ballets" homonymously leads to "Balle," a pseudonym of the planet Earth, both a symbol and a basis of objectified life.

Ballet's synthetic power also makes a cathartic effect for

everyday life. The ritualistic dance with familiar motifs refreshes the spectator's eye to be directed to the reconsideration of his/her actual world ("quant au contemporain banal qu'il faut, après tout, représenter"). Conversely, the referring to everydayness reminds the reader of the fact that art is a continuation of life.

The above synthesis is embodied by Mallarmé's prose itself, which tends toward the simple juxtaposition of words such as "langage initial, comparaison," "du pigeonier becquètements ou sursauts, pâmions," and "d'oiseaux enfants." The first expression presumably represents the gestural sign by the dancers who introduce each other, the second, the connection of the performance to its spectator's reaction, and the third, the mimic by ballet.

In the above quotes, the elimination of articles makes the prose rhythmic as a dance, thus accelerating the text's fusion of expression and content, i.e., subject and object.

Though less than the first part, the second one tends to obfuscate the temporal order of the discussed production with the laconic report in abstraction identifiable as "rien," which foregrounds the synthetic power of ballet as well as that of Mallarmé's language itself.

The spatiality is also hard to be grasped due to the frequent insertion of blanks and the expression "mieux que peints." The word "peints" is ambiguous, causing the reader to wonder whether it refers to the backdrop set up on the stage or to the painting in

general.

In the fourth and final block of the second part, the author focuses on the attractiveness of the prima ballerina to be visualized in her performance: "quelque histoire d'amour." The attractive figure is one of the pillars of ballet ("il faut"), besides its choreographed beauty in systematization ("un rapport" and "le transport"). The author suggests that the contrast between ballet's scheme and the dancer's spontaneity corresponds to that of the stage production and the intermission, i.e., the viewer's time for private thought ("virtuose sans pair à l'intermède du divertissement").

Subsequently, the author admires the expressiveness of the prima ballerina Rosita Mauri ("Mademoiselle Mauri") in the discussed production *Les Deux Pigeons* by the expression "l'émerveillante Mademoiselle Mauri résume le sujet." Her expression is both eloquent and subtle ("désignant les allusions non mises au point"), involving the delicacy of her fingers ("deux doigts") and her eyes ("sa divination"), in addition to the skillful movement of her main body ("virtuose" and "tous propos").

Mallarmé's article is mainly in the present tense, which often needs to be taken as subjunctive, as is suggested by the above verb "résume" that belatedly appears in the phrase beginning with the expression "il faut." The present/subjunctive tense embodies the viewer/author's insightful imagery stirred by the stage production.

The mixed tense also indicates the author's wish to continue

to view the ballerina through the intermission. In a sense, the author suggests another usage of the intermission in which the heroine would reappear in a spotlight. The suggestion is also for the critical viewing of the spectator acting as a producer. Mallarmé's expression in parentheses, "rien n'y est que morceaux et placage," refers to the possibility of the spectator's participation in production, which may always be revised.¹⁹

The word "divertissement" has two meanings in Mallarmé's poetic polyvalence: the interludial performance and the intermission. Both the meanings represent almost the same, since, in the supplementary performance named "interlude (intermède)," the more or less diverted spectators feel free to leave their seats for a break.

In the original libretto, two occurrences of divertissements are noted: "Divertissement" at the end of the first act (2-3) and "Divertissement des tziganes" before the third act (4-7). In the libretto, the word "divertissement" presumably means "a short dance within a ballet that displays a dancer's technical skill without advancing the plot or character development" (*ODE*, 2nd ed.), since the libretto's divertissement includes the variation in the meaning of solo dance (5).

Then, Mallarmé's ideal divertissement by Rosita Mauri to be placed within the two acts may be viewed as an imaginary variation of the actual divertissement in the form of Mauri's solo dance, i.e., variation.

In view of the two meanings of the word "divertissement," it

may be possible to speculate that the interludial dance by Mauri was actually performed in front of the closed curtain, and her performance was followed by a break with the curtain remaining closed at the Paris *Opera* on 18 October 1886. As the premiere on that day, the ballet was in two acts, supposedly divided by an intermission. The combination of her tutu and the curtain behind is insinuated by the Mallarmé text with the expression "avec deux doigts, un pli frémissant de sa jupe." Her tutu, or "sa jupe," is compared to birds' feathers flying beyond, or "plumes vers l'idée." The composite word "l'idée" puns on "rideau (curtain)."

In the Mallarmé article's second part on two pigeons, a pair of keywords, "divertissement" and "variation," also have two meanings, following the article's duality in the actual and the ideal.

The difference between the actual performance and its speculative interpretation by Mallarmé is foregrounded from the beginning of his interpretive report. The report's initial expression "sur un toit," which designates the pairs of pigeons, gives the reader a panoramic view of open air, whereas the actual stage is occupied by the parlor ("parloir") of the heroine's house, at the back of which a pigeonry is placed, as is shown by the photography of the stage at its 1886 premiere retained by the Paris *Opera* Library. The closed stage as indoors paradoxically stirs the flight of imaginations. The grand edifice on the stage evokes the theater itself, the Palais Garnier of the Paris *Opera*, in front of which pigeonlike birds still play, as of 8 March 2019. One of

the performances discussed by Mallarmé for manifesting his own poetics, *Les Deux Pigeons*, is a surrogate of the central theater, the Palais Garnier: its title is in three words, depicting a symmetry as a base for architecture. The word "Pigeons" may be viewed as an anagram of the word "Opéra."

The spectator's participation is, however, not to trespass the stage in act but to be skillfully outward in a repose of performance, i.e., "intermède." Because of the necessity of controlling the spectator's participation and privatization, Mallarmé's presentation of oneness involving the performance and the viewing is all the more idealized toward the complete image of a mirror ball that evokes a diamond. The poet tries to sublimate the spectator's frustration vis-à-vis the performance on stage that is aloof, as if covered by a translucent veil ("le voile dernier qui toujours reste"), which simulates one's own unrejectable cornea.

Though imaginative, the combination of his dream and the actuality of the stage is intricate for his article's reader. The enriched but challenging combination brings a supreme image of *Swan Lake* as a fruit of the directive article.

The second part mainly discusses the ballet *Les Deux Pigeons*, of which the realness contrasts with the first part's ideality, thus being secondary. Connected to reality, involving the spectator's everyday life, the second part is featured by referential weight, i.e., semantic implications.

Conversely, the first part describes a mountainous picture,

tracing the tripodic words "Cornalba," "Point," and "poème." The centered word "Point" represents a peak of a mountain, the rising stars, the moon, and the sun, as embodied by the eminent dancers called "étoiles" at the Paris *Opera*, the second and central part's main venue.

In Mallarmé's article, the terms "étoile" and "coryphée" are used in part 1 for designating each dancer at the Eden Theater.²⁰ Since the terms are active today for indicating the dancers' rank at the Paris *Opera*, the current reader is pushed to assimilate the dancers at the two theaters, following the article's motif of duality for unity.

1.2.3 The third part

The final part may be outlined as follows:

The motif: the production of ballet as ballet's collaboration with the spectator

block 1: ballet's duality in mimic and dance

block 2: ballet's principle as both centripetal and centrifugal following the human body

block 3: the production of ballet as the communication between the dancer and the spectator

The part's summary: Ballet's duality in two components, mimic and dance, is cognate with the contrast between the choreographer and the dancer, that between the dancer and the spectator, and that between the writer and the reader. Ballet, as with poetry, promotes

communication. Through the nonverbal performance of ballet, which requires the spectator's interpretation, the ballerina and the spectator become one, simulating a newly married couple ("Ami") with a bouquet of roses ("la Fleur") in the same way of the poet and the reader, who deploys his/her interpretation in the form of euphoric dreams.

The first block of part 3 begins with the comparison between ballet and drama, both as an example of performing arts. Subsequently, through the generalization of their difference, the two components of ballet, i.e., dance and mimic, are discussed. The parallel between ballet/drama and dance/mimic follows the previous part's duality for unity, thus making the tripartite article as a continuous and systematic whole.

In the middle of the first block, the ballet named *Viviane* is referred to once more as an example of foregrounding ballet's principle of duality in dance and mimic. The production *Viviane* at the Eden Theater is previously discussed in part 1. The reappearance of the first piece contributes to making the article as a circular unity.

At the end of the first block, the librettist of ballet is expected to delineate a production that enlivens both dance and mimic as bodily signs, so that their difference ("la disparate") may turn to be an eloquent interaction ("resterait à trouver une communication" and "ne comprend d'éloquence autre").

To put it differently, dance and mimic represent the two

attributes of all balletic motions. In Mallarmé's expression, the term "attributes" corresponds to "attitudes" and "modes." They also represent "communication" and "éloquence."

So the purely "mimic" movement constitutes a pantomime in ballet, whereas all balletic movements are mimic as birdlike ones in translation ("La danse est ailes").

In Mallarmé's text, the semantic subdivision of mimic is concretized as the appearance of two words: "mimique" and "mime."

Since a bird is a poet in the homonymic enchainment of "Signe (Sign)"-Cygne (Swan) at the end of the Mallarmé article, it may be stated that dance mimics cerebral activities, or "idée" in Mallarmé's terminology. Then, dance is a substitute for oneself.

The ballerina's subconscious potential of gestural eloquence, which should be discovered by a genius ("génie") to illuminate ordinary creators ("Le librettiste ignore d'ordinaire"), is expressed as a blank of one-line width between the first block and the second one.

The second block's first contrast between passing fancy ("le caprice") and rhythmical emphasis ("l'essor rythmique") corresponds to that between the temporal ("historique") and the spatial ("emblématique") in the preceding first block. Similarly, the initial expression "A moins du" echoes "Au moins" in the middle of the previous block. The iterative sameness strengthens the unity of the article as a whole.

In the reinforced image of oneness, the theorization of ballet reaches a completion with the author's suggestion that ballet is

an expression of a human being in its entirety, i.e., "esprit" or "personne" with potential. The acrobatic performance at the Eden Theater is cited as an example of the brain's synecdoche, though excessive ("extra-charnelles").

The third and final block begins with the echoing of the precedent block that posits ballet as an expression of the brain. In the first contrast of the unique and the ordinary, the necessity of the spectator's imaginative interpretation is put on emphasis.

In this completing third block, the imagery of oneness is culminated, entailing the romanticized picture of a symphony ("une fugue") between a spectator and a ballerina, which is deployed in the former's accumulative imaginations.

The first echoing word "imaginatif" is extended by the cognate expression "des mille imaginations" ("a thousand imaginations") in the second-to-last sentence of this final block, thus continuing to enlarge the image of unity.

Synonymous with "dream," imaginations are the brain's flowers, which bloom by the viewing of ballet ("un coup d'œil jeté sur un ensemble de chorégraphie"). The relation between the brain and the imagination corresponds to that between the brain and the performance. The imagination combined with performance makes a cosmic whole. For human beings, reality is simply an imagery formalized by imaginations. As for the performance, it is typified by ballet as a representative of performing arts.²¹

Then, the article is for an ideal development of oneself, whether it be the author, the dancer, the spectator, or the reader.

The article posits oneself as a combination of one's own body (i.e., ballet) and one's consciousness as a reflection of reality including oneself (i.e., poetry). The article is basically a collaboration of poetry and ballet.

The conscious recognition of oneself is not simply oneself; in short, "Je est un autre," as is indicated by Arthur Rimbaud.²² Mallarmé's article "Ballets" is a search for the ungraspable oneself to be idealized in the heightened consciousness of oneself. One's desire to grasp oneself is a drive for objectification, that is, creation of art.

Tentatively discussed as above, the third and last part may be interpreted in more details as follows.

In the first block of the third part, the author unravels the structure of ballet as the interchangeable combination of dance and mimic, which constitutes the different art genres ("chaque genre théâtral" and "les deux modes d'art exclusifs"). Ballet's combined basis entails various levels of contrast such as that between the hero's pantomime ("mime") and the heroine's dance to be assimilated by the spectator's imagination ("resterait à trouver une communication").

The author details ballet's structural principle as duality for unity in the following way: "Ce trait distinct de chaque genre théâtral mis en contact ou opposé se trouve commander l'œuvre qui emploie la disparate à son architecture même." The awaited work ("se trouve commander l'œuvre") may be posited as *Swan Lake*, the production of black and white, from the posterior view.

The above quotation also indicates that ballet's two elements, dance and mimic, are continuous so as to mutually thrust their cutting difference into the spectator's mind, who is challenged to develop it into an imaginative unity, or in the author's term, "communication." The unity itself can be communicative, if it is expressed in verbal signs. The author uses the words "marqua l'antagonisme" in the same block, referring to a scene at the Eden Theater, for emphasizing the difference between dance and mimic, the combinable two modes for maximal signification.

To be different but combinable also means that each of the two modes is self-contained with the possibility to be superimposed on each other to make a concentric unity.

Second mentioned in the first block of the third and final part, Eden's ballet *Viviane* has two functions: to arch a synthesis between the first part and the last one and to clarify the ballet in its synoptic structure. Based on duality, the production *Viviane* presents a juvenile hero beloved of two rivals, a queen and a fairy. The former is for mimic, epitomized by her walk on the royal carpet ("sur des tapis de royauté"), and the latter is for dance ("du fait de sa voltige"). At its premiere at the Eden Theater on 28 October 1886, the fairy *Viviane* was performed by Elena Cornalba, whose dynamic dance is appreciated in the beginning of Mallarmé's article.²³

The contrast between dance and mimic is embodied by that between the prima ballerinas Cornalba and Mauri.

As is suggested by the leveling conjunction "ou," the principle

of duality is omnipotent, dominating both the avant-gardist Eden Theater and the traditional others ("à l'Eden, ou selon les deux modes d'art exclusifs").

The word "communication" suggests that ballet anticipates the spectator's verbal interpretation, which is exemplified by Mallarmé's article "Ballets," in order to make itself complete.

In this theoretical block 1, the author begins with the comparison between ballet and drama. Different from the play with speech, i.e., "historique," ballet is more active thus spatial and symbolic, i.e., "emblématique" in the author's expression. Ballet is closer to plastic art as speechless embodiment.

The qualification "historique" thus means "traditional," "with speech," and "very temporal/syntagmatic," whereas "emblématique" "speechless" and "very spatial/paradigmatic." The difference between ballet and drama corresponds to that between poetry and prose.

Nevertheless, the two forms of art, drama and ballet, respectively share temporality (or continual actualization) and gestures (or bodily and facial expressions) in the same way as mimic and dance in ballet. The author draws the reader's attention to the quadruplet connection between drama, ballet, mimic, and dance by the expression, "Allier, mais ne confondre." The squareness reflects the structure of the two previous parts of the Mallarmé article.

In parallel, he notes the importance of timing regarding the disposition of dance and mimic in ballet, which might be erasing

each other ("tout à coup hostiles si l'on en force le rapprochement.") The timing allows, for example, the spectator to recognize the hero's pantomime to be dissolved like a breeze, serving as a source for the heroine's dance ("devenant j'ignore quoi, la brise par exemple").

In the above quote concerning the breeze ("la brise"), the necessity of the minimal time for the dressed hero's supplemental motion is also suggested. The speedy motion between dance and pantomime is needed for conveying the image of his/her first pantomime to be disseminated in open air. The suggestion is implicit, following the subtlety of the succession of images: the confrontation of the dance and the bodily/facial pantomime ("mime"-mine) should be mitigated by the quasi-dance, or mimic ("la mimique"), to be placed in between ("c'est confronter trop de différence!"). In other words, pantomime is not to be outward.

In today's classical ballet, the circularity foregrounded by the Russian school's arched arms ("(le) port de bras") has a task of synchronizing mime with dance.

The expression "trop de différence (too much difference)" suggests that the terminal form of pantomime ("mime") is a facial expression ("mine").

Also, space should always be animated by any sort of movements for the continuation of the performance in a circular way, appropriating both the temporal and the spatial orders, so that each production may correspond to ballet's self-sufficient cycle. The movements include the dancer's mimicking, as well as the

spectator's reflective interpretation.

