

## Malraux's *Royaume-Farfelu*: the Discourse of Desire and the Symbolic Murder of Woman

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*Ah, penny, brown penny, brown penny,  
I am looped in the loops of her hair.  
O love is the crooked thing,  
There is nobody wise enough  
To find out all that is in it,  
For he would be thinking of love  
Till the stars had run away,  
And the shadows eaten the moon.  
W. B. Yeats, Brown Penny.*

André Malraux's fantastic novel *Royaume-Farfelu* appeared in two pre-original versions before its final publication by Gallimard in November of 1928, seven years after the publication of Malraux's first "farfelu" novel, *Lunes en papier*. The first version was published in 1925 in the magazine *L'Indochine*, under the name *L'Expédition d'Ispahan*; in the summer of 1927 the version called *Voyage aux Îles Fortunées* appeared in the journal *Commerce*. Between 1923 and 1931 Malraux's life was marked by his travels to Indochina, during which he worked on *Les Conquérants* and *La Tentation de l'Occident*. Between 1929 and 1931 he travelled three times to Isfahan, one of the architectural jewels of Iran which becomes the crucial site for the largest part of the plot in *Royaume-Farfelu*.

The importance of the biographical data mentioned above lies in the fact that they prove the persistence and continuity of the "farfelu" element throughout the period 1925-31, some of the most formative years of Malraux's literary career. Commenting on the title *Royaume-Farfelu*, Michel Autrand notes that "ce titre qui donne unité et identité à un ensemble au départ composite, remonte à la source d'inspiration la plus ancienne, et qui sera la plus tenace, dans l'univers de l'auteur."<sup>1</sup> As his thinking and art evolve towards a more complex vision of the world, and as he experiences some of life's cruelties and disillusionments, (such as his imprisonment in Phnom Penh and the deterioration of his marriage to Clara), the "farfelu" side of his writing loses some of its playfulness and starts leaning towards the tragic and the grotesque.

*Royaume-Farfelu* marks the transition from the ludic universe of his first novel *Lunes en papier* to the existential elements in *La Condition humaine*. Etymologically based on the ideas of lightness and flight (its origins lie in the Greek word for bubble of air,<sup>2</sup>) "farfelu" means "ornement léger de peu de valeur"<sup>3</sup> or "petite chose légère sans consistance."<sup>4</sup> The "farfelu" is developed by Malraux into a versatile system of symbols which point both to the derisory nature of all human endeavor, and to the creative powers of the imagination. The present study will focus on the duality of the "farfelu" with respect to the representation of the feminine aspects of the erotic.

*Royaume-Farfelu* initiates a new mode in Malraux's expression of sensuality and offers a complex image of femininity. The female presence oscillates between an ideal of beauty and an unsettling image of destruction. The erotic discourse of the novel is reflective of a consistent effort to both express and compensate for what Julia Kristeva calls the ambiguous nature of the object of desire: "Le risque d'un discours d'amour, d'un discours amoureux, provient sans doute surtout de l'incertitude de son objet. En effet, de quoi parle-t-on?"<sup>5</sup> In fact, throughout the novel the narrator takes the risk of a discourse of love in two directions: the expression of the vague nature of the object of desire and the compensation, through sensuous, "farfelu" symbolism, of this nature. The Princess of China, the central feminine figure in the novel, is

an imaginary presence that arises from the reveries of a lonely prince, with an entire array of exotic traits, at once seductive and unattainable. Lucien Goldmann considers the Princess of China to be the embodiment of the blue flower of German Romanticism,<sup>6</sup> while Micheline Tison-Braun sees in her the symbol of an unreachable object of desire.<sup>7</sup> Both interpretations are in accord with the present analysis.