In addition, the term "emblématique" is connected to the subsequent word "Allier," thereby suggesting the semiotic division of the signifier and the signified as collectively forming a sign in a pre-Saussurian way.

The author/poet does not forget to enrich his theoretical reflection by the romantic description of the dancers' trained performance: "homme déjà et enfant" and "sa voltige seule, la primitive et fée." The performance becomes all the more meaningful by the successive density of the dancers' various movements such as walking ("*marche*") and flying ("son héros participant du double monde") as a source of illusory illumination. As speechless, the balletic movements must be closely set to stay meaningful.

In the same vein, the author's metonymic expression, "sur des tapis de royauté," evokes the covered floor that prevents the slippage of ballerinas on point, besides the decorated stage as a whole.

The author as a poet also proceeds to metaphoric embellishment for appreciating the dancers' skill: the hero's facial expression is compared to breeze ("*la brise*") and the heroine's step to a bird ("*colombe*"). The word "*colombe*" includes "*colon*," which iconically evokes the ballerina's upright jump, or "*sauter*." In parallel, the word "*la brise*" is developed to the term "*brisé*," which designates one of ballet's jumping movements (Soye 31).

The second block of the third section begins with a paraphrase of ballet's signifying power, which is mentioned at the end of the

previous block: "éloquence autre."

According to the paraphrase, which is presented as insightful ("du génie disant"), ballet represents a passing fancy in rhythmical emphasis ("La Danse figure le caprice à l'essor rythmique"). The word "caprice" corresponds to the following rendition "forme humaine," i.e., an impermanent form. Mortality is, however, a part of the existential whole regulated by rhythmical iteration: "les quelques équations sommaires de toute fantaisie."

The genius's observation presents ballet's armature in its entirety: any of the rhythmic performer's spatial deployment, i.e., "l'essor rythmique," is a varied expression of a repetition of same temporal length, since rhythm represents a regular iteration, which makes an alignment of numbers, each number being a parity as only a label. In Mallarmé's expression, "l'essor rythmique -- voici avec leur nombre."

According to the author, the same temporal length is an equation ("équation(s)"), or framework to be filled up spatially by the dancer's bodily movement.

Thus, the skillfulness of ballet's bodily movement is also under the iterative regulation: "la forme humaine dans sa plus excessive mobilité, ou vrai développement, ne les peut transgresser, en tant, je le sais, qu'incorporation visuelle de l'idée." Also, the human body is part of ideality ("l'idée"), in concurrence with ballet as an ideal oneself.

In a metaphoric clarification, ballet's stylization

represents an equation, i.e., a framework to be distinctively filled up by each dancer's own performance in variation. According to the author, the stylization is: "un coup d'œil jeté sur un ensemble de chorégraphie." It is also suggested that the combination of the stylization and the principle of movement, i.e., circularity ("cela" and "l'idée"), makes up ballet ("établir un ballet"). In the expression "circuits" of the final block, the balletic circularity is idealized, connected to the spectator's interpretive imagery as a flowering cosmos ("l'enferme en ses circuits").

From another angle, the beginning of the second block implies ballet's inclusiveness in overall stylization, which gives the author Mallarmé a hint for making a perfect artifact, i.e., the combination of speechless ballet and his two-dimensional verbal art.²⁴

Metaphorically, the inclusiveness may be viewed as whiteness. The color white actually designates ballet in its entirety, rendered as "ballet blanc (white)."

Mallarmé's artistic ambition is shown in his assertion of spatiality inherent in any verbal rendition: "le monde est fait pour aboutir à un beau livre." Moreover, the verbal sign underlies ballet, including the word "Viviane."

Subsequently, the author Mallarmé suggests that making a perfect whole of ballet demands collective efforts involving both the creators and the audience members, whereas an instance of criticism, or "du génie disant," is not definitive, though

collaborative: "cela, puis un coup d'œil jeté sur un ensemble de chorégraphie! personne à qui ce moyen s'impose d'établir un ballet."

Then, the word "génie" designates ballet's core in development, in addition to an insightful critic, i.e., the author Mallarmé.

In the above quote, the unspecified pronoun "personne" represents a collectivity of all those involved in making ballet: in particular, the librettist, the choreographer, the dancer, the musician, and the audience members including the readers of the Mallarmé article "Ballets." The negativity of the word "personne" suggests, however, the difficulty of realizing the collaboration.

All the collective efforts simultaneously require a critical reflection of the dancers on their own performances: "Connue la tournure d'esprit contemporaine, chez ceux mêmes, aux facultés ayant pour fonction de se produire miraculeuses." The demonstrative "ceux," which may be viewed as replacing the plural of the precedent term "esprit," indicates both the dancers and the critical spectators in the same way as the above collective "personne."

At the end, the theoretical second block is furnished with the presentation of a concrete embodiment, i.e., the sensational performances at the Eden Theater. With the negative qualifications "impersonnel," "crudité," "extra-charnelles," and "reculé," Eden's spectacle is expected to arouse the audience members' sympathy. Their current mechanicality, i.e., "je ne sais quel impersonnel ou fulgurant regard absolu," needs to be advanced ("il y faudrait substituer") to make an animated perfection for all,

or "toute vie possible," which is imposed at the block's very end. The author presumably believes the realization because of the capability of the company's prima ballerina Cornalba ("l'éclair qui enveloppe . . . la danseuse d'Edens").

At the beginning of the article, Cornalba is suggested to be full of poetic flavor. Poetry represents humanness, as expressed by language, this first medium for communication. Also, ballet is a stylization for the human body ("la forme humaine") with mentality ("esprit").

In the final block of the third and last part, the author intensifies the necessity of imagination for the interpretation of ballet, which is full of defamiliarized movements: "chaque attitude si étranges, ces pointes et taquetés, allongés ou ballons." He warns, however, that the interpretation should be faithful ("adéquate," "avec soumission") to the performance as another form of poetic text, so that the spectator's emancipated interpretation synchronizes with the dancer's speechless movements: "telle seulement que l'enferme en ses circuits ou la transporte par une fugue la ballerine illettrée."

In this concluding block, the spectator's interpretation is rendered in various ways, metaphoric and literal: "pleine rêverie," "les roses," "la Fleur," and "[les] mille imaginations latentes." The repeated claim for interpretation accelerates the identification of poetry and ballet, both as texts to be read ("le lire") and interpreted ("à se demander . . . «Que peut signifier ceci»").

The call for interpretive synchronization is reinforced by the affirmation "Oui." Concurrently, preceded by the imposing word with the capitalized initial letter, "Oui," the demonstrative pronoun "celle-là" multilaterally refers to the previous "profession," "balletine," and "rêverie."

At the end of the article, the author suggests that an overall production ("un Signe") will appear through the above synchronization. As a final collaborative sign, the production is full of meanings. In the form of flashing glimpses that simulate stage light, a picture of the synchronization is presented in the final sentence: with an affirmative smile ("son sourire"), the ballerina looks to make a reflective movement for delineating the spectator's interpretation ("ta vision"). The author implies by the phrase "elle te livre" that the communication between the dancer and the spectator/critic ("Ami") is established solidly, i.e., both mentally and physically, because of the energy of the dancer as an incarnated book ("livre"). The energy is divine as from the superior region ("régions supérieures"). The realized communication is nonetheless human, as the spectator's interpretation follows the dancer's ongoing bodily movement in leotards on stage ("la nudité de tes concepts").

In parallel, the author's involuted language simulates a blooming rose, superimposing the expansive words, "celle-là," "les roses," and "la Fleur," in the elliptic rendition that follows the digital movements of toe shoes ("un jeu de ses chaussons de satin pâle vertigineux").

Following the synchronization, the roses equally represent the bouquets thrown onto the stage by the fans ("tu déposes") in imaginary weddings,²⁵ besides the defamiliarized movements of toe shoes in pink satin. As with ballet and poetry, the flowers embody festivity and everydayness in the article's duality.

The overall production, which is rendered by the single word "(un) Signe," involves the homonymous connection between a sign and a swan ("cygne" in French), in addition to the apposition of a ballerina ("elle"): "à la façon d'un Signe, qu'elle est." The article thus foresees a ballerina as a swan, currently epitomized by Odette, the heroine of *Swan Lake*, together with the reader that evokes a vision ("ta vision"), which is shared by the spectator of ballet.

In addition to the block's initial word "unique," the union of poetry and ballet is strengthened by the suggested sympathy of Mallarmé as a professional writer with the dancers in their performative work ("aux jeux de sa profession" and "un commerce dont paraît son sourire").

The word "commerce" has two meanings: business and communion. The interaction of the dancer and the spectator is thus indirect and confined to one session, simulating the first version of Mallarmé's article as a journal report. At the end of the article, the indirectness kept by the distance between the stage and the seats is rendered as a veil: "le voile dernier qui toujours reste." The veil simultaneously designates both the ballerina's tutu and ballet's stylization.

Ballet as a profession is insinuated from the first block of this final part by the expression "non moins chère." The qualification "chère (expensive)" attached to the acrobatic skill ("voltige") institutionalizes performing arts as a renderable occupation.

Then, the laconic expression in the last block of the first part, i.e., "la danseuse *n'est pas une femme . . .* mais une métaphore résumant," should be noted. The professional ballerina has the task of enhancing the generality of the human body to idealize it on the stage, which is an untouchable safety zone, for the hopeful spectators. The generality embodies a metaphor. The French word for "metaphor," or "métaphore," is the replacement of the first 1886 version's rendition "une élémentaire puissance" (249). The replacement emphasizes the commonality between ballet and poetry, whereas the original three terms indicate the ontological commonality manifested by each ballerina.

Thus, any enamored spectator cannot privatize the ballerina, who simulates an unextractable image reflected on the mirror. In a word, the ballerina is frozen. She is a mirrored Eros, protected by the translucent veil, or, in Mallarmé's expression, "le voile dernier."

The veil is embodied by various forms for protection such as a distance in airy space, costumes, ballet's stylization, and the admission fee turned to a ticket. Taken as the spectator's cornea, the veil represents the inescapability of the spectator's detachment from the performer on stage.

In comparison with the drama for marriage, i.e., "comédie," in the previous part, Mallarmé also suggests that ballet's fundamental operation, re-translation ("re-traduire"), is to transform the dancer's private body to a sign for designating the collectivity of the human body, or "metaphor," which is subsequently turned to a sign privatized on the spectator's eyes. In parallel, as professionals, the performers need to continue their work securely.

By the word "commerce" as a synonym of "limitation," which is placed in the final sentence, the author implies that the institutionalized fee for viewing a production serves as a defense against the spectator's transgression in the theater. The agreed and limited fee means a partial participation of each spectator in the theater. Simultaneously, he draws his article "Ballets" to an end and invites the reader to theatergoing.

In addition, the commerce as a communication is suggested to bear fruits as money, another form of jewelry. As the author Mallarmé's symbolic props, jewels embody a synchronic vision hidden behind the article "Ballets" that revivifies an interacted suite of societal activities including both ballet and poetry.

The article "Ballets" strengthens its image of oneness at its end, by foregrounding a gemlike session of ballet production in a limited duration.

In the third and last block of this final part 3, the article's motif of duality for unity is successively provided in various forms: the cognateness of the author, the spectator, and the reader,

the collaboration between music ("fugue") and ballet, the imaginary marriage between the ballerina ("la nudité") and the spectator with a bouquet of roses ("la Fleur"), the metamorphosis between the dancer and the swan ("Signe"-Cygne), and the commonality of ballet and Mallarmé's article both as signs ("Signe").

The overlapped oneness is personified by the word "Ami," which is foregrounded by the initial capital "A" in a triangular shape. The letter "A" is also an icon of a successful performance to be realized by a cooperation among dancers in act, among audience members in appreciation, and between the dancers and the audience members.

In parallel, connecting thirdness is rendered by the two words "rêverie (dream)" and "Fleur (Flower)," positing the thirdness as a fusing force in expansion.

The third and final part ends with the expression "(qu')elle est," which homonymously leads to "ailé," signifying "flown." The article's final phrase thus implies that the reader's imagination continues to develop after the reading of the article, as well as the ongoing activities both in ballet and poetry.

The interpretative synthesis to be actualized by the spectator/reader is preempted in the text by the triangular letter "A" for the word "Ami" (Friend), this divided self of the author/spectator.

1.2.4 A provisional summary: the article performing from within

a book

The article "Ballets" concretizes a quadruplet formation involving the text, the author's intention, the reader's decoding, and his/her speculation. The formation corresponds both to a book shape and a squared stage.

The motivatedness between the text's form and its content may be extended as follows.

In the first part, a word that summarizes ballet, i.e., "Poésie," is sought and indicated, following the oneness of the part itself.

In the second part, the discussed ballet piece is bipartite: it is in two acts and on two birds. Furthermore, Mallarmé's report of the ballet represents the second modification of the original libretto by Henry Regnier and Louis Mérante, the first as the change of the number of acts from three to two. In addition, the quality of the piece is second-rate ("médiocre").

In the third part, the triumviral relation, which is required for re-creating the article, is foregrounded, the tripod of which is represented by the author, the dancer, and the reader. Within the text, the triangular relation is set up by the dancer, the spectator, and the latter's interpretive imagery that is responsive to the dancer's performance. The spectator's facial and gestural response is a mirror for the dancer to check his/her dance. The respondent interpretation as a liaison is embodied by a rose ("Fleur"), which simulates a well-formed head of a person.

The linkage between the form and the content is also embodied

by the triangular accent of the making, the text, and the interpretation, these Trinitarian entities for setting up cultural phenomena, i.e., objectification. At the beginning of the first part, the ballerina Cornalba foregrounds production, whereas the second part develops La Fontaine's fable. The third and final part is concluded by the reflective word "vision."

The second entity, the text, is concretized as *Les Deux Pigeons*, i.e., a title of three words in Mallarmé's article. The tripartite division of the term "text" implicitly prioritizes both the second entity and Mallarmé's article "Ballets," which adumbrates the writer's pride.

In addition, the first and the third parts emphasize the text's formality by depicting mountainous pictures based on the tripodic words and the capitalized letter "A." Contrastively, the second part foregrounds its semantic weight in realistic references. The sandwiched signified parallels that between the inked letters and the sheets of pages, thereby reinforcing the image of book form. Topologically, the sandwich form represents the concentric two circles with the potential of voluminous expansion.

For the author Mallarmé, the book's ideal form is a sphere, the real shape of the world, or "le monde" in French, since he dreams of the entering of the world into a book. In the author's words, "le monde est fait pour aboutir à un beau livre."

All three parts aim at a spherical completion either by the vertex of triangles (that of a mountainous picture in part 1 and that of the letter "A" in part 3) or by earthen conglomeration (the

realness discussed in part 2). Furthermore, in the central part 2, the virtual letter "A" in the word "Académie" for officially designating the Paris *Opera* evokes a rise of the earth to replace the sunny ball. The superimposition of the globe and the heavenly sphere is a prime vision formed in the reader's mind in Part 2. The round vision is prepared and retained by the imagery of point given by the first part's major word "Point" and the third part's capital "A."

The letter "A" also conceives the image of a white sail, which evokes Mallarmé's favorite yacht on the Seine. The sail represents rising clouds, seeking for a celestial apogee, as with the pages for the poet's avant-gardist text, *Un coup de Dés jamais n'abolira le Hasard*. In the evocative enchainment, the shape of cubic dice leads to that of the stage and the theater. The rise of a sail also simulates the bouncing of a ball and the jumping of a ballerina in her white tutu.

Synchronically, the final part's key word "Ami," which represents a spectator in a theater, reinforces its signifying power in the echoes from the previous part's hidden word "Académie."

In the conclusive image of a ball as all in equality, ideality and reality assimilate themselves to become a perfect artifact, a peak of objectification.

Moreover, the image of a central ball conveyed by two wings is also evoked by the text as a whole because of its second part for a rising earth and the first and final parts for a fairy vision.

The first part's major word "Point" is synonymous with "rien," the second part's apparently minor term. Both "Point" and "rien" represent zero, finality, and a sphere. Mallarmé's article "Ballets" requires the interpreter to read both syntagmatically and paradigmatically, which renders itself as an epitome of poem in prose.