If in *Lunes en papier* Malraux appears as "éventreur de poupées," "marchand de petits ballons rouges et montreur de marionnettes,"<sup>8</sup> *Royaume-Farfelu* marks the passage from the fantasies of adolescence to those of adulthood, from the sense of uselessness derived from the possession and destruction of the object of desire, (the protagonists of *Lunes* try to kill Death, and after doing so, they are bewildered and saddened by their action), to the dissatisfaction at never reaching it.

The "farfelu" is woven into a rich imagery of desire, languor and exotism. The first part of the novel is replete with vocabulary and images that suggest the chase for the unattainable. The beginning seems like a witch's invocation to all the tortured souls that once belonged to both the rich and the poor, to the powerful and the humble. They all have in common the dissolution of their dreams into a sea of dust:

A travers le désert, un vagabond marche vers une ville éblouissante, environné de vols de perdrix qui se mussent autour de lui comme des poussins, le soir — un roi qui n'aime plus que la musique et les supplices erre la nuit, désolé, soufflant dans de hautes trompes d'argent et entraînant son peuple qui danse... et voici qu'à la frontière des deux Indes, sous des arbres aux feuilles serrées come des bêtes, un conquérant abandonné s'endort dans son armure noire, entouré de singes inquiets...<sup>9</sup>

A vagabond, a sad king and an abandoned conqueror are alike in that they all pine for an unreachable reality. The image of the brilliant kingdom surrounded by little golden birds alludes to the eternal Mecca, the oasis of perfect beauty and serenity created by man's imagination

and desire, and anticipates the journey towards the forgotten city of Isfahan.

As the novel progresses, the profusion of words such as “*ombre*” and “*chimère*” and of verbs expressing flight gives a strong sense of an ever elusive reality. The creatures and demons that appear to the travelers as they approach the city ran away (“*s’enfuirent*”). They are called an aerial group (“*groupe aérien*”). On the seashore, slender shadows coifed with voluminous turbans slide as if in a dream. They are first called slender shadows (“*ombres souples*”) and then bluish shadows (“*ombres bleuâtres du bleu phosphorescent de la nuit*”). A merchant burns a Phoenix bird which immediately resurrects from its ashes only to fly away. The antique dealers put on display a theater of shadows (“*des théâtres d’ombres en forme de chimère*”). An entire population of phantoms and exotic animals parades in front of the dazzled eye of the reader:

Les Noirs dansaient devant de grands feux, projetant sur la mer leurs *ombres* démesurées [...] Dans *l’ombre* des cabines et des salles, entre des amoncellements de bijoux et des pyramides de tortues endormies, passaient de grands chats; contre les vitres rondes, la blanche statue coulée et l’hippocampe épiaient ces souples *fantômes*...<sup>10</sup>

In the midst of a dazzling bazaar of glass mermaids, jewelry made out of sea creatures, tattooed ducks, jade rats, fabrics that glisten in the sun, paper horses and multicolored flower wreaths, the persistence of gliding phantoms and shadows marks the restlessness of desire. The Phoenix is important in that it is connected to the image of the alchemist through the symbolism of fire, the creative fire of the artist in whose word reality is resurrected. For Bachelard, the Phoenix is a symbol of the poetic flame: “Le Phoenix des poètes explose en paroles enflammées, enflammantes. Il est au centre d’un champ illimité de métaphores.”<sup>11</sup> The fire of desire and the fire of creation merge into the sensuous contours of poetic discourse, in the form of metaphor, metonym, image, irony and other figures.