In particular, the imagery of rising mountains produced by the tripodic words in part 1 and the letter "A" in part 3 reinforces the article's formality, poetizing the article. Poetry represents a predominance of the signifier over the signified.

Furthermore, the article is synthesized by the title word "Ballets," following the concept that poetry is a single word in development.²⁶ The article's oneness is also imposed by the author/speaker's first person narrative voice. The force of the voice is intensified by the shift for axiomatization. Take, for example, the superimposition of tentative phrases around the ballerina and the metaphor at the end of part 1. The powerful voice makes the author/narrator a cosmic whole in concurrence with the text's developing imagery of a mirror ball as a consequence of duality for unity.

Moreover, throughout the article entitled "Ballets" with the plural "s," the author tends to theorize the concreteness of ballet such as each piece and each dancer, thus positing the simultaneity of generality and particularity, or abstractness and concreteness.

Mallarmé's article is both a homage to ballet and an attempt to appropriate it for the overall, or four-dimensional completion

of his verbal art.

The contrast between the text and the surrounding speculations of the author and the reader strengthens the abstract article's duality, thus increasing it to fourfold, i.e., a book form.

Around the same text entitled "Ballets," the author and the reader dream different dreams. The author searches for a perfection of his poetry aided by ballet, while the reader tries to complete his/her interpretation by an established imagery of ballet, which is epitomized by *Swan Lake*.²⁷

While the reader's intended completion by ballet's supplemental image is in essence a replacement, the author's dream of perfected poetry as a cosmic all should depend on the replacement. Art itself is fictional, represented by the frozen kiss, or "quelque baiser très indifférent en art," in *Les Deux Pigeons*.

From another angle, since Mallarmé's abstract poetry is close to music, the general composition of ballet in performance and music may be viewed as an actualization of the perfection of Mallarmé's poetry in three-dimensional development. The poet's enthusiasm about ballet is thus reasonable.

Mallarmé's cross-cultural article "Ballets" drives a fourfold interaction between poetry/form, ballet/content, the writer, and the reader to make up a virtual book that appropriates all. Moreover, the role of the four interactional entities exchanges each other, so that, for instance, ballet may become verbalized art.

The article "Ballets" is divided into three parts, each of which is separated into smaller blocks. The tripartite division

corresponds to that of the text, the author, and the reader, that of present, past, and future, and that of poetry, narrative, and drama,²⁸ for the text's four-dimensional development. The image of the text's spatial growth increases all the more, overlapping with the image of the dancers' formation on stage that is discussed in the article.

In the collaboration with ballet, the text in multiple division topologically transforms itself in the consecutive imagery of triangle, square, and circle, thus making itself an inclusive world and, eventually, a cosmic totality, which circularly returns to a word, a minimal whole of the text. The iterative return is epitomized by the rolling connection between high and low in a single sentence, which is crystallized into the dancing toe shoes, in the final part. Ballet's basic entirety, a dancer, is also tripartite with his/her head, torso, and limbs.

The ultimate expansion of a two-dimensional circle is a spherical form. Mallarmé's intention seems to make his article "Ballets" a voluminous sphere simulating both the globe and the sun: the globe as a final extension of stage, the sun as an ideal source of light for embracing the performance as a whole.

Helped by the signified as a stage performance, ballet, the signifier as the written text entitled "Ballets" becomes a three-dimensional object at first in the reader's imagination, actualizing the dream of the author. Also, the signifier and the signified become identical in the image of a circular sphere, realizing a perfect union without any interruption in

communication.

Summarizing the entire text as an inclusive whole, the article's title "Ballets" may be viewed as a replacement of the suggestive author's name "Mallarmé." The two words rhyme, with the four mutual letters, "a," "l," "l," and "e." Then, the crowning title "Ballets" indicates the creative author's pride, while simultaneously enhancing a human being as a respectable cosmos, within which ballerinas deploy their own performances, as with the author/poet.

In addition, the article begins with the unconventional attachment of the definite article "La" to the proper noun "Cornalba." The unconviction is in notable contrast with the upper title "Ballets" without any article, which diagonally renders "Cornalba" a common noun, whereas "Ballets" becomes a proper noun simulating "Mallarmé."

The definite article "La" evokes Mallarmé's long poem "L'Après-midi d'un faune," in which the word "la" is used for representing the sound of the pipe played by the faune. Then, the word "La" that starts the article may be taken as a piece of introductory music for a ballet production on stage.

The word play continues in the second term "Cornalba," which is an anagrammatic evocation of the word "corbeau." "Le Corbeau" is the title of Mallarmé's translation for Edgar Poe's poem "The Raven." The heroic bird's name reminds the reader of the ballerinas' rhythmical movements such as hopping, jumping, and flying.

The article thus begins with the image of a black bird, a raven

("corbeau" from "Cornalba"), and ends with the image of a white bird, a swan ("cygne" from "un Signe, qu'elle est"). The final words "elle est" homonymously lead to "ailé," meaning "winged." The article is encircled by a vision of paired birds in the color contrast of black and white. For today's reader, the vision is from *Swan Lake*.

In the article, various instances of circulation tend to mobilize the text to be risen. Take, for example, the correspondence between the title and the text, the whole text and each word as a text's seed, and the reader's tentative interpretation from and back to the text.

Basically, the author's paradigmatic manipulation of the text makes the text's spatial development at first in the reader's imagination, thereby actualizing the author's dream of a book as a world. The manipulation comprises the frequent cutting of the syntagm, the predominant abstraction as a displaced word choice, and the interactive distinction of the words as the signifier and the performing art, ballet, as the signified.

1.2.5 An outline of the textual schema

For elucidating Mallarmé's article in abstraction and ellipsis, which tends toward theorization as condensation, it may be useful to repeat efforts to grasp the text as a synthetic whole, among which the tracing of the text's structural design is applicable for analyzing the text in its entirety.

The basic structure of the article "Ballets" is obvious: a

unity in article form consisting of the dual discussion on ballet and poetry. Semantically, the prevailing duality in the framework of an article is for accelerating the assimilation of poetry and ballet.

From another angle, the oneness of the tripartite article, which is summed up by the title "Ballets" in a plural word, necessitates the article's function by which each textual element's uniqueness, i.e., its mutual difference to be ascribed to duality, should be fused in singularity both semantically and formally. The grand design may be viewed as preceding the writing of details.

In other words, the article "Ballets" is an epitome of the Hegelian triangle. Evoking an image of completeness with triple value in truth, goodness, and beauty, the simplest triangle is one of the most persuasive pictographs for explaining objectification as an artistic tendency in human cognition. Mallarmé himself was a supporter of the Hegelian thought.²⁹

Synchronically, in Mallarmé's text, multifarious occurrences of duality appear to be accumulated to be coalesced in a saturated explosion in the limited framework of the tripartite article so as to activate the apparently preordained function for merged duality: the white paper and the black letters, the one-word title and the below developing text, the cutting word in isolation and the virtual syntagm, the division of the whole text into parts, and the detailed semantic two-ness to be ascribed to the combination of poetry and ballet.

In the article's overlapped circulations, the bemused reader cannot make certain whether the text's function for fusing duality is preset by the article or added by the accumulated instances of duality in the article. From another angle, the article in a spherical image makes both the views possible. The spherical form represents all in equal. Moreover, the article "Ballets" gives the reader an image of total equality from the beginning, though it may be subconscious, since the article begins with the title that includes the word "ball/balle."

Supported by the leading image of all in equality, the article's central combination of ballet and poetry becomes all the more acceptable. Furthermore, the success of the combination embodies a completion of a poem in prose, that is, Mallarmé's article entitled "Ballets."

The article "Ballets" is then coordinated to make the reader regard it as a successful poem in prose, provided with spherical circulations. It should be noted that the author's poems in prose as a whole are collected in his volume *Divagations*, in which his article "Ballets" is also placed.

The rest is to elucidate how the semantic and formal details fill up the textual framework for thoroughly grasping the article.

The text may be sketched as follows, focusing on its duality for unity with the potential for continuous subdivisions. The branching occurs in that the signified may turn to be the signifier, as is indicated by Roland Barthes (187). Both the signified and the signifier are cognate as mental imagery, only the order of their

occurrences being different. The following sketch simultaneously roots in the four components that make up each instance of literary/artistic activities: the text, the living reader, the author as a counterpart of the reader, whether alive or dead, and the world as a container of the three precedent components, i.e., the text, the reader, and the author.

(1) in the zone of the signifier as the text:

a word/the syntagm, a phrase/a sentence, the title/the whole text, the separated blocks/the entire part, the blanks/the letters, the print/the sheets of pages

(2) in the zone of the signified as the text's content, i.e., meaning:

Viviane/Les Deux Pigeons, Cornalba/Mauri, The Eden Theater/The Paris Opera, ballet/drama, dance/mimic, the stage/the seat, movement/pause, light/darkness, heat/sweat, poetry/prose, ballet/poetry, production/theory, production/interpretation, physicality/mentality, unity/diversity, nobility/vulgarity, everydayness/festivity, high/low, feminine/masculine, superior/inferior, original/commonplace, dilution/condensation, difficulty/familiarity, concrete/abstract, stable/unstable, graspable/ungraspable, an author/a spectator, a spectator/a dancer, a spectator/a reader, a dancer/a reader, an author/a reader

(3) in the contextual zone as the world:

the text/the reader, the text/the author, the author/the reader,
the reader/the spectator (as another form of the author)

In each zone, the fusion of duality is executed in opposite
directions: horizontally and vertically. The details are as
follows:

(1) in the zone of the signifier as the text:

1. the fusion to be actualized horizontally, i.e., in a syntagmatic
advancement on a single level:

a word/the syntagm (the syntagm threads each word)

a phrase/a sentence (a sentence is the prolongation of a phrase)

the title/the whole text (the whole text is an extended title)

the separated blocks/the entire part (an entire part consists of
blocks)

the blanks/the letters (the letters are shadows of the blanks)

2. the fusion to be executed vertically, i.e., from the text's

bottom to the surface through different levels:

the print/the sheets of pages (the soaked ink for letters comes
up from the sheets)

(2) in the zone of the signified as the text's content, i.e.,
meaning:

1. the fusion to be actualized horizontally in interpretation:

Viviane/Les Deux Pigeons (both posited as the discussed productions)

Cornalba/Mauri (both posited as the heroines)

The Eden Theater/The Paris Opera (to be merged for the text's cosmos)

ballet/drama (the same as above)

dance/mimic (the same as above)

the stage/the seat (the same as above)

movement/pause (the same as above)

light/darkness (the same as above)

heat/sweat (the same as above)

poetry/prose (the same as above)

ballet/poetry (discussed by the author as cognate)

production/theory (each as a source for further discussion)

production/interpretation (the related elements in the discussion)

physicality/mentality (the same as above)

unity/diversity (the same as above)

nobility/vulgarity (the same as above)

everydayness/festivity (the same as above)

high/low (the same as above)

feminine/masculine (the same as above)

superior/inferior (the same as above)

original/commonplace (the same as above)

dilution/condensation (the text's image in reading)

difficulty/familiarity (the same as above)

concrete/abstract (the same as above)

stable/unstable (the same as above)

graspable/ungraspable (the same as above)

an author/a spectator (an author reporting as an old spectator)

a spectator/a dancer (imaginarily wedded)

a spectator/a reader (assimilable both as a receiver)

a dancer/a reader (assimilable both as a performer)

an author/a reader (exchangeable both as the text's maker)

2. the fusion to be executed vertically in interpretation:

a spectator/a reader (assimilated in reading, with the reader as
both staying alive beside an implied spectator and
accompanying the image of an implied reader)

a dancer/a reader (assimilable in reading, with the reader as both
staying alive beside an implied dancer and accompanying the
image of an implied reader)

an author/a reader (identified in reading, with the reader as both
staying alive beside an implied author and accompanying the
image of an implied reader)

(3) in the contextual zone as the world:

1. the fusion to be actualized horizontally, i.e., temporally
the author/the reader (identifiable as entities in or out of life)
the reader/the spectator (as another form of the author)

(assimilable as entities in or out of life)

2. the fusion to be executed vertically, i.e., spatially
the text/the reader (the text as a world)
the text/the author (the same as above)

In Mallarmé's article "Ballets," the unification of duality is conducted in an all-embracing way involving both space and time, i.e., vertically and horizontally within the author's resonant narration.

Furthermore, to add a fourth dimension to the above sketch, verticality and horizontality exchange each other in the text's sphericity, as well as by the reader's moving viewpoints. For example, the combination of high and low is operated on the same level from a lexical point of view, whereas the combination is semantically in verticality. Both outward and inward, the reader's all-around perspective assimilates itself with the textual sphere entitled "Ballets" in its reproductive potential. The Mallarmé text indicates that oneness is totality in growth.

The author's narrative voice has a fusing power for reproduction because it embodies devotion to poetry and ballet. He states in the article that there is a history of love ("histoire d'amour") between the ballerina and the spectator/author.

Fundamentally, the written text is for communication for semantic/physical growth. The textual development is embodied by a vision, i.e., the text's total meaning.

The text's basic positivity is reinforced by the author Mallarmé, who ends his article with a vision reflected by a ballerina. The vision is subsequently concretized as *Swan Lake* by today's reader.

Then, the final image of the article "Ballets" is that of a sphere as an increased accumulation of omnipresent circles. Basically, a sphere represents a form envisioned and sought for by the observer, embodying a peak of perfection as circles in assemblage. The prototypical sphere is one's own brain, which becomes the most cherished object for anyone in search of anything.

The reader's interpretation of the article "Ballets" reaches an intermission, by finding the final sentence's word "vision" as a semantic core of the article that s/he is reading. The word "vision" designates his/her brain and thus him/herself.

Mallarmé's article represents a committed mirror that reflects the reader and his/her life to be transformed, if only as a mirror image, into an embellished production simulating the discussed ballet performances. Fundamentally, as fake, art only makes the viewer dream, though the dreamed vision can be cathartic and forceful.

Concurrently, as the article is on ballet, its textual continuity is to be summed up by the single word "Ballets," which also functions as the article's general title. From another angle, the article entitled "Ballets" embodies the accumulative repetitions of the word "ballet" in the singular because, as a sign for replacement, a word may be viewed as a substitute of another

word. A linguistic sign is either a metaphor or a metonymy in Roman Jakobson's sense.³⁰

Furthermore, ballet itself is characterized by duality, which is dissolved in its forced stylization. First, as is indicated by Mallarmé, the opposition of dance and mimic exists. In dance, the conflict between stretch and contraction is turned to a connector between the two movements under ballet's unifying stylization. In the image of a closely-knitted veil or a finishing powder, the stylization may be summed up as the "symmetry and synthesis in classical ballet," quoting the words of Deirdre Reynolds (38). Grange Woolley's summary is: "strict formalism" (102).

The stylization is in turn a mold for geometric precision, serving as a binder for fusing movements, which would theoretically become a condensed point as an embodiment of maximum. From another angle, the stylization brings continuation and expansion to ballet's condensed core, thereby providing ballet with both paradigmatic and syntagmatic development.

The stylization first serves as an external catapult for ballet's intrinsic movements supposed to be concentrated into a point for maximal expansion. The triggered expansion by the catapult is subsequently streamed by the stylization as also a mold. The movement in stream nonetheless still retains the potential for utmost expansion.

The stylization is concretized by each choreographer. Choreography may be defined as an instance of stylization, which allows the choreographer's originality within the framework of the

balletic movement's circularity. In the third part of Mallarmé's article, the covering stylization corresponds to "un coup d'œil jeté sur un ensemble de chorégraphie."

Ballet's stylization is a variation of its core movement in circulation, which is developed as what it is by the variation. The basic design of the stylization is thus a circle depicted by an all-around and simultaneous stretch. Then, the balletic movement in variation is supposed to always evoke a circle as a tentative completion, which incessantly revives space.

Furthermore, ballet's stylization is for unifying each instance of staged ballet in the temporal flow, following the circulation as ballet's core movement.