The sentence "dans l'ombre des cabines [...] passaient de grands chats" foreshadows the very definition that Malraux will give the "farfelu" in the *Antimémoires*, definition which also corresponds to the reason he gives for naming his autobiographical meditation as such: "on y trouve, souvent liée au tragique, une présence irréfutable et glissante comme celle du chat qui passe dans l'ombre: celle du farfelu dont j'ai sans le savoir ressuscité le nom."<sup>12</sup> The big cats gliding in semi-obscurity embody the mystery of sexuality. Like Baudelaire's cats, "amis de la science et de la volupté,"<sup>13</sup> their sinuous movements and detached attitudes merge into an intriguing combination of wisdom and sexuality whose enigma keeps escaping the curious eye. Analogous to the German blue flower (note that some of the shadows themselves are blue), the cat's body or eyes seem to incarnate a reality beyond human comprehension but towards which one keeps aspiring. In fact, in the *Antimémoires*, there is a fleeting image in which two girls climbing along China's Great Wall, are actually compared by Malraux with two blue cats.<sup>14</sup> The color blue, or blue-green also symbolizes, in T'ang China, love and sensuality. The shadow, the color blue and the cat seem to be connected under the sign of eros, and to represent, in Malraux's personal "farfelu" mythology, different facets of an ideal of sensuous beauty.

Here and there appear scarabs with cat eyes: "ça et là erraient, scarabées, les yeux phosphorescents des chats sacrés ensevelis..."<sup>15</sup> Idekél, one of the prince's messengers, also recounts his travel to the tzar "mangeur de poissons" and his delivery of the prince's daughter who is to become the future tzarina. As she settles in the sparkling castle, she is surrounded by white cats: "La princesse, entourée de chatons blancs, se faisait apporter tous les dieux des peuples vaincus."<sup>16</sup> When she is not the messenger of a goddess, the cat seems to be the animal counterpart of the aristocratic female. In China, for instance, the plump white cat was associated with the T'ang court ladies. In any case, it symbolizes an *ideal* of sensuality and femininity. The raising of the woman to the unattainable realm of perfection or semi-divinity is also a way of symbolically killing her. Josette Clotis remembers how Malraux used to project every one of her qualities or flaws into the domain of the fantastic

and the mythological: "Vous me donnez beaucoup de contes de fées, she tells him in one of her letters, "et, quand j'y suis, je trouve cela naturel et ordinaire, mais quand vous avez fini le conte où est-ce que je me retrouve?"<sup>17</sup>

Yet another recurrent image of exotic or unattainable femininity is that of the mermaid. There are three references to mermaids in the first part and two in the second part of the novel. First, after the flight of the Phoenix, a voice is heard across the entire city warning people against the fish of darkness: "Ville née de la mer, quelque jour les poissons des ténèbres envahiront tes palais aux formes animales..."<sup>18</sup> A merchant is selling dragons and the sad fish whose eyes have electrical qualities (they produce a red or white light at different hours of the day) and which has given birth to the legend of mermaids. The strangers moving into abandoned hotels seem immortal like the mermaids brought from Japan. Idekel tells the narrator of certain magic practices he learned by studying the constellations above Isfahan, such as the one of throwing roses in the blood of mermaids in order to cast out demons. Finally, the book ends with the narrator's mention of the fact that, after the terrible defeat of the army due to the invasion of scorpions, he bought two stuffed mermaids. The prince himself believes in mermaids and desires to possess some.

The mermaid, with her lower body in the form of a fish, may imply the absence of human sexual organs and asexual reproduction. On the other hand, the mermaids with their spellbinding songs and sexual allure have always been seen as deadly perils to sailors. Ulysses has to be tied to the mast of his ship and plug the ears of his sailors with wax in order to escape the temptations of their unearthly songs. They symbolize a paradoxical combination of mysterious sexuality and the lack of it. They reflect at once man's fear and desire of the woman.

Clara Malraux remembers a night, in Bruges, when Malraux came home rather late, feverishly talking about the visit he had paid to the painter Ensor and about the mermaids he had seen in his workshop. The mermaid, she adds, will appear in *Royaume-Farfelu*: "il nous décrit

les petites sirènes que le vieillard lui avaient montrées, corps de femmes de la longueur de deux mains rapprochées, aux seins justement proportionnés, émouvantes malgré la queue bifurquée qui les terminait."<sup>19</sup>

Interestingly, following directly the description of the mermaids, she also mentions Malraux's misogyny and what she considered to be a more or less conscious disdain for both the female body and spirit.<sup>20</sup> Nevertheless, even if the young, feverish Malraux used to talk quite a bit about the "éternel féminin," to Clara's annoyance, the concept is also connected, in this novel, with brooding fears and threats, much more oppressive than the ones expressed in *Lunes en papier* for instance. This perfect image, this ideal of beauty created in the male imagination has its dangers too, Malraux seems to say, that fantastic country where it dwells and towards which man sets on his reckless voyage is lurking with frightful monsters and death. The horrid side of the "farfelu" (the fire at the palace of Isfahan, the pink lizards coming out of caves, finally, the invasion of scorpions which decimate the entire army), progressively developed throughout the novel, is also a warning addressed to all those perfectly self-confident warriors who, like the sad king or vagabond lost in the desert, too avidly, too presumptuously set out to conquer that perfect, that fleeting object of desire.

The woman in *Royaume-Farfelu* evolves into a mythological creature, a curious mixture of animality and divinity. Her body is either dissolved into air, turned to an allegory, like the blue flower-princess of China, or metamorphosed into animal shapes. It is either the messenger of darkness and the purely instinctive, like "les poissons des ténèbres," or the incarnation of the magical and the divine, like the sad fish with electrical eyes, the immortal Japanese mermaids, or those whose blood has supernatural powers against demons.

The three main female presences in the novel, the fat tzarina surrounded by white cats, the graceful Princess of China and the mermaid reflect a gradual progression towards the idealization of woman. The tzarina is the closest to reality, since she is the daughter of the prince and

Idekel is first witness of her existence in the czar's palace. She is called "cette jeune impératrice grasse." Unlike the other two female presences, she is defined with more precision, the two adjectives "jeune" and "grasse," endowing her with a physical dimension. According to Idekel's account, she used to bring all the gods of the defeated peoples into a cave filled with millipedes, and chain them. Malraux had a strong repulsion for insects and reptiles, and his first novel, *Lunes en papier*, abounds in insect and reptile symbolism. Josette Clotis attests to Malraux's repulsion and remembers having heard him tell a journalist: "Je rêve d'araignées, que j'ai en horreur." She connects the dream to Clara Malraux, for, according to psychoanalysis, this type of nightmare is frequent to those who have intimate relationships "avec des personnes qui ne leur plaisent pas physiquement."<sup>21</sup> She prides herself in inspiring the contrary: "je ne le mènerai pas à penser à la mort et à rêver d'araignées. Moi, je l'amènerai à l'ordre, à la belle maison, aux fleurs."<sup>22</sup> She also remembers how once, in a hotel room, Malraux killed for her a hideous insect crawling on the wall. She then interpreted that gesture of conquering a repulsion, as a strong proof of love. The millipedes that fill the caves of the czarina's palace anticipate the pink lizards and the scorpions that will appear at the end of the novel. In different mythologies of the world, insects, particularly spiders are symbols of the voracious or demonic female.<sup>23</sup> André Vandegans sees in the reptiles represented in *Lunes en papier* symbols of the subliminal and interprets them as an attempt to dominate an obsession at the artistic level.<sup>24</sup> Reptiles and insects were equally repugnant to Malraux, and their symbolism is quite similar. Given all this, the action of the czarina can be seen as a symbol of the subliminal and the purely instinctive trying to dominate man's spirituality. Furthermore, the Princess of China reflects a similar attempt to transcend the fear of woman through poetic beauty and emerges as a necessary figure, whose grace and flamboyance compensate for the hideous or destructive aspects of the other feminine symbols in the novel.