In sum, the stylization in ballet is the variegated circularization of each production on stage. And within each of the developed circularity, various forms of circles are overlapped, if partially concretized by the dancers' visible motions. Thus, each production of ballet conceives numerous circles, visible and potential, which aspire to be a concentric assembly. The tendency to be a concentric cosmos of circles represents each instance of stylization. Each choreographer's balletic stylization is voluntary, while simultaneously following the circularity inherent in the art of ballet based on the human body's structure, whether the following be conscious or subconscious on the part of the choreographer.

To animate space is a first step to set up ballet, this performing art for an ideal development of the human body. The

animation can be actualized in multi-directional ways including the speedy shifts of movement or of attention.

Thanks to the overall binder as stylization, various instances of balanced two-ness are guaranteed in ballet: solo and corps de ballet, pas de deux, plier (squat) and sauter (jump), and dance and mimic. In short, ballet represents distinctive interaction.

The variation of the basic forms that originates from "plier" and "tendre" is for indicating the completeness of both the basic forms and the variation itself.³¹ The key posture that links basic forms to variations is arabesque, the posturing combination of horizontality and verticality. The variation includes mimic, the counterpart of dance, according to Mallarmé.

Then, ballet simultaneously negates continuation and distinction in order to be an absolute point, i.e., "emblème" in Mallarmé's terminology. The emblematic point originates from the oneness of the human body as a microcosm.

By the poet, ballet's above simultaneous negation is rendered as follows: "La Danse figure le caprice à l'essor rythmique." ("Ballet represents a passing fancy in rhythmical emphasis.") Mallarmé's metaphoric rendition indicates the rapid and contrastive exchange of movements in ballet such as that from "plier" to "sauter," which condenses the performance as a whole into an overlapping oneness in the image of concentric cosmos. In Mallarmé's expression, "raccourcis ou d'élan" corresponds to the connection of "plier" and "sauter." Metaphorically, ballet is a continuation of each isolated word in self-sufficiency, simulating

poetry.

Ballet's above self-negative, or rather, overprotective unification comes from its basics as a series of movements from the solar plexus, which may be traced back to the symmetry, i.e., two-ness of the human body. According to Suzanne de Soye (44),

La danse académique étant excentrique, l'impulsion de tous les mouvements vient du plexus solaire, il n'y a pratiquement pas de mouvements *conduits*, à part quelques mouvements de bras.

Then, the art of ballet consists of sublimating the absoluteness of the framework of the human body, depending on the solar plexus for dispatching all-around movements. The dispatch is embodied by ballet's basic forms and their variation. Take, for example, a pair of continuous movements in opposite directions such as "plier" and "relever (rise)," which serve as catapults in exchange for each other.

A technical advice to give attention to one's neck, sleeves, and tutu when standing in the first position is also to regard the solar plexus at the center of the body.³²

In the same vein, Jacqui Greene Haas states that "Since the abdominals are located in your center, let all of your movement radiate from this point" (25).

The roundness of the balletic motion is also indicated by Miwa Kawase (14).

The balletic movement is systematized for all parts of muscle to overlap for their convergence on the solar plexus. Simultaneously, each muscle is to become a ball in circular motions, whether it be the back muscles or the quadriceps.

The dancer's bodily framework is a source of ballet's stylized rigidity to overcome. In a sense, ballet's stylization, i.e., unifying enclosure, embodies the limitation of a human body. Ballet thus exists for a completion of the human body.

From another angle, a human being represents a brain around which corporality operates. The centrality of the brain, which is fixed to the human being, is beautified by the performing art, ballet, which centers on the solar plexus, the abdominal brain, in mimic.³³ Theoretically, the limit of the streamline in ballet's stylization depends on the average distance between each dancer's brain and his/her solar plexus, which tend to overlap each other.

Ballet's searched sublimation represents an idealization of humanness, thus evoking an image of extreme beauty. Ballet is an apparatus for making a euphoric cosmos, as well as Mallarmé's article "Ballets." The cosmos embodies a superimposition of oneness, concretized by gathered dancers. Ballet's collective monism, i.e., the humanness consisting in assembled individuals, is represented by the title of Mallarmé's article "Ballets," a word in plural form.

To put it differently, with its symbolism in extreme stretching, the art of ballet comprises and foregrounds the everyday motion of humans. Ballet is based on ordinariness, i.e., verbal signs and

daily activities, for celebrating ordinariness. Born in the Renaissance, ballet is for all the humans, in the covering image of translucent water codified as "ballet blanc." Ballet involves both weakness and strength, or rather, embellishes the process of transcending weakness.

The whiteness of ballet embodies both life and death, i.e., the destiny of humans, evoking both feathers of swans and flakes of snow. The combined ephemerality in active life is embodied with echoes by the interludial dance of ballerinas in feathery white for flying snow in *The Nutcracker* by the Mariinsky Ballet.

The nineteenth-century climactic development of ballet in Russia was probably linked to the totality that the area's climate with snow inspires: as a flower of prevailing water, snow presents a model of simplest thus ultimate beauty, challenging the frozen viewer to rise and stretch out like rays of light.

The kernel image of snow in ballet is raised by Stéphane Mallarmé in the first part of his article "Ballets" with the words "neige," "flocon," and "un blanc ballabile." Each flake of snow embodies each human in a limited life, though possibly reshaped into a rival of Napoléon and Marius Petipa, or their virtual guardian.

Mallarmé's poem entitled "Apparition" suggests that both ballet and poetry embody a sunny and thus blessing apparition, pinpointing the unexpectedness inherent in artworks. As with ballet, the Mallarmean poem is inspired by the graceful beauty of snow as "fleurs / Vaporeuses," "blancs sanglots," "parfum de

tristesse," "au chapeau de clarté," and "Neiger de blancs bouquets d'étoiles parfumées."

The poem also implies that snow's hidden hexagonal form in crystallization, which is developed into a storming flower, is a model for the formalization of ballet. It is, in fact, based on the six positions of feet, i.e., the five extended ones and a parallel one, as seen today. In addition, the poem consists of alexandrines, i.e., 12-syllable lines, each divided into two equivalent parts of six syllables each.

Moreover, in his article "Ballets," Mallarmé indicates that the ballerina is a metaphor for designating an elemental form for the human body such as glaive, cup, and flower ("une métaphore résumant un des aspects élémentaires de notre forme, glaive, coupe, fleur, etc."). Pinpointed as a kernel of ballet, the symmetrical trio of glaive, cup, and flower makes a hexagonal crystal. From another angle, the trio is a half figure of the crystal, as being the tenor of a reflexive metaphor, i.e., a ballerina embodying a white flake of snow.

Both snow and ballet represent a superimposition of oneness, or humanness in an expanse of life force, as a hexagon embodying a flower. The existence of a distinct archetype explains ballet's each separable posture typified by the arabesque in a spherical enlargement.

A hexagon is, in fact, inspirational: it may be viewed as a development of a square stage, the geometric basis of the balletic form, a topological formation of a circle, the stylization as an

umbrella and a hat, the combination of the brain and the solar plexus, the human body in six parts, viz. a head, a torso, arms, and legs, and the poet's own native land.

At the forefront like falling flakes, a hand has a palm and five fingers, as with a foot. A tortoise's upper shell, from which the reptile's body emerges, pictures the potential of the hexagonal formation. In parallel, a patchwork by the same hexagonal pattern attests to the reproductive solidness in hexagon. Also, crystallization involves poems and stars. Poetry needs a geometrical calculation, as well. A hexagonal form represents an inclusive whole of viewpoints in proliferation.

The hexagonal form of snow crystal was first indicated by Johannes Kepler (1571-1630), whereas René Descartes compared the crystal to a tiny rose with his sketch in 1635 left ("Research Navi").

Included in the poet's final 1899 collection entitled *Poésies*, the poem "Apparition" encapsulates a recipe for art form in the modernist vein, a potential of poetry and ballet. Subsequently, the poet's prediction came true with the classical development of ballet in Russia, which formalized an explosive crystal as a pointed body in the image of expanding sunlight from the snowy core.

The expansion is epitomized by the circulation of arms, or, in the genre's technical term, "(le) port de bras." T. S. Eliot compares each "of the great dancers of the Russian school" to "a vital flame which . . . is complete and sufficient in its appearance" (*Essays* 113).

In the lessons based on the school's method invented by Agrippina Vaganova, each block of muscle is trained to move all-around through the slow anchoring of balletic motions into the student's body kept in a symmetrical posture. Typically, the trained muscle is supposed to execute an outward rotation of inner thighs, along with the corresponding motion of upper arms. Then, a total circulation by the combination of each moving muscle and the overall stylization should be actualized, simulating an expanse of snowy veil from a hexagonal core. Each muscle corresponds to a flake of the solar plexus. The total circulation, i.e., a balletic sphere, involves not only the dancers' stylized movements but also the harmonic theater as a whole.

From another angle, the total circularity of each dancer's muscular body in power is superimposed on each balletic production's spherical assembly under the circular stylization, thereby forcefully exploding the production by the saturation of circles. The totality consisting in the combination of muscular parts and an entire production is exploded by the saturation of circles. The explosion is termed as "a vital flame" by Eliot as quoted above. Each dancer is thus a core of spherical explosion, simulating a hexagonal core of snow crystal expanded into a snowy cosmos. The balletic circularity comes from each individual dancer to the production as a whole and goes back to the dancer in a simultaneous fusion, just like the unrecognizable but actually reproduced hexagon of snow crystal. The divisibleness, or each element's self-sufficiency in ballet, may be traced back to the

self-containment of each snow crystal.

The multicolored costumes on stage can be taken as a mirage of snow light. As a white canvas, the stage is also a variation of a snowfield. The mirage is epitomized by the echoing trio of *Swan Lake*, *Sleeping Beauty*, and *The Nutcracker*.

The art of ballet born in the Renaissance mimics the planet Earth, the utmost swell of a hexagonal nexus.

In ballet, the square stage turns to eight directions, pivoting on a dancer in six bodily parts. By his or her two turns in opposite directions, the square stage completes itself from the actant's point of view. Here as all in two plus four in a square, the number six plays a key role for setting up an art form, or objectification. The actants include the audience members as the cooperative makers of the stage performance.

The five plus one indicates the five material elements combined into oneness. The self-containment in sixness is a starting point of mentality through animality, encapsulated by carbon.

Considering Kepler's indication of the hexagon of snow crystal in the Renaissance, the original Italian form of ballet may be traced back to a geometrical appeal from the organic crystal, which was codified as "ballet blanc" in the French Romantic style and fully concretized into the Russian classic formulation with the northern weather as foreseen by Stéphane Mallarmé.

The establishment of the Russian ballet, or classical ballet, by Marius Petipa from France represents the stylization of stylization by the creation of the grand pas de deux in the

symmetrical four parts.³⁴ The superimposition of stylization, which embodies a very crystallization, corresponds to the spatialization of the ballet's basic hexagonal form into the superimposition of the two triangles in the state of a hexagram with two solos and two duos. The grand pas de deux is monadic, consisting only in dance without mime.

Through the international transmission, however, ballet has retained itself, probably because of the immovability of its symmetrical framework ascribed to the geometry of the snow crystal. According to Eliot, ballet "is a development of several centuries into a strict form" (*Essays* 113). The immovability of the balletic symmetry was reinforced by its subdivision into five positions and seven types of movements, which was methodized by Enrico Cecchetti, an Italian leader of the Russian school.³⁵

The snowy expansion from the crystallized core parallels the mechanism of ballet as a superimposition of concentric circles. The concentricity simultaneously scintillates the snow crystal, flowers, butterflies, pigeons, swans, and the celestial spheres, which paradoxically mounts up to a human body, the starting point of dance.

It should be noted that, in Mallarmé's poem "Apparition," the flakes of snow are humanized by the final expression "étoiles parfumées." Evoking the fragrant plants rising from earth, the word "étoiles" implies the star dancers on stage in ovation. The poet uses the word "étoile" for designating an eminent dancer in the first part of his article "Ballets." With the title word in an

encouraging plural form, the article suggests that both ballet and poetry are human-centered with the potential of artful communication for cohabitation.

As a pivot of ballet, snow represents both heaven and earth, death and life, and the physical and the mental, depicting the intermediateness of a human being. Biblically taken as a lump of clay, into which flakes of snow infiltrate, the human being embodies a solidified snow assimilated with earth. Ballet is an apparatus for eternalizing the ephemerality of each human. The attempt at eternalization is promising in view of the geometrical solidness of the snow crystal, a key for embodiment.

Following the rules of the human body, the art of ballet is natural, without any superstitious bias. Subtly avoiding acrobatics, ballet embodies the basics of Western dance.³⁶ Ballet may be qualified as one of both the least and the most ambitious artifacts, as with Mallarmé's poetry.

As an organic globe, the human body represents an overarching third-ness that integrates its own subdivisions in duality. The two-ness of the body is part of the dual system of a human being involving the combination of the head and the body and that of mentality and physicality.

Then, ballet's movement may be summed up as an overlapped maximal point with potential for multidirectional shift; paradoxically, the center of movement represents a cease. In Eliot's expression, the center "still / Moves perpetually in its stillness" ("Burnt Norton"). Just like syllabic languages such as

French and Japanese, the balletic movement accepts regular halt, for which its basic lessons use bars and the sound of acoustic piano. The acceptance reflects the balletic base as superimposed instances of oneness.

As the pivot of Western dance, ballet has manifested its potential to be branched in various forms of dance such as modern, jazz, and contemporary. In parallel, poetry represents the basis of literature.

Mallarmé's article "Ballets" indicates the principle of dance and physics. Also, the indication given to today's reader by the nineteenth-century poet confirms the fact that the form of ballet as what is seen nowadays was established at the beginning of the nineteenth century in France.³⁷ With its generality, the article has been evaluated outside the literary circle.³⁸

In the article "Ballets," duality is coalesced and grown to be a sphere by the poet's voice, i.e., the text's multidirectional continuity, as well as by the reader's imaginative interpretation. The triangle merger is accelerated by the tripartite text, which is, on one hand, divided into three parts and, on the other, into words, phrases, and sentences. Just like ballet's stylization as a connector, the unfixed frame of phrases, i.e., the connectivity inherent in each single word, paradoxically foregrounds the text's duality in between the words and the sentences, while simultaneously reinforcing the trilogy by self-assertion.

As with ballet, the verbal language as a basis of poetry is in forced stylization, in that the language is in a system bound

by rules. Codified both formally and semantically, the language's stylization is more forced than that of ballet. This is because the language represents a symptomatic icon of the human brain, the director of every bodily movement, whereas ballet is a symbolic derivative of the solar plexus, a branch of the brain.

The completeness of the representative ballet *Swan Lake* may be ascribed to its contrastive, i.e., black-and-white exposition of ballet's fundamental duality as both a sign of the solar plexus that is itself a sign of the brain and an expanse of the snow crystal.

In parallel, the symbol of language is a word, which represents a primal icon of the brain. A word is also a self-contained and minimal node that constitutes syntagmatic continuation.

In ballet, the spectator's interpretation is principally freed because each movement of ballet is without conventionally fixed meaning. According to Mary Lewis Shaw (55), dance, or ballet, is not "arbitrarily prescribed by convention," nor "codified," but "inherently open-ended."

The choreographer John Neumeier confirms the interpretability of dance, by indicating that he translates an essence [of each literary piece] "into a form which is unique," without transmuting the verbal text "page by page" into dance ("Ballet's Storyteller").

Mallarmé's question on the balletic movements, "Que peut signifier ceci," comes from the movements' nonconventional meanings. The question is seen in the last block of his article "Ballets."

Unlike the linguistic sign, there is no dictionary for

explaining ballet's movement, which is gestural and polysemic. The diverse glossaries of the balletic terminology in French are mainly for labeling each movement and pose, which is stylized but without predetermined meaning. The range of the ballet viewer's subjective interpretation is thus expanded, excluding the choreographer's private intention and the iconic and indexical designations of the movement involving both dance and mimic.³⁹

According to C. S. Peirce, signs are classified into the icon, the index, and the symbol (Savan 33). Unlike the symbol with the conventionally fixed meaning, the icon and the index signify in an unstable way, depending on the decoder. The icon indicates the object that resembles itself, whereas the index designates the object at which it points. The signification of the icon and the index thus varies by the decoder's way of viewing.