The Princess of China is devoid of both sexuality and a personality of her own. Unlike the czarina, she does not have any precise physical or character traits. Instead, as Micheline Tison-Braun points out, she is



identified with the whole of nature. As the prince's languorous words prove, she is a haunting reality: "comment t'oublierai-je, princesse de la Chine? Tu m'apparus au-dessus de vingt cités de bitume.... Et, lorsque je t'ai négligée quelque jours, je te retrouve, constante,...." At the end of his letter he orders to the narrator: "Parle-moi ... de la princesse de la Chine."<sup>25</sup> The verbs used by the prince describe the restless movements of an imaginary love affair. She defies oblivion, she keeps appearing to him, he looks for her, neglects her for a few days, yet finds her unchanged, and orders his servants to talk about her.

The Princess of China is the embodiment of female beauty and grace. She is, moreover, entirely identified with Nature, in all of its majesty and succulence and appears clearly dissociated from the fabricated world of man. The prince sees her floating above twenty cities of asphalt and clay whose steeples resist the gusts of yellow winds. The solid cities are in direct opposition to the graceful princess, just as the male creator of forms contrasts with the female created in his mind. One cannot avoid noticing that Malraux does, to some extent make the stereotypical assumption that the woman is natural whereas the man is artificial.

The description of the princess is based at once on the idea of death and that of sensuous life. She reminds the prince of "joueuses de flûte des tombeaux;" she spreads "autour des tombeaux abandonnés des steppes, comme une offrande funèbre." The princess is akin to the Death of *Lunes en papier*. She does not have any of the grotesque traits of Queen Death, but she is still an embodiment and a goddess of death, uncovering the mournful face of the earth in autumn and winter.

The other side of the princess is full of grace and sensuality. She unfolds her beauty in a whole series of natural elements: she is covered with the feathers of the kingfisher bird; she is a crocus flower growing alone in the middle of a soft lawn; she owns the russet furs that cover the fields in the autumn; succulent fruit such as mangoes, oranges, grapefruit, pineapples and sugar canes make her throne.

The combination of feather, flower and fruit "farfelu" symbols points to a slightly new image of femininity, akin to Aphrodite, the goddess of

beauty and eros, as described by Paul Friedrich in *The Meaning of Aphrodite*.<sup>26</sup> Within this image, the feathers and the kingfisher bird are particularly important symbols, for they make the connection between the female beauty and the yearning, creative imagination. The kingfisher, a bird with beautiful plumage plunges into the water and feeds on fish. Bachelard connects the dazzling image of this bird diving into the water to the Phoenix, and calls it "mon premier oiseau de feu."<sup>27</sup> As noted earlier, the Phoenix is, for Bachelard, a symbol of the poetic word. Also, the portrait of the princess is sketched in the letter that the Prince dictates to his messenger. The image of the female, a mixture of bird, fish, flower and fruit, is the result of the creative flame, of the poetic word which both devours and recreates her into a newer, more enthralling presence.

The image of the mermaid synthesizes a frail ideal of femininity. As Françoise Ferlan remarks, she is a metaphor of the female ambivalence, "un reflet de l'opposition entre la sainte et la sorcière."<sup>28</sup> Her presence is also significant in Malraux's novel because of what Ferlan calls the weakness of the heroine and of the fantastic atmosphere that surrounds her, which is never too tragic or too terrifying, but melancholy. The electrical fish has sad eyes, the description of the Princess of China is lulled between life and death, joy and sorrow. The woman of *Royaume-Farfelu* seems to wail for her own disintegration. She can exist either dispersed in the elements of nature, in the image of a lonely, remote tzarina, or in the half maleficent character of the mermaid. It is partly this prevalent sadness, partly the richness of the "farfelu" symbolism that save the feminine presence in the novel from falling into the trap of a stereotypical image.

Moreover, the supernatural elements add a spiritual dimension to the feminine eroticism in *Royaume-Farfelu*. Fairies, sirens, nymphs or other such legendary feminine creatures, are considered, in Jung's analysis of dream symbolism as representative of the feminine side of the subconscious, the "anima" of the human psyche, man's soul.