Each of the balletic movements is either an icon or an index. The meaning of the signal movements is, however, shared among the connoisseurs, thus more or less traditionally determined. The conventionality is suggested by the explication of gestures in the journal indicated in note 39 in this chapter.

The relative freedom of decoding inherent in ballet is summed up by the personified word "Fleur" in the third part of Mallarmé's article. Synonymous with "vision," "rêverie (dream)," and "poetry," the enlarged word "Fleur" designates the spectator's interpretation developed by his/her viewing of the dancer's performance. The word "Fleur" is an apposition of "*ton poétique instinct*," i.e., the spectator/reader's response. Mallarmé's

extended renditions for the summarizing word "Fleur" are: "d'inspiration, le lire" and "A coup sûr on opérera en pleine rêverie, mais adéquate."

In Mallarmé's article, ballet as a whole makes up a circular perfection, along with each movement and each step both in self-containment. Simultaneously, a core image of ballet originated in the solar plexus embodies an overlapped oneness.

The plexus may be taken as a transformation of a hexagonal core, as it is a hub of the human body in six parts.

Then, an action of the kernel plexus corresponds to a compression of a word as a symbol of language. A word may be extensively taken as poetry itself, epitomized by Mallarmé's poem in self-assertive words. The plexus is also continuous with an entire body and, subsequently, ballet as a whole.

Thus, each self-contained element in ballet, whether it be a dancing body or a suite of steps, represents a word, in the same way as ballet in its entirety.

The word "plexus" is synonymous with "Point" and "rien," both as the Mallarmé article's pivotal terms that delineate the potential of action. The word "Point" signifies "on the point of moving" as a conjugation of the verb "poindre" that means "appear." As for "rien," it is used as a synonym of "Point" in the Mallarmé article, since two periods follow the word "rien" in its second part.

Moreover, the color white in a virtual image of blackness embraces ballet, a word, poetry, language, the article itself, the

globe, snow, and the sun as the umbilicus of the cosmic sphere. Blackness represents enforced redness, assimilating itself with a color of invisible light, i.e., white. In a narrow sense within ballet, the color white represents stylization.

In the article "Ballets," the third and final part is divided into three blocks, which renders the number three as definitive. The blocks' numbers of the three parts, i.e., four, four, and three, reinforce the finality of the number three because, in both the first and second parts, one block consists of a single sentence, which may be instantly merged into either the above or the below longer block.

For the reader, the three-dimensional development of the textual triangle is triggered by the text's overlapping phrases with semantic increase.

Moreover, the growing text's movement becomes more intricate by the topological exchange between triangle (the text's vehicle and tenor), square (the page and the stage), and circle (the text's tenor).

The comprehensive thirdness begins with the reader/spectator's viewpoint vis-à-vis an object, i.e., an awareness of the observing oneself. Then, objectification is an interpretation of an object. Fourthness is a whole of viewpoints to be shared, depending on the commonality of consciousness.

Each subject's viewpoint may be all-around, moved by some force. Then, the force moves all-around. Because the basis of the whole world is some moving energy, which may be monadically gathered and

thus all-around, the whole world should be a sphere, as with the viewpoints of humans, a combination of subject and object. The world is not fixed; it is changed, or re-created by the viewpoint with ontological weight as supposedly a development of basic force. The world is thus in fourthness both subjectively and objectively.

The title of Mallarmé's spherical article "Ballets," which includes the word "Balls," implies that the ontological truth, i.e., the concentricity of the whole world, was inspired by the art of ballet, a twin form of poetry. The world's fourthness is rendered by the word "vision." The author Mallarmé indicates that ballet embodies a "genre sublime" at the beginning of his article's 1886 original version in *La Revue indépendante* (246).

The number three denotes the beginning of self-consciousness. As for six, or $3+3$, it represents oneself and another, thus the start of society, or art in appreciation. Finally, the number nine, or 3×3 , designates the whole world in fourthness.

The number three for unity may be transcribed as the number one. Then, the collective number six in $3+3$ becomes two in $1+1$. In a circular equality pivoting on one, two equals zero, denoting the potential to become wholeness as 1, or 1×1 , a transcription of 3×3 .

Both ballet and poetry are derivations of the number six, or the zero in potentiality as a cooperation in community, as is suggested by Mallarmé's article entitled "Ballets." Subsequently, the world, i.e., a concentric cosmos, is one as diversified all.

1.3.0 The article "Ballets" in search for an inclusive whole

In the third part of the article, the poet indicates the codification of dance, by which the ballerina casts herself for establishing a choreographed artifact, i.e., "incorporation visuelle de l'idée," using the expression "personne à qui ce moyen s'impose d'établir un ballet."

His article on ballet converges on the word "Point" with the capitalized initial letter "P" and the adjoined exclamation mark. In the final part, the word "Point" transforms itself into the capitalized "A" in the word "Ami" that embodies the spectator's fruitful interpretation of the ballet production. Qualified as "A," the word "Point" is, in fact, a first-rate word.

"Point" is a conjugated form of the verb "poindre," meaning "appear." In ballet, the word indicates the form of a ballerina vertically standing in toe shoes. In the first Russian performance of *Swan Lake*, for example, the dance on point by the prima Karpakova was appreciated as rhythmically light (Wiley 50).

Used also for negation, the word "Point" evokes the author's focal poem entitled "Salut," which begins with the word "Rien." The poem's succeeding expression "cette écume" (this bubble) and the inverted sirens that appear at the end of the first quatrain simulate ballerinas. Then, both poetry and ballet represent salvation, i.e., "salut." Simultaneously, the negative meaning of "point" and "salut" implies that the two artifacts embody sublimation in self-effacement and transparency.

From the poet's abstract article, which is a voluminous

challenge for the reader, the inexhaustible imagery springs up with the fullest semantic potential, pointed toward the upper sky, according to "the celestial operation" ("machinerie d'empyrée") in Mallarmé's expression. The word "machinerie" is connected to the verb "point" in his article.

Looking up, the reader has the same feeling as the ballerina on point. Vis-à-vis Mallarmé's article, the reader's basic experience is difficult reading, and not directly the action presented by ballet.

The article is characterized by the contrast of the unifying title "Ballets" and the below involuted expressions. Two pictures are thus seen: one of the condensed title dissolving into the below prose, and the other of the phrases squeezed into the upper title in a word.

From another angle, the performative prose is risen to grasp the upper title, "Ballets," the plurality of which designates the overlapping of ballet and poetry as an idealized fusion of art forms.

The title as a word "Ballets" represents poetry as a word. The dancing prose below the title "Ballets" is intended to acquire the upper status as poetry, which is concretized as the title word "Ballets." Along with the unified form, the word "Ballets" is semantically poetized, meaning the idealized poetry in personification.

The sequence of the article embodies an irregularity of word order, i.e., the inversion of words, the main effect of which

resides in the replaced verbs such as the headed "Point." The unexpected appearance of verbs upsets the syntagmatic flow to be squeezed into an image of being spatially expanded. Mallarmé's late prose is performative, overlapping the replaced verbs' extra movement and the poet's continuous voice.

The syntactical irregularity accelerates the isolation of each word, which promotes the reader's original interpretation, so that each word becomes more meaningful.

As an idiolect, the unconventional sentences surface the author's personal voice in the first-person narrative. Mallarmé's prose is a combination of subjectivity and objectivity, i.e., the poet's auditory presence as his voice and the system of language in private manipulation.

The reader is at a theater which presents Mallarmé's active writing. The summarizing expression "incorporation visuelle de l'idée" is for his poetry, and not primarily for ballet. In the first part of his article, the poet asserts by the italicized rendition that the ballerina does not simply dance: "*la danseuse n'est pas une femme qui danse.*" In the second part, he ascribes ballet to an aide for sense-making, if skillful: "le Ballet, adjuvant et le paradis de toute spiritualité."

Nonetheless, ballet composes itself as a part of his poetry. For both the author and the reader, ballet represents the semantic content to be interpreted and experienced.

Since poetry and ballet are intertwined in Mallarmé's article, if his reader is versed in ballet, his/her understanding of

Mallarmé's theory on poetry will become more advanced. Both artifacts represent a core of Western culture, i.e., the idealization of being human. Furthermore, the core is vivified by Mallarmé's late sophisticated language for uplifting ballet, which was established as seen today in nineteenth-century France.

Mallarmé's article directs the reader to see what experience is within the framework of language. Experience means creation and re-creation. Concurrently, the article is developed in four dimensions through the reader placed outside the text, involving the actuality of performing arts with traditions and conventions. The article advances the reader's analysis of the text, which is two-dimensional within language.

Concerning the author/poet, his own experience in the article "Ballets" is concretized as prose poetry, i.e., a kind of ballet in language. In the article's terminology, the "historique" and the "emblématique" make up prose poetry. The poet actually wrote a series of prose poems collected in his *Divagations*, in which his reportage "Ballets" is also included. Different from his readable early prose poems, Mallarmé's late ones are sinuous just as his critical account "Ballets," which may be taken as an example of prose poetry.

The article "Ballets" as a poem in prose presumably exists within the intention of the author himself. According to him, "le suggérer, voilà le rêve" (*Œuvres* 2: 700). The suggestive prose thus represents a dream ("rêve"), which is poetry as a final product for the poet. In his article, a dreamful picture is also depicted

by ballet as a shadow of poetry, or its semantic replacement.

Mallarmé's article represents a circular oneness with the first part and the final part that claim the same: ballet as a moving synthesis ("une synthèse mobile"), which is ascribed to the solar plexus, the brain, and the snow crystal. The suggestive synthesis is full of imagery, simulating poetry.

In the circulation, the article dissimulates which is more predominant, ballet or poetry. From another angle, the article, which is Mallarmé's own language, simultaneously extols both, while making itself as the overpowering controller. The article's victor is the author/maker's verbal art, i.e., the synthetic poem in prose in Mallarmé's fashion, which is the fusion of individual, i.e., Mallarmé's originality, and collective, i.e., the linguistic and poetic conventions.

The duality of individual and collective, or private and public, constructs language in "parole" and "langue" in the Saussurean terminology. Mallarmé's article is persuasive because it ends in revealing the basics of language, the constituent of the article itself. In addition, the iconicity of black letters as a vehicle pushes the reader to evoke a ballet scene as a tenor.⁴⁰

Within the framework of language, the Mallarmé article "Ballets" produces a cosmic sphere as a reader's mental imagery, which is a dream, i.e., "rêverie," "Fleur," and "Poésie," in the article's terminology.

Though enclosed in his/her brain, the reader's mental imagery is capable of external communication and objectification,

actualizing, for instance, stage productions. Mallarmé's article is positive and advancing.

Between the two summarizing parts, the central four blocks discuss the realist ballet piece *Les Deux Pigeons* in a theorizing abstraction. According to the poet, in ballet as a book, all is melted in an illuminating harmony: a group of virtuosos ("astres" as pages) and the ranked dancers in total ("jamais qu'emblème point quelqu'un").

By writing the article, which foregrounds ballet as an ideal embodiment of poetry, the author has actively connected poetry and ballet, both as performance just like writing itself. The action of writing as an objectification is emphasized by his scrambled prose as a process for making sense. The action is succeeded by the reader engaged in the interpretation of the challenging prose. The prose is reproducing itself both formally and semantically for the contrastive vision of *Swan Lake* to be conclusively shaped in the reader's interpretation.

Reading Mallarmé's article with the final identification of dream ("rêverie"), ballerina, sign ("Signe"), poetry ("Signe"), and swan ("Signe (-Cygne)"), today's reader is invited to finalize his/her reading by positing the image of the current representative piece, *Swan Lake*, on his/her reading as a valid conclusion of interpretation. Literature develops, following both temporal and spatial axes as ballet.

For the poet, the collaboration with ballet is one of the best solutions for the spatialization of his poetry.

The three indicators for interaction, i.e., Mallarmé's article, the discussed ballet pieces, and the decoding of the article, complement each other. The article provides language to the speechless performance, ballet, in explaining the implications of the performance that provides, in exchange, an image of three-dimensional growth to the article's meaning. Both the text's elucidation and ballet's spatialization are embodied by the reader's cognition that develops both temporally and spatially, involving a prospective completion of ballet actualized by *Swan Lake*.

In the process of the reader's cognitive development triggered by the author, the article "Ballets" becomes a big ball in saturated circles simulating the planet Earth, i.e., the world. This realizes the author's dream that a book should be a world.

Another reason for the Mallarmé article's illimitable growth is its positivity. Just as his series of poems entitled "Hommage," the poet's article on ballet is eulogistic, without any obvious criticism, thereby directing itself to accept everything. Take, for example, the negativity of the apparently critical word "reculé," which is mitigated by the adjacent superlative "prestigieux." The impersonal performance at the Eden Theater is partially admitted by a conditional phrase: "il y faudrait substituer." The indecisive negativity presented by the words "médiocre," "inanité," and "Fastidieux" does not exclude the estimated production, *Les Deux Pigeons*, from the repertoire of Parisian art.⁴¹

The positivity is within the text's intentionality because of the text's basic structure as the superimposition of each phrasal group. Since each group is modifiable, depending on how to recognize a phrase, the groups tend to overlap, which drives the spatial growth of the text.

The article "Ballets," of which the title is not specified by any definite article, represents a vision of the performing art, ballet, entailing the future image of *Swan Lake*. The vision is also implied by the text as an illustration of the semantic potential of the upper title, which is concretized by the reader.

Ballet's rooted past is denoted by Mallarmé's resonant French words, as ballet was developed with the royal initiation in seventeenth-century France. Begun in Italy, ballet was established in Russia via France. With such expansive tenor and expressive vehicle, Mallarmé's article embodies an instance of totality in art, directing the reader to today's dance scene, as is discussed in the next segment. The article's totality comprises both actuality and potentiality.

The article's synchronized title "Ballets" implies that, for the author Mallarmé, ballet is a spherical mirror that gives a reflection of poetry, which is ideally contorted by ballet, a kind of poetry. While viewing ballet, the author/poet/spectator sees an idealized imagery of himself as poetry and ballet.

Furthermore, the spherical mirror represents a metaphor of each word in self-sufficiency which corresponds to both a constituent of poetry and poetry itself. The word as a mirror ball

produces the image of being semantically swollen, evoking the collectively pronounced English words in suite with only one tonic accent.

As a final image, the mirror ball leads to the crystallization of water, which converges on a snowy hexagon, as a main image of Mallarmé's early lyrical poetry represented by the 16-line poem entitled "Apparition."

In addition, the image of a mirror ball represents a completion of a diamond, Mallarmé's favorite jewel.⁴²

The ideal diamond for human beings is the crystalline lens. At the forefront of theater viewing, the lens is an icon of the human brain, involved in the image of a mirror ball formed by Mallarmé's article "Ballets."

Ballet is an objectification of poetry that indicates what poetry is. The overall form as a sphere also suggests that ballet is an artifact in which the subject/dancer and the object/dance are one and the same,⁴³ different from the written or printed form of poetry that the writer can retrospectively observe and revise. What poetry lacks but ballet has is a union of subject and object in three-dimensional expansion.

Conversely, what ballet lacks is the verbal rendition. In the expressive combination of dance and mime, however, ballet challenges the viewer to evoke the corresponding verbal sign that comprehensively denotes what the dance and mime means. Ballet's frustrating expressivity is all the more heightened by its romantic vision with the costumed ballerinas on point on the well-lit stage.

Indicating ballet as a synthesized duality of dance and mime, the poet Mallarmé tacitly enhances his meaningful medium, the verbal sign, as the glimpsed embracer that represents what both dance and mime signify.

Both ballet and poetry are signs with meanings. Sharing the commonality as signs, ballet can be translated and eternalized by poetry in print. Mallarmé's article "Ballets" in the image of a big ball is a result of collaboration of ballet and poetry: ballet as live performance and poetry as reproducible art.

From another angle, Mallarmé's article "Ballets" becomes--or, is perceived by the reader as--a spherical mirror, in presenting ballet as a mirror reflection of poetry, besides the world that surrounds ballet and poetry, both as professional commerce.

Fundamentally, diversity and inexhaustibility, which characterize Mallarmé's writing, represent a spherical form's indicators, epitomized by the Big Bang and its aftermath. This is because a sphere embodies countless accumulations of circulations. Concomitantly, a sphere entails the image of acme.

From the reader's angle, Mallarmé's article "Ballets" is a simultaneous exchange of diversity, inexhaustibility, thoroughness, ideality, and the image of a spherical mirror, which leads him/her to appreciate the author's ingenious skill.

In the article, a unified image threads ballet, poetry, each single word, a mirror ball, and the human brain.

The author's motivation of writing about ballet presumably comes from ballet's similarity to poetry, which may render his

verbal art more productive.

Ballet is a sign and a metaphor, as is defined by the author at the end of the article's first part. A metaphor is a doubled sign with weight, since, being a substitution, it brings forth another sign, or "something else" in *ODE's* rendition ("Metaphor").

In a metaphor, another is conceived as a brain in a dancer. As a metaphor, a ballerina comprises the universal of the human body and the particular of her individual body, as is suggested by the author himself: "*elle n'est pas une femme, mais une métaphore résumant un des aspects élémentaires de notre forme.*" A metaphor thus unites a subject and an object, thereby making a perfect, or circular and self-sufficient signification.

In sum, a metaphor is expressive. A metaphor's density of expression dissimulates what the expression means.

In ballet as a metaphor, the form is more assertive than the content. Furthermore, with covering stylization and frustrating speechlessness, ballet's vehicle imposes itself more than any other performing art. The formal precedence also characterizes poetry as a self-assertive sign with the opacity of meanings. The self-assertion is the sign's designation of itself, and not the self-denial of escaping meaning in the decoder's conceptual growth. The semantic acknowledgement is momentary in the network of replaceable interpretants. Conversely, the self-assertive sign is what temporarily ceases--or circulates, or, at least, slows down--the interpreter's conceptual stream by the vertical/spatial accumulation of interpretants heaped on each other. Following

Jakobson's classification ("Linguistics" 25), both ballet and poetry may be taken as a "poetic" message. "Poetic" means artful.

In addition, the artfulness is paradoxically, or most artfully, realized by the self-effacing expressivity of ballet as whiteness and poetry as condensation.⁴⁴

In ballet, the subject as a dancer and the object as a dance are one and the same, which renders ballet all the more expressive, while simultaneously intensifying the self-signification that characterizes poetry and artifact in general.

Ballet's heightened expressivity in circular signification is paradoxically reinforced by speechlessness. The cultivated power, which is supposedly the most appealing to the poet Mallarmé, leads to poetry's formal density. He qualifies ballet as emblematic; it means that ballet embodies a visible essence of poetry. Reflectively, poetry is a printed ballet.

Segment 2

Ballet in Mallarmé's Language and Ballet as Performance

2.1.0 Their correspondence

Mallarmé's article "Ballets" embodies a circulative oneness in the superimposed imagery of his late abstract sonnets and classical ballet. The ritualism of both the 14-line sonnet and stylized ballet plays a key role to coalesce the imagery of the two art forms, which is merged into whiteness.

As the brightest color for light and air, white represents

cosmic totality in past, present, and future, involving both flexibility and solidity, or elegance and dynamism. The overdetermined supremacy of whiteness is concretized by classical ballet, as well as Mallarmé's verbal art.

Concentrically, each totality of performance is actualized by each performer.

One of today's examples of the totality is the performance by Mathieu Ganio (1984-), the principal dancer titled as "étoile" of the Paris Opera. His insightful rendition combines truth with romance, making the well-proportioned artist a breathing marble.

His totality originates from the maximized duration of his layered attention to the ongoing stage performance as a whole. His receptive blue-green eyes go together with the streamline of his profile and height with limbs, the flow of which is lyrical and oceanic, opening a cathartic horizon on stage.

The dancer's responsive attention foregrounds the temporal order of the production, while simultaneously advancing the production's spatial growth by a refined coordination of his trained body. The regenerative combination of his sensibility and technique may be paraphrased as a wired connection between perceiving and "understanding," by following Ann Lauterbach's expression in the poem symbolically entitled "Il Pleut (It Rains)."

His totality in euphoric empowerment was epitomized by a collaborative ballet with the Japanese noh play entitled *Bi no kyoen* (*A symphony of beauty*). On 6 January 2015 in Osaka, Japan, the dancer performed on a traditional noh stage in a beige leotard,

along with a Japanese noh actor wearing a white mask and in a white costume. The French performer was successful in actualizing the potential of the noh play that sacerdotally conceals its artistic expressivity.

As a requiem, the noh play represents a shadow of the dead, whereas ballet seeks for a luminous expansion of the human body. The combination of the two cognate performances is a new branch of *Swan Lake*.

As a successor of the noh play, the kabuki play should be taken into consideration. Established in the late feudal society in Japan, the colorful play represents the sunlight diversely reflected in the ocean that surrounds the country. The colors embody a communal prayer for the fertility of the insular land and the renovation of everyday life.

Both poetry and ballet represent finality, in that the former is a pushed form of literature, this most inconspicuous artifact rendered mainly by black letters, and that the latter is speechless without verbal rendering, this sign of signs, simultaneously taking a form of extreme stretch.

Mallarmé's article "Ballets" is for poetry and ballet to complement each other in view of an irrefutable completion of art form. The article suggests that art is a redundant form, or the "poetic" sign in self-assertiveness by Jakobson's definition ("Linguistics" 25). The doubleness of art form is embodied by the snow crystal in overlapping two triangles, an artwork of water.

Between poetry and ballet, music stands, symbolized by a

piano's black and white keys. As an accompaniment to ballet, music connects the performing art to poetry, this sister form of music.

Mallarmé's abstract poetry is often compared to music, and the poet himself is conscious of the similarity between poetry and music, as is manifested by his article entitled "La Musique et les Lettres."

In his article "Ballets," which simulates music both in nonsensical abstraction and in rhythmical verbal flow, musicality attaches poetry to ballet, thereby serving as a hub for the article's circular movement in singularity, operated by the interpreter analyzing the text from its form to its content, and, circularly, vice versa. As with ballet, Mallarmé's abstract poetry may be qualified as speechless.

Among many commonalities between poetry and ballet, which make Mallarmé's article a cohesive whole, a paradoxical signification plays a major role: the self-effacing form induces the interpreter to evoke various images to be indefinitely expanded. The expansion of images represents the form's flexible meanings.

Nonetheless, the evoked images are systematically related, following the connectivity of both poetry and ballet: the two artifacts synthesize a collection of distinct signs, i.e., words and dancers, by each of their ways of stylization. The forms' connectivity confines the viewer to themselves for interpretation, thereby intensifying their communicative power.

The connectivity of ballet is symbolized by the white veils held by a group of ballerinas in a ballet named *La Bayadère*, another

production featuring the whiteness of ballet.⁴⁵ *La Bayadère* represents ballet in white, but, with emphasized locality in exoticism, it may be viewed as a metonymic diversification of *Swan Lake*. The piece named *Giselle* also features a collectivity of long romantic tutus in white, though partially in the second act. The piece entitled *La Sylphide* is the source of the term "ballet blanc" initiated by the prima ballerina Marie Taglioni in a white or pale blue costume (Brunet 123). Nonetheless, the seducing fairy as the title role makes a clear contrast with the enticed hero James in his colorful Scottish garment for a wedding.

The variety of whiteness embodied by *La Bayadère*, *Giselle*, and *La Sylphide* suggests the brightest color white's negativity as adjacent to contrastive blackness. The color white's potential, which includes the extremity of both positivity and negativity, is represented by the ballet piece *Swan Lake*, classical ballet itself in speechless stylization, and Mallarmé's late poetry in reworked nonsensicality. The three artifacts are related by whiteness, though the difference is seen in that *Swan Lake*'s visible expression is self-sufficient with the clear contrast between white and black, whereas the signifying power of speechless ballet and Mallarmé's abstract poetry emerges from the challenging scarcity in their expression. The scarcity is, however, a source of purity and transcendence, which constitutes a main image of classical ballet and Mallarmé's poetry, as well as the Japanese noh play.

The triadic imposition of self-sacrificial maximum was

epitomized by Paris Opera Ballet's adaptation of W. B. Yeats' "At the Hawk's Well," at the premiere of which a noh actor with a traditional mask addressed a ballet performer on 22 September 2019.

As a charged oneness including two genres of artifacts, Mallarmé's article "Ballets" exemplifies art as a redundant form. Nevertheless, the article just hints at its basis, i.e., redundancy; in the written article, poetry and ballet are interlinked, reflecting each other. The mirror images superimposed on a white sheet of paper remain two-dimensional, merging into oneness. The overall image of both poetry and ballet is, in fact, translucency.

In a game of identification induced by "Ballets," the article's black letters may be viewed as representing poetry, whereas the white sheet of paper as ballet. The general image of ballet as the color white is implied from the beginning of the article with the words "dévêtue" and "gazes." The beginning, i.e., the first block of the article, also tacitly presents the color contrast of black and white with the initial name "Cornalba" as an anagram of "Corbeau (Raven)."

The white sheet of paper as both ballet and a source of inspiration for Mallarmé's verbal action is one of the causes that makes the reader evoke a fruitful image of *Swan Lake*, in reading his article "Ballets."

For today's reader, his/her interpretation of Mallarmé's article is supported by the current form of ballet, which was established in France at the beginning of the nineteenth century

(Suzuki, "Dento" 26). The two ballet productions discussed by Mallarmé in his 1886/1897 article are posterior to the establishment. In reading the article, the current reader is guided by the correspondence between his/her knowledge of today's ballet and the retrospection of ballet informed by Mallarmé. No live recording is left, away from digital invention. The probability of correspondence is, however, foreseen by the reader having recourse to the visual information such as Edgar Degas's paintings and the then-contemporary photos.⁴⁶ The concomitant interpretation of today's reader enlarges the oneness of Mallarmé's article, entailing his/her own memory of *Swan Lake*, the current representative of ballet in inclusive white.

Paralleling Mallarmé's late abstract poetry, the ballerina on point symbolizes ballet as a final stretch. Nonetheless, the stretch by a limited body is only a point in a process for the absolute. Ballet's challenging aim for finality pushes the audience members to sympathize with the dancers. Simultaneously, the appealing challenge is enforced by ballet's apparent negativity in speechlessness. Ballet represents overdetermined whiteness, assimilating blackness.

The article represents a self-contained development of oneness, or "emblème" in the article's terminology, just as the Buddhist metempsychosis, thus making itself an inclusive cosmos.

Since whiteness is the imagery that connects Mallarmé's article to ballet, the circular article delineates a vision of a white butterfly dancing as a hinge in the center of a blue sky.

Subsequently, the celestial color changes to nightly black and to dawning white.

With the image of Dante's *La Divina Commedia*, which compares the heavens to a bloomed rose, the article "Ballets" presents the concentric superimposition of a white butterfly, a blue sky, and an efflorescent rose on which the butterfly settles, simulating a transformable unity. The name of a flower, rose, is in the image of an ethereal dome, sky, as the past tense of "rise." According to Eliot, a rose represents the sun.⁴⁷ The celestial ball, the sun, symbolizes the human brain and the solar plexus. Then, the global article "Ballets" embodies the author Mallarmé.

The butterfly is a metamorphosis of a word, this minimal but self-sufficient drive of the article as a whole. The article's core is moving, or omnipresent in the text, depicting a picture of synchronic incubations represented by a flying butterfly.

Furthermore, the symmetrical butterfly embodies a core of ballet's movement as a superimposition of halt and shaft. The dual form depicts a sunny ball, a prototype of human body, each with a set of solar plexus. The biblical origin of a man as earth may be traced back to anatomical reality.

The linguistic sign as a minimal self-contained entity, i.e., a word, also represents a superimposition of halt and shaft in a syntagmatic verbalization in terms of both form and meaning.

In parallel, the article's title "Ballets" may be seen as an anagrammatic transformation of the French word "papillon" that corresponds to "butterfly" in English.

In the immeasurable metempsychosis, however, poetry may become black in contrast with ballet, if the former is seen as printed letters on white pages, and the latter as the content of the former.

The overall identification involves a bird as both a dancer and a poet. The ballet *Les Deux Pigeons*, which is secondly discussed in Mallarmé's article, posits itself as a reflection of a twofold bird as both the poet and the dancer, based on La Fontaine's fable. In the article, the ballet *Les Deux Pigeons* is also a written performance.

The mirroring synchronization makes a cosmos in productive sameness, which represents ballet and the Mallarmé article at once.

Through the article, the author sets up a threading equalization involving poetry, ballet, a poet, an interpreter, the planet Earth, a block of human body, a human being, and Mallarmé himself. The concept of an individual as a cosmic whole reflects an ideal of modernist art as foregrounding ordinariness, while simultaneously developing the tenet of the French Revolution executed under a scientific experimentation for equality.

As an overall oneness in prose form, Mallarmé's poetic article comprises duality, which is surfaced as the long text's diversity and its unity in the image of a pulverized core. The fragmented image is ascribed to the text's each isolated word, since the text is made of words.

The diversity makes the text moving and ungraspable, which supplies the reader with a drive for continuous interpretation. The continuation increases the reader's respect toward the

inexhaustible text in the image of an enlarging sphere, i.e., his/her positive image of oneself.

The diversity is an accumulation of duality, which is mounted by the discussed two ballets *Viviane* and *Les Deux Pigeons*.

Subsequently, the unifying thirdness of the article overlaps with the tetragon of stages and that of book pages. The square shape develops into a circle, which is swollen into a sphere.

The series of formal development is essentially a dream deployed in the human brain. The text's diversity and unity are ascribed to reality in one's own consciousness. One's own consciousness is an objectification of oneself by oneself.

In parallel, Mallarmé's article presents a cosmic concentricity: the superimposition of ballet as a blooming solar plexus, poetry as a flowering word, a human being as a controlling brain, and the universe itself as an outcome of the Big Bang. The article embodies a peaceful artifact in stratified harmony. Basically, the article "Ballets" is printed and pressed down by black letters. From the reader's point of view, the article's semantic cosmos is frozen under the printed letters, simulating Mallarmé's swan oppressed by a lake's ice in his sonnet. The reader's imaginative deciphering is solicited for the article's semantic potential to be concretized. Both as cognitive entities, if implied, the reader and the author may be identifiable for an imaginative collaboration.

The article reflects the author's ambition to establish literature as the most important artifact, thereby making the most

of oneself, so as to present oneself as an indispensable element of the world.

With incessant semantic growth, Mallarmé's article is for a salvation of every human being, this small and mortal entity, embodied by the author himself.

In a prevailing image of thoroughness, the article is in search for a contrastive minimum, i.e., a mortal self represented by a ballerina on point, thus describing a circular picture that connects extremities for completion. Situated halfway, both poetry and ballet symbolize a skillful combination of mentality and physicality.

2.2.0 On *Swan Lake*

Mallarmé's article "Ballets," which prefigures the current version of *Swan Lake*, begins with the last name of an Italian ballerina Elena Cornalba. The name represents the paradox of a white raven, a model of potentiality.

According to Guest (63), the ballerina Cornalba was a star dancer in an Italian company, which caused a sensation at the theater named Eden opened in 1883 just near the Paris *Opera*. The audience was impressed by the company's energetic and clear-cut performance.

In Mallarmé's article, the spectacular performance is summed up by the word "éclair." According to the poet, the miraculous light enveloped the ballerina Cornalba at the Eden Theater for a few years: "comme l'éclair qui enveloppe, depuis quelques ans, la

danseuse d'Edens."

Exemplified by the prima ballerina Cornalba, ballet dancers may be compared to flying birds in sunlight. The birds represent a development of butterflies.

In parallel, poets are singing birds, including the Sweet Swan of Avon, or Shakespeare. The cognateness between the poet and the ballerina is suggested by Mallarmé's discussion of the ballet *Les Deux Pigeons*, which is based on the fable by La Fontaine. Both poetry and ballet indicate an essence of art as fake.

The representative piece *Swan Lake* foregrounds the fictiveness by the twinned swans Odette and Odile. The hero, Prince Siegfried, is snared by the black swan Odile under the control of the demon von Rothbart. The prince takes Odile for Odette, his love.