But how do we dare to call this elfin being the "anima?" Anima means soul and should designate something very wonderful and immortal. Yet

this was not always so. We should not forget that this kind of soul is a dogmatic conception uncannily alive and active. The German word *Seele* is closely related, via the Gothic form *saiwalé*, to the Greek word which means "quick-moving," "changeful of hue," "twinkling," something like a butterfly ... which reels drunkenly from flower to flower and lives on honey and love.<sup>29</sup>

The legendary sea creatures, elfins or mermaids appear thus to be intrinsically "farfelu," given their connection to the butterfly as well (a different etymology connects "farfelu" with the Italian for butterfly *farfalla*<sup>30</sup>). Through this Jungian perspective, the female creature of *Royaume-Farfelu*, siren or princess in a remote country becomes a symbol of the immortal part of man's subconscious, his flickering soul. The chain of associations does not stop here, for Jung relates this butterfly-like creature to the flame: "Among primitives, the soul is the magic breath of life (hence the term "anima"), or a flame."<sup>31</sup> The Phoenix, the kingfisher and all the other elements that are related to fire in the story, can also be seen as different manifestations of this magic breath of life.

The final image that refers to a feminine exotic presence exemplifies the cruel objectification of woman and touches the grotesque. The narrator *bought* two mermaids after his failed adventures. This action suggests a deterioration of what used to be an at least somewhat feared, alluring and unattainable heroine. The sinuous creature that represented in the sailors' lore the sweet yet treacherous spirit of the water, has been turned into a stuffed creature, sold and bought like any other merchandise in the glittering bazaars of the Orient. Woman is punished for her enthralling charms. And, just like the killing of Queen Death, this punishment is followed by a dry sense of dissatisfaction, rather than by the glorious cheers of victors. The Prince's desire to possess a mermaid or a beautiful princess remains unfulfilled. The narrator appears ludicrous, holding his Korean made stuffed mermaids and dreaming of new voyages. Given the newly acquired perspective of female spirits and legendary creatures via Jungian theory, one could also see in this deterioration a symbol of the death of the soul generated by capitalist exchange. The political and economic implications in this novel will

fully unfold in *La Condition humaine* where the exploitation of woman is developed with more realism in the forms of prostitution and misogyny and closely related to the representation of capitalist values (for instance Ferral, a strong representative of the capitalist system treats and thinks of women as mere commodities; he treats and disposes of prostitutes and courtesans with sadistic nonchalance).

The melancholy that envelops the female presences in the novel reflects Malraux's wonder at the female heart and his growing awareness of her suffering. By means of the "farfelu" discourse and symbolism, Malraux moves towards a many-sided image of woman, as well as towards the liberation from the fears generated by her presence, man coming to terms with his soul. The feminine imagery in Malraux's writing also proves to be an artistic vehicle for the exploration of the unconscious mind. Thus the vague, diluted quality, the fluid and hazy contours of the female presences in the novel are akin to the indefinite nature of dreams. Their representation as such by Malraux is at once a warning against the extreme idealization of woman, a subtle recognition of her often incomprehensible nature and an aesthetic triumph.

#### Notes

<sup>1</sup>Michel Autrand, "Notice," in André Malraux, *Oeuvres Complètes* (Paris: Gallimard, 1989), p. 1089.

<sup>2</sup>André Vandegans, *La jeunesse littéraire d'André Malraux* (Paris: Jean Jacques Pauvert, 1964), p. 8-19.

<sup>3</sup>Frédéric Godefroy, *Dictionnaire de l'Ancienne Langue française et de tous les dialectes du IX<sup>e</sup> au XV<sup>e</sup> siècles* (Paris: Sklatkine, 1982): "Fanfelu — Ornement léger de peu de valeur."

<sup>4</sup>Paul Robert, *Dictionnaire alphabétique et analogique de la Langue française* (Paris: Société du Nouveau Littré, Le Robert, 1966): "Fanfreluche - petite chose légère, sans consistance."