For today's spectators, the distinction between the two heroines is evident, given their costumes' contrastive colors black and white, whereas, for the prince on stage, the difference seems to be invisible, presumably because of his blinding passion toward Odette. Her supreme color white may have the power to dazzle the hero. The blinding white swan and the deceiving black swan are cognate.

The cognateness is implied by an abridged version of *Swan Lake*, in which the black swan Odile does not appear. In the performance by New York City Ballet on 27 October 2013 in Osaka, Japan, one of the heroines, Odile, was embodied by the corp de ballet all in the same black tutu.

The purposeful contrast of black and white was emphasized by

a recent performance by the Mariinsky Ballet. On 30 November 2018 in Nishinomiya, Japan, the heroines' color contrast was transmitted to the costume of the prince. In the first act, the prince's upper garment was in shiny black, whereas his tights were white. With that color contrast, black and white, the prince met Odette, the white swan.

In act 2, the prince's costume was all in white from the beginning. The white prince presented a contrast with the black swan, Odile, who appeared at his palace, led by the demon.

In act 3, the prince continued to wear the white garment in contrast to the black demon with whom he fought. In the end, a complete harmony of white was played by the couple of the prince Siegfried and the heroine Odette.

In the above Mariinsky performance, as if to claim the cognateness of Odette and Odile, the tutu of the black swan, Odile, was lined in white, shaping two swirls, although the blackness of the translucent tutu was firmly retained, or rather heightened, by the brightness of the swirls.

In the first act, the color contrast of black and white was foregrounded by the trio of the prince, his tutor in a black gown, and a clown in a black-and-white upper wear and white pants.

The elemental importance of the symbolic colors was insinuated by the white corolla temporarily worn by the prince, as well as by the white roses given by him to the two girls in a dancing trio, or *pas de trois*.

In the final act, the tragic contrast of black and white was

foregrounded by the unconventional appearance of a small group of black swans in a dominance of white swans. Nevertheless, the contrast definitively became white and red, as if to celebrate the survival of the united couple, the prince worn in white and the white swan. The color red was presented by the dawning lake as the stage's backdrop.

The redness had been marked by the color of the reverse side of the demon's gown that even transpierced the black surface. When the demon covered up the black swan, his purported daughter, with his gown showing the reverse side in red, the sharp contrast between red and black forcefully summoned a catastrophe, evoking the fatal woman Carmen and a hellish fire. The sovereignty kept by the prince's widowed mother was broken by the offer of a white bouquet that simulated an engagement ring to the fake swan in black by the seduced prince in white.

In the performance by Kyiv Ballet on 14 December 2018 in Okayama, Japan, the color symbolism was elevated to a celestial height, reflecting the backdrop's blue light for both the sky and the lake onto the village maidens' long tutus and the white swans. The hopeful color was concentrated in the central jewel attached to the prince's white garment in the ballroom scene.

In the *Swan Lake* by the Stuttgart Ballet on 10 November 2018 in Tokyo, the prince's upper wear with the black swan was in gray and black, though his leggings white, whereas, a week after in the same company's performance in Nishinomiya, his wear was changed to an off-white one with golden spangles, making a sharp contrast

with the swan's black tutu. In the previous acts, both princes wore almost white with only a beige jacket.

In the Stuttgart *Swan Lake* with John Cranko's choreography, each dancer's height was foregrounded by the four princesses' portraits held up high to be shown as the bridal candidates to the selective prince, along with the storied palace in which a ballroom party was deployed for introducing the four brides-to-be in a simple stage setting. Then, each performer appears to embody a promising cereal grown in mid-Europe, representing a Renaissance combination of individualism and collectivism.

On 11 May 1989 in Kurashiki, Japan, an English ballet company, Sadler's Wells Royal Ballet, featured a Japanese ballerina Miyako Yoshida as Odette, before the dancer transferred to the Royal Ballet at the Royal Opera House, Covent Garden in England as a principal. The diversified dynamism of the latter company can be recognized in the March 2009 production of *Swan Lake*, which is recorded on DVD. Simulating a Shakespearean nightmare, the tragedy of Odette and Siegfried stirs an explosion of theatricality, in which the eloquent dance, the distinctive mime, the multicolored costumes, and the stage decoration in a fin-de-siècle fashion present a wonderland of playfulness in concurrence with the enchanting music of Tchaikovsky.

The cognateness of Odette and Odile becomes more suspicious by the parody of *Les Ballets Trockadero de Monte Carlo*, which is performed solely by male dancers.

The English choreographer Matthew Bourne also produced a male

version of Odette/Odile. In the performance in Tokyo on 21 July 2019, the parody's self-reflexivity was imposed by the golden frame that mounted from the prince's bed in the final scene, simulating the back of a throne, as well as a mirror. Along with the classical version of *Swan Lake* performed as a play within a play, the raised frame confirms the parody's reflexive identity, simultaneously invoking the pith of the art of ballet.

In the National Ballet of Canada's promotion clip for the season 2016-17, the swans' tutu is ingenious, flexibly taking the shape of accumulated feathers ("Swan Lake Trailer"). The full-fledged volume evokes a living bird, a floating cloud, and a sailing boat like Mallarmé's sonnets. The iconic tutu corresponds to the feathery ornament for Odette's hair, featuring the solar plexus, the second brain.

A long romantic tutu for a troupe of swans was shaped like a white tulip worn upside down in K-Ballet Company's production on 22 March 2018. Seen also as a spindle, the restrained shape embodies the potential of a bird, while simultaneously highlighting the heroine Odette in an opened short classic tutu.

The fact that art is fictive is foregrounded by the July 1992 performance by Paris Opera Ballet on DVD. The acrobatic deployment of character dances directed by the demon culminates with the black swan's repetitive turns, the end of which is speedily curtailed by the demon's dark cloak. The breathtaking shift of festivity, which is based on the contrast of black and white birds and developed by the Russian choreographer Vladimir Bourmeister (1904-71),

indicates how to attract and retain the spectators' attention throughout the speechless performance.

Also with the speedy shift of multifocal scenes, the 2020 digital edition of Paris Opera Ballet's 2019 performance of *Swan Lake*, or *Le Lac des cygnes*, suggests the French school's regard for the balletic motion called "conduit" par Soye (44). The school traditionally attaches importance to the movement of legs, a purported task of which is to trace.⁴⁸ Their consideration for the linearity is clearly seen in their typical posture that slantly aligns a leg with one side of the body.⁴⁹

Depicting a streamline, the "conduit" represents a balletic aspect with potentiality. As "historique" in Mallarmé's classification, the linear motion may be viewed as cultivating the circular sphere of ballet, backed up by the theatrical resources in France.

Soye's definition of "conduit," which reversedly pinpoints the circularity of classical ballet, or "La danse académique" in the critic's terminology, is as follows: "Dans les mouvements *conduits*, c'est une partie du corps bien définie qui entraîne une autre partie du corps ou le corps tout entier. En danse de caractère et surtout en danse contemporaine, on trouve beaucoup de mouvements *conduits*: tour conduit par une hanche par exemple, par la tête; remontée d'une position à terre conduite par un pied, par un coude. . . En danse orientale, la giration du bassin est conduite par une hanche puis l'autre" (44).⁵⁰

In his essay entitled "Ballets," the author Mallarmé

encourages the creator to realize a multileveled interface between the circular and the linear for a further development of ballet as a distinct but expansible art form: "Un art tient la scène, historique avec le Drame; avec le Ballet, autre, emblématique. Allier, mais ne confondre."

The interface is to respect and vivify both drama and ballet, or mimic and dance, which actualizes a harmonious work in perfect "communication": "l'œuvre qui emploie la disparate à son architecture même."

The potential of multilayered interface in ballet that Mallarmé suggests represents the ballet's hexagonal basis, a hexagon being illimitably expanded in patchwork reproduction.

Also, a hexagon is a synthesis of the circular and the linear as an icon of the human body.

Furthermore, a hexagon embodies a superimposition of two triangles, an icon of the overlapping of the human head and the solar plexus that ballet aims for. The apparently aligned two hubs, i.e., the head and the abdominal plexus, may theoretically be considered to drive the movement in "conduit" for them to be instantly overlapped.

In the same vein, the hexagonal patchwork embodies a horizontal transformation of concentricity, which is topologically transfigured to the linear.

In this supposedly spherical cosmos, however, the genuine, or Euclidean linearity does not exist. The linear is more or less warped as part of the circular. It is the human perception that

creates the very linear, which is developed by artistic imagination.

The stylization of stylization by the classical establishment of grand pas de deux is to make the circular from the contrastive and man-made linear in the ballet's circular entirety. In the Russian school, the circular movement of arms, or "port de bras," is, in fact, highly regarded. The fourfold grand pas de deux in six performances, i.e., two duos and two solos, represents the highlight of the ballet's basic hexagon as the simultaneous combination of the circular and the linear.

Paris Opera Ballet's 2020 Japan tour featured two dramatic ballet productions, *Giselle* and *Onegin*, thereby actualizing a new polyphony of narrativity and performativity, or temporality and spatiality. The twoness foregrounds art as a synthesis of duality.

The dualization also embodies an apparently more accessible re-creation of the sphericity of ballet. The participable aesthetics shapes a branch of elegance as a sensual expression of life. The accessibility presupposes the respect for both the perception of the temporal passing to death and the endeavor to sublimate the perceived negativity by the conceptualization of time as a sphere. The aesthetics for everydayness embodies the appreciation of humanness, underlying modern/modernist art.

Both of the above two productions are typically dualistic. In *Giselle*, a symbol of French Romantic ballet, fidelity and treachery, day and night, and life and death are entangled. As for *Onegin*, an adaptation of Pushkin's novel, a communication gap

between the enamored is featured. A common denominator is the perfection of a heroine through catalytic temporality.

In one of Paris Opera Ballet's recent presentations of *Swan Lake*, which was staged and filmed in December 2016, the principal Mathieu Ganio's totality is featured and sublimated by the ending soar of a golden phoenix, which embodies a coalition of the demon Rothbart and the captured white swan Odette. The sadomasochistic amalgam may be viewed as an oneiric illusion conceived by the prince Siegfried that the principal Ganio performed.

The above 2016 performance follows the 1984 production by Rudolf Noureev, suggesting that the tragedy of the prince and the bird is part of the initiated prince's vision of his perfect sovereignty. The prince appears on the stage, daydreaming in a chair. The demon Rothbart may be taken as a divided self of the prince, as they dance together.

The Paris Opera's *Swan Lake* on 5 and 8 March 2019 featured Mathieu Ganio as the prince Siegfried dancing on the company's modernized stage at Bastille. The partner Odette/Odile was a Korean dancer, Sae Eun Park.

Along with the group dance in costumes of pastel colors, the overlapping partial walls on the stage, and the simplest stage setting, the production's illusory framework was intensified, making the dreamer Siegfried the very maker of the fictional world.

With the dancer's reflective eyes, his golden chair, in which he daydreams at the beginning of the ballet, simulates both a flattened egg and a picture frame that embrace the productive

dreamer/creator.

His remarkable presence led the spectator to recognize that seeing is making, and that the cardinal ballet, *Swan Lake*, successfully gains the sovereignty of verbal signs by emphasizing the very absence of the signs. What is nonexistent in the great ballet is only words, i.e., the king of signs. Simultaneously, an ultimate power seems to be what the king-to-be Siegfried dreams of.

Then, the symbolic ballet, *Swan Lake*, aims to marry verbal signs as absence, in order to become an absolute sign, i.e., art. The white swan Odette is essentially a phantomlike absent bride, Odile being her omnipresent shadow.

Noureev's *Swan Lake* sets up a synthesizing cosmos of salvational harmony, equalizing presence and absence, reality and fictionality, the flying imagination and birds, the subject and the object, the maker and the observer, the performer and the spectator, the stage floor and its backdrop/walls, and horizontality and verticality.

The combination of the stage and its walls shapes a flattened egg for producing performance. The walls comprise a backdrop with the picture of a lake and four wooden or stony frames. From within the innermost frame, a pair of wooden panels comes out to become new walls. Inside a forward frame, two immovable panels appear to be sandwiched. Along with the foremost frame that overarches the stage as a whole, the superimposed frameworks increase the production's fictiveness, evoking an egg's potential.

Twinkling a flake of snow, the resourceful egg is communicative, epitomized by the golden chair in which the prince Siegfried daydreams at the beginning of the theatrical production. He continues to be focused by the inspired spectators, each in his/her own separate seat.

Segment 3

Mallarmé's Romantic Action

3.1.0 Synthesis as creation

Because of their partiality, Mallarmé's other essays on ballet and dance paradoxically keep the reader's attention. S/he tries to find any summary for the article "Ballets" so as to be reminded of the multifarious essay's celebration for being human.

Following his/her expectations, ballet is summed up as a living diamond: "Lumineux à l'éblouissement" ("Le seul, il le fallait fluide"). Ballet's fairy aura is identified with the spectator/reader's freedom for interpretation: "le genre imaginaire" ("Crayonné au théâtre"). Also, the essence of ballet is iteratively caught by embracing phrases: "une spirituelle acrobatie," "le nom de Danse," and "hiéroglyphe" ("Le seul, il le fallait fluide"). Ballet's stylization is paraphrased as "le voile de généralité" and "l'éclair qui le divinise" ("Le seul, il le fallait fluide").

The fragmented essays such as "Parenthèse" and "Autre étude de danse" are minor, lacking the initial drive by any catchy title

such as "Ballets." Nonetheless, the supplemental suite of essays enforce the totality of the central article "Ballets."

Converging on "Ballets," Mallarmé's essays on dance represent a growing unity of abstraction and concreteness, centrifugal and centripetal, and actuality and potentiality. The poet's discussion continuously develops in collaboration with the reader's interpretation. If apparently unstable, the capacity of all-around increase distinguishes Mallarmé's essays from Théophile Gautier's realistic accounts and Paul Valéry's architectural speculations.

Representing the author's writing as a whole, Mallarmé's late abstract sonnets are congenial to ballet in stylization. Stylization is to restrict each dancer's spontaneous movement, thus triggering the spectator's imagination regarding the dancer's originality. In ballet, stylization is partially embodied by the ballerina's translucent tutu in white gauze that simulates surrounding air, since stylization represents supplemental unification. In Mallarmé's expression, the airy stylization is "le voile dernier qui toujours reste." "Le voile," or "the veil," corresponds to language, as well as to the sonnet's 14-line framework as a catapult for each poet's originality.

3.2.0 Objectification as continuation

By the twofold essay "Ballets," the poet implies that the commonality of ballet and poetry is the overlapped duality in the division of the signified and the signifier, which is also separated into individual action and conventional stylization. The

dual signifier triggers the spectator/reader's imagination, or dream. In poetry, the dreamful imagery as the reader's interpretation is foreshadowed by the blank on pages, whereas, in ballet, the dreamy expansion is visualized by the white tutu that embodies the balletic stylization in total.

Through the viewing of ballet, the poet acquires his solidified ideal, if mimic, i.e., the reader's interpretive imagery triggered by his poetry in a crystallization. The sublime form is a mirror reflection of poetry, the reflecting mirror being ballet. Appropriated in Mallarmé's article as a printed dance, ballet becomes the article's signified in idealization, dissipating its distance from poetry as poetry's surrogate.

The article's conclusive imagery as a mirror ball entails Dante's rose as a celestial sphere, as well as the author Mallarmé's key figure verbalized as "fleur" in his one-sentence poetics:

Je dis: une fleur! et, hors de l'oubli où ma voix relègue
aucun contour, en tant que quelque chose d'autre que les
calices sus, musicalement se lève, idée même et suave,
l'absente de tous bouquets. ("Crise de vers," *Œuvres* 2:
213)

The article "Ballets" may be viewed as an extended metaphor of the above-quoted incantation.

In a word, both poetry and ballet are metaphors. As conceiving another sign, a metaphor simulates an egg, the productive earth,

a flake of snow, and a human body. Both of the artifacts aim for an incarnation, which is a form of the respect one has for oneself. That self-respect is a first step to respect others, or the entities related to oneself in life, this biological system in repetition. As a sign in duality, a metaphor circularly signifies for iterative finalization. Duality presupposes synthesis in a cosmic circulation involving all entities.

Fundamentally, art is a dual form. Duality as indirectness makes art a profession in exercising skills, i.e., a secondary life for protecting mentality. In the circular unity of the human body, physicality and mentality share value, depending on the viewer's angle.

The dreamful expansion in mutuality also indicates that both poetry and ballet aim to make themselves an animated cosmos, thus maximally developing humanness through a fusion with nature.

Assimilating ballet with poetry, or the representation of human language, in his article with the plural title "Ballets," the author Mallarmé suggests that a compromise of the ideality of dance and that of human body has formed the art of ballet for finding and surpassing limitation, along with the demand of professional presentation on stage. Mallarmé's ideal is paradoxically human.

Ballet's theatrical diversity under stylization was pursued by the fashion journal *La Dernière Mode*, edited by Mallarmé in the pseudonyms such as "Marguerite de Ponty" and "Miss Satin." The publication of the journal attests to the poet's ambition for total art. Incidentally, satin is used for the covering of toe shoes.

The systematized clarification of Mallarmé's concept of art as a whole comes up as a task for the future work that needs to follow this chapter. The clarification should involve the relation with other critics' discussions. The demanding task manifests the Mallarmé article's totality with potential.

As a prose poem in reportage, Mallarmé's article "Ballets" represents an apex of his verbal art, simulating a blooming rose in the image of a spherical mirror. The article is an efflorescent word, informing what art is.

Notes

1 See Chase 24, Pearson 58-59, and Shaw 53. According to Roger Pearson, "in 'Ballets' . . . the ballerina's dance is famously described as a 'poème dégagé de tout appareil du scribe'" (58).

2 Ivor Guest describes the then-current Italian success at the central theater, *Paris Opera*, by the following expression: "While it was found necessary to have an Italian prima ballerina at the head of the *Opéra* ballet" (63).

3 For Peirce's interpretative process, see Takeda, *Translation* 1-2.

4 Guest suggests that, though premiered in 1877 in Moscow, *Swan Lake* was "still unknown" in 1887 outside Russia. See Guest 66.

5 According to the 2015 autumn issue of the *Festival Hall News*, *Swan Lake* is "a byword for classical ballet" (2).

6 The official name of the Paris Opera is indicated as "l'Académie nationale de musique et de danse" in *Les Annales du Théâtre et de la Musique* in which the premiere of the ballet *Les Deux Pigeons* is reported (23). According to François Brunet (124), the Paris Opera is "le lieu où tout devrait être parfait."

7 Martin Wright states that "*Les Deux Pigeons* never had the international success of *Coppélia* or *Sylvia*" (372). Also on the same page, the critic informs that "The most recent revival was in 1980 for the students of the Paris Opéra school." A new version of *Les Deux Pigeons* was created by the English choreographer Frederick Ashton in 1961 ("Ashton, Sir Frederick").

8 The exchangeability of black and white is epitomized by the replacement of white swans by black ones, which took place in 1986 as a posthumous revision of Balanchine's one-act version of *Swan Lake* (Kyodo Tokyo n.pag.). According to the same pamphlet, Balanchine had also considered the replacement in his lifetime.

9 For the location of the two theaters, see Guest 63.

10 Refer to the photograph of the costume presented in Beaumont's book facing page 56.

11 In the 2003 Pléiade version, the one-sentence announcement is indicated in a line, whereas, in the 1897 *Divagations*, it is divided into two lines.

12 For the four-beat measure of the nursery rhymes, see Frye 251.

13 Concerning the word "Viviane," Moriaki Watanabe speculates that the word was twinkling as a metal ornament attached to the blue backdrop, reflecting the electric light on the stage, and that the word might have been shaped by small bulbs (89). Robert Greer Cohn also takes the word "Viviane" as an ornament in the form of "stellar pin pricks in a blue backcloth" (*Divagations* 147). Nonetheless, the tracing of the word by the corps de ballet could be synchronic with the ornament on the backdrop, especially in the polyphony of Mallarmé's reportage. According to Watanabe (89), the electrical lighting represented the newest technology at that time.

14 Pearson indicates that "In a seeming paradox, Mallarmé here explores the fundamental, non-mimetic character of this art form by approaching it via two ballets based respectively on a legend (Edmond Gondinet's *Viviane*) and a fable (Henry Régnier and Louis Mérante's version of La Fontaine's *Les Deux Pigeons*), both of which (a 'legend', etymologically requiring to be read, and a fable, something spoken) are available to him through a written text!" (58-59).

15 According to Marcel Danesi and Paul Perron (135), “[ballet] originated in the courts of Italy and France during the Renaissance, becoming primarily a professional discipline shortly thereafter.”

16 For the casting of *Les Deux Pigeons* at its premiere, see Pearson 58.

17 According to Watanabe (89), the content of the ballet *Viviane* is not clear today. The critic qualifies the ballet, however, as “fantastic” (86, 88).

18 According to Pearson (58), at the 1886 premiere the heroine’s fiancé Pépio was performed by a female dancer “Mlle Sanlaville.” According to Wright (372), the ballerina’s first name is Marie.

19 Edwin Binney indicates the performance of renowned artists during intermissions, which was commissioned by Louis Véron at the Paris *Opera* (26). According to Guest (44, 48), Véron was the director of the company in the 1830s.

20 According to Watanabe (90), the term “coryphée” designates the rank of dancers next to “sujet.” As for the title of “étoile,” Guest indicates that it “only became official in 1938” (137). The concessive indication suggests the currency of “étoile” for appreciating a principal dancer before 1938. In Mallarmé’s article,

Cornalba is called "*l'étoile*." Guest also uses the term "*étoiles*" for designating the Paris Opera's principal dancers since the seventeenth century (136-38).

21 According to Danesi and Perron (135), "The best known form of aesthetic dancing is *ballet*."

22 The poet's phrase is seen in his letter addressed to Georges Izambard on 13 May 1871 and the one to Paul Demeny on 15 May 1871. See Rimbaud 249 and 250.

23 The date and the casting of *Viviane's* premiere are referred to Pearson on page 58.

24 According to Gérard Mannoni (014), an example of the collaboration of speech act and dance was premiered on 16 May 2016 at the Café de la Danse in Paris. The solo was performed by a principal dancer of Paris Opera Ballet, Mathieu Ganio. The production entitled *Le Rappel des Oiseaux* is based on Gogol's "Diary of a Madman." The second performance was actualized on 6 and 7 April 2018 at the Maison de la Culture du Japon à Paris. The performer synthesized the protagonist's iconoclastic passion and his own sympathy to the marginalized hero, in parodying rituality by body and voice.

The other examples of the recent collaboration of ballet and speech include *The Magic Flute* performed by the Béjart Ballet

Lausanne on 28 November 2017 in Hyogo, Japan and *Orphée et Eurydice* by the Paris Opera on 2 April 2018. In *The Magic Flute*, a storyteller on the stage sounded to conjure up the whole ballet with his strong voice. In *Orphée et Eurydice*, the opera singers in black dress appeared to be the puppeteers who animated the mythical dancers doomed to death.

In *Dogs Sleep* by Paris Opera Ballet on 2 March 2019, the dancers made mimicking sounds of barking dogs during their allegorical performance.

25 According to Watanabe (93), in the February 1886 ballet production at the Eden Theater, there was a scene in which a male dancer jumped from a front seat up to the stage in order to offer a bouquet to a ballerina.

26 For the concept of poetry as a word, see Takeda, *Word* 11-17.

27 Robert Giroux indicates that, according to Mallarmé, ballet has the potential to be a plastic embodiment of poetry, explicating the poet's words in his untitled essay on dance in *Divagations*: "le rendu plastique, sur la scène, de la poésie" (231).

28 The trichotomy of literature follows "the conventional European tripartite division of literature into lyric, epic and dramatic," which is indicated by Judith Still and Michael Worton (22).

29 Giroux indicates the Hegelian thought that backs up Mallarmé's discussion on dance by the expression "en un triple mouvement hégélien" (231). Jean-Pierre Richard posits Mallarmé discovered the Hegelian thought in 1866 (185).

30 For an application of Jakobson's linguistic theory on metaphor and metonymy, see Takeda, "A Dream" 25.

31 Suzanne de Soye states that "plier" and "tendre" are ballet's fundamental movements on which the good execution of each step depends, as well as the quality of an entire production (191). On the same page, she defines "tendre" as returning to a normal position after "plier." Technically, "plier" means "bend legs sideways." The exchange between "plier" and "tendre" encapsulates the self-containment of ballet in terms of both production and product, i.e., power supply and circulative form.

32 The advice for the tripod posturing was given by Svetlana Asulyak during her ballet lesson on 3 May 2016 at Sugimoto Sonoko Ballet Studio in Okayama, Japan.

33 For the solar plexus as the abdominal brain, see Dumont 3-4.

34 For the establishment of classical ballet with the grand pas de deux, refer to *Lalala classic* and Suzuki, "Ballet."

35 For the contribution of Cecchetti, refer to "Cecchetti, Enrico."

36 According to Danesi and Perron, ballet is a "classical dance form characterized by grace and precision of movement and elaborate formal technique" (347).

37 For the establishment of the balletic form in the nineteenth century in France, refer to Suzuki on page 026.

38 Mary Lewis Shaw states that "The inclusion of Mallarmé's essay 'Ballets' in the anthology *What Is Dance? Readings in Theory and Criticism* (Copeland and Cohen, 1983) indicates a widespread recognition of his contribution to dance theory" (51). On the same page, the critic refers to André Levinson who was "perhaps the first to bring these essays [on dance by Mallarmé] to the attention of the dance public, labeling Mallarmé a 'metaphysician of Ballet' in a 1923 article for *La Revue Musicale*."

39 In a recent booklet for popularizing ballet, the meanings of mimic gestures, such as "I am sad," "Die," and "Shall we dance," are explained with cartoons (PIA 40).

40 For the iconic mutuality of letters and ballet, see Watanabe 92 and 93.

41 In *Les Annales du Théâtre et de la Musique* (23), the ballet *Les*

Deux Pigeons is qualified as "gentil."

42 According to Richard (189), Mallarmé regards a diamond as a pure force for reiteration ("le pur pouvoir de recommencement").

43 Shaw resumes the indivisibility of subject and object in dance as "the capacity of dance *to be precisely what it signifies*" (62). The critic's resume represents an interpretation of Mallarmé's remarks on dance, "énoncer signifie produire" (*Œuvres* 2: 162).

44 The term "ballet blanc," which notifies the whiteness inherent in ballet, was coined after the popularization of the piece *La Sylphide*. See Binney 23, for the coinage of the term and the initiating ballet characterized by the long romantic tutus in white.

45 As is suggested by Shaw (68), the ballet with "bayadères" mentioned in Mallarmé's adaptation *Contes indiens* might be thought as *La Bayadère* premiered in 1877 in the Bolshoi Theater. The original text for the adaptation, *les Contes et légendes de l'Inde ancienne*, was published in 1878. For the ballet's premiere, see Pritchard 109 and 111. The bibliographical information on the original text is from Marchal in "Notices" on page 1787.

46 The informativeness of Degas's paintings and then-contemporary photographs is mentioned by Watanabe (88).

47 Concerning Eliot's identification of the sun and roses, see Takeda, *Word* 128.

48 According to Gil Isoart (*La leçon*), the French school is marked by the movement of legs, while the Russian school typifies the movement of arms.

49 For the posture, refer to a television program entitled "France-go de ballet," in which the presentation by Kader Belarbi, the retired Étoile of Paris Opera Ballet, is recorded.

50 The quoted explication on "conduit" precedes Soye's clarification of the movement in classical ballet, which is cited in section 1.2.5 in this chapter.

Chapter 5

Objectification as Memorialization

In collective efforts of retaining a mortal self, the conscious creation of humans has left a series of artifacts in various forms of transmission: verbal, musical, pictorial, sculptural, architectural, and gestural. An iconic pillar is a balletic adaptation of Mallarmé's poem entitled "L'Après-midi d'un faune," which was choreographed by Vaslav Nijinsky for his own performance and premiered in 1912.

The distinction between the creator and its viewer sets up a greenroom for mutual support, whether it be economic or psychological.

Simultaneously, through the interaction between cognate responses, the roles of the maker and the observer exchange for further creation.

As an umbrella term for designating mental activities and their results in diverse forms, objectification is represented by creation, an epitome of which is modernist art. The avant-gardism is typified by the poetic works in the symbolist vein, especially those of Stéphane Mallarmé and T. S. Eliot that seek to sublimate the centralized conflict between collectivism and individualism.

The pandemic of coronavirus that emerged in 2020 has ironically foregrounded the significance of transmission and socialization, as well as that of each individual body.

The online shield reinforces the recognition that all phenomena come from cognition. Leaving the second decade of the second millennium of recorded history, the AI era has been challenged by the RNA-based virus.

The quasi-alive but unconscious virus has globally caused infection, pneumonia, death, confinement, and economic and cultural retardation. The closure of theaters and cafés has clarified the necessity of cultural revitalization for survival. A solitary refuge foregrounds the invaluableness of one's own life.

The pandemic has reminded each human of the actuality and the significance of his/her own singleness, a cause of modern/modernist art.

The disaster triggers flights of imagination. The pandemic may have been caused by the warming of the earth. Named "corona," the virus is armed with the horned apophyses displayed online in red. It is like a replica of the sunny ball. The albuminous virus may be seen as a transformation of the decayed bodies of abandoned soldiers. The victims afflicted by x-ray bombs witnessed an occurrence of violence in nullification.

The suppressive expansion of the virus in protein manifests the limitation of monopolization and autocracy. Every human is recognized as fundamentally equal, made of DNA and RNA.

The sense for politics has been renewed, demonstrated by the swing of SNS: Democratic participation is vital for life. The collected taxes need to be rightfully distributed. Any oppression must be eliminated, whether it be pandemic, political, or illegal.

The re-evaluation of being human is an instance of positive made from negative.

Through online transmission, the message's sender is not cut off halfway. The complete conveyance secures a thorough reading on the part of the message's receiver for setting up rightful responses, while simultaneously motivating the sender to create a new message through further reading for research. The online classes driven by COVID-19 contribute to the advance of the participants' cognitive skills through protected decipherment and interaction.

Conversely, a postmodern need to face the addressees' digressive response pushes education to an entertaining play in which reasoning is superseded by emotion, and transmission by imposition. The so-called "social distance" demanded by the virus implies that indirectness is required for sustaining life, dissipating violence. A definition of culture may be: the placing of indirectness, i.e., objectifying. In Mallarmé's terms, the nourishing protector corresponds to "le voile dernier qui toujours reste," i.e., a stylized artifact in airy blooming.

The pandemic also elucidates the fact that, whereas the expansion of the virus is beyond human control at present at least, to maintain and restore peace is always possible, only with the human decision that can also immediately abolish any weapons. The humans' conscious domain is literally at hand. The ceiling of nuclear deterrent equals nothing, whether it be the case of nonuse or the case of the termination of the planet Earth. The human race

needs to live together through dialogic communication.

As an expression of foregrounded ordinariness, modern/modernist art is an apparatus for eternalizing a mortal self. The artful productivity depends on the sustainability of everydayness, as is depicted by the interior design in the Art Nouveau and Art Deco styles in simplified reproductivity.

The modernist tenet is to make the most of each individual. The celebration of each entity is an embodiment of fully living one's own delineated life.

The modernist rescue necessitates the reader/viewer's participation as interpretation, while simultaneously making a whole that combines the object with the subject. In a harmonized cosmos of art, if illusory, a confined subject is limitlessly expanded and saved. The feeling of being saved turns to be a power for cultivating actuality.

With a minimized form for participation, modern/modernist art takes a sphere as its prototype and is epitomized by a mirror ball. A peaked embodiment is Stéphane Mallarmé's prose poetry in a springing concentricity propagated by T. S. Eliot.

As depicting all in equal, the reflective sphere leads a dialogue between the dead and the living, or a past self and a present self. The echoing reflection is forceful, as is attested by the posthumous messages of the conscripted students. All is to be soothed and saved in a circular inclusion embodied as this moment.

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