<sup>5</sup>Julia Kristeva, *Histoires d'amour* (Paris: Editions Denoël, 1983), p. 10.

- <sup>6</sup>Lucien Goldmann, *Pour une sociologie du roman* (Paris: Gallimard, 1964), p. 65.
- <sup>7</sup>Micheline Tison-Braun, *Ce monstre incomparable* (Paris: Armand Colin Editeur, 1983), p. 73-74.
- <sup>8</sup>George Gabory, cited in Jean Lacouture, *Une vie dans le siècle* (Paris: Editions du Seuil, 1973), p. 34.
- <sup>9</sup>André Malraux, *Royaume-Farfelu, Œuvres Complètes, op. cit.*, p. 317.
- <sup>10</sup>*Ibid.*, p. 319-320.
- <sup>11</sup>Gaston Bachelard, *Fragments d'une Poétique du feu* (Paris: Presses Universitaires de France, 1988), p. 63.
- <sup>12</sup>André Malraux, *Le Miroir des limbes* (Paris: Gallimard, 1976). p. 14.
- <sup>13</sup>Charles Baudelaire, "Les Chats," "The Flowers of Evil", Ed. Marthiel and Jackson Mathews (New York: New Directions Books, 1989).
- <sup>14</sup>André Malraux, *Antimémoires, Le Miroir des limbes, op. cit.*, p. 448.
- <sup>15</sup>André Malraux, *Royaume-Farfelu, op. cit.*, p. 320.
- <sup>16</sup>*Ibid.*, p. 22.
- <sup>17</sup>Susanne Chantal, *Le cœur battant* (Paris: Bernard Grasset, 1976), p. 66.
- <sup>18</sup>André Malraux, *Royaume-Farfelu, op. cit.*, p. 318.
- <sup>19</sup>Clara Malraux, *Nos vingt ans* (Paris: Bernard Grasset, 1966), p. 99.
- <sup>20</sup>*Ibid.*, p. 102.
- <sup>21</sup>Susanne Chantal, *Le cœur battant, op. cit.*, p. 63.
- <sup>22</sup>*Ibid.*, p. 132.
- <sup>23</sup>Wendy Doniger O'Flaherty, *Women, Androgynes, and Other Mythical Beasts* (Chicago: The University of Chicago Press, 1980), p. 81. O'Flaherty mentions that in some Indian and Greek myths, the devouring goddess which eats, beheads or castrates the male is sometimes represented as a spider.
- <sup>24</sup>Vandegans, *op. cit.*, p. 124-126.
- <sup>25</sup>Malraux, *Royaume-Farfelu*, p. 322-323.
- <sup>26</sup>Paul Friedrich, *The Meaning of Aphrodite*, (Chicago: The University of Chicago Press, 1978), pp. 93-103. Friedrich demonstrates that Aphrodite is, of all Greek goddesses, the strongest symbol of fertility and procreation, and her presence is often linked to flowers, fruit and birds.
- <sup>27</sup>Gaston Bachelard, *Fragments d'une poétique du feu, op. cit.*, p. 65.
- <sup>28</sup>Françoise Ferlan, *Le thème d'Ondine dans la littérature et l'opéra allemands au XIX<sup>e</sup> siècle* (Peter Lang, 1987), p. 241.

<sup>29</sup>C.G. Jung, *The Archetypes and the Collective Unconscious*, trans. R. F. C. Hull, (Princeton: Princeton University Press, 1969), p. 26.

<sup>30</sup>Clara Malraux, *Nos vingt ans*, *op. cit.*, p. 58: "Déjà le mot 'farfelu' s'inscrivait dans son vocabulaire; quand je m'enquis de son origine il me fut répondu que ce mot apparaissait très tôt en français et qu'une racine commune le reliait au farfallo - papillon, de l'italien."

<sup>31</sup>C.G. Jung, *op. cit.*, p. 26.