The Application of Eric Berne's Theory of Structural and Transactional Analysis to Five Novels by Andre Gidé

Marcia Lynn Mead
Western Michigan University

Follow this and additional works at: https://scholarworks.wmich.edu/masters_theses
Part of the Comparative Literature Commons, and the Creative Writing Commons

Recommended Citation
https://scholarworks.wmich.edu/masters_theses/2884

This Masters Thesis-Open Access is brought to you for free and open access by the Graduate College at ScholarWorks at WMU. It has been accepted for inclusion in Master's Theses by an authorized administrator of ScholarWorks at WMU. For more information, please contact maira.bundza@wmich.edu.
ACKNOWLEDGEMENTS

I would like to express sincere appreciation to Dr. Benjamin Buling of the Department of Modern and Classical Languages and to Dr. Ernest Stech of the Department of Communicative Arts and Sciences for the help and encouragement which they have given me in writing this thesis. I have been enriched both personally and professionally as a result of the discussions we had based on various aspects of the content of the paper. This, however, does not relieve me in any way of the responsibility for what has been written.
MEAD, Marcia Lynn
THE APPLICATION OF ERIC BERNE'S THEORY OF
STRUCTURAL AND TRANSACTIONAL ANALYSIS TO
FIVE NOVELS BY ANDRÉ GIDE.

Western Michigan University, M.A., 1972
Language and Literature, modern

University Microfilms, A XEROX Company, Ann Arbor, Michigan
PLEASE NOTE:

Some pages have indistinct print. Filmed as received.

UNIVERSITY MICROFILMS.
<table>
<thead>
<tr>
<th>TABLE OF CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>INTRODUCTION</strong> ...................................... 1</td>
</tr>
<tr>
<td><strong>CHAPTER</strong></td>
</tr>
<tr>
<td>I</td>
</tr>
<tr>
<td>II</td>
</tr>
<tr>
<td>III</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>IV</td>
</tr>
<tr>
<td>V</td>
</tr>
<tr>
<td>VI</td>
</tr>
<tr>
<td><strong>APPENDIX A (FOOTNOTES)</strong> ........................... 77</td>
</tr>
<tr>
<td><strong>APPENDIX B (TRANSLATION OF QUOTATIONS)</strong> .............. 79</td>
</tr>
<tr>
<td><strong>APPENDIX C (BIBLIOGRAPHY)</strong> ......................... 93</td>
</tr>
</tbody>
</table>
INTRODUCTION

Throughout the works of André Gide, there is an underlying tension which exists between individual and group. The basis of this conflict lies within the individual characters and is oftentimes the result of either past experiences or outside forces which have influenced the individual's life to such an extent that he is not able to maintain harmony or equilibrium. This inner turmoil then leads to tension in the relationships between the individual and others whom he must confront within society.

This paper will attempt to analyze both this inner tension and the tension in relationships with others by using Eric Berne's theory of intra- and inter-personal communication. Berne is a present-day psychiatrist and author of Games People Play, The Structure and Dynamics of Organizations and Groups, and Transactional Analysis in Psychotherapy, which will be used as the basis for this analysis.

By applying Berne's theory to specific themes in Gide, this study will analyze the structural integration of the main characters, as well as the relationships or interaction among the characters in five novels by Gide: L'Immoraliste, La Porte étroite, Les Caves du Vatican, La Symphonie pastorale, and Les Faux-Monnayeurs. Hopefully, such an analysis will shed new light on possible reasons for this underlying tension, both within and among the characters.
EXPLANATION OF BERNE'S THEORY

Berne has developed a theory of communication evolving around various principles which give insight into the intra- and inter-personal functioning of man. In the 1950's he separated from the Freudian school of psychology to set up his own system of analyzing the psychological and social reactions of individuals.

Berne's theory of communication can be divided into two areas which eventually overlap. The first is that of structural analysis, or the examination of the various ego states of an individual; and the second is that of transactional analysis, or the examination of the various relationships among individuals. A study of the structural analysis of an individual gradually leads to an understanding of that individual in his relationships or transactions with others. Thus, both aspects of Berne's theory are important.

The main objective in structural analysis is to segregate and then analyze the ego states which maintain control of the behavior of an individual. According to Berne, an active ego state is a set of integrated behavior patterns motivated by a corresponding system of feelings. He has categorized these behavioral patterns and feelings into three states—that of the Parent, the Adult, and the Child—which may be perceived of in the following manner:
The individual constantly attempts to integrate the three states, so that a balance can be maintained.

That ego state described as the Parent is, basically, a set of feelings, attitudes, and behavior patterns which are similar to those of a parental figure. This means that within every individual there is, at one time or another, parental guidance which helps to direct the behavior of the person—this guidance may come from the actual parents or from parental substitutes. In either case, though, that which has been gained is retained by the individual to eventually become an ego state.

The two forms of the Parent ego state are the prejudiced and the nurturing. The prejudiced Parent state is exemplified by a very dogmatic and disapproving attitude, whereas the nurturing Parent state is exemplified by a more supporting or sympathizing attitude. Both forms are the direct result of the sort of guidance which the individual received from the parental figure during his childhood.

It is important to note that the Parent ego state,
which is this direct result of the parental figure, must be distinguished from Parental influence, which is a more indirect result and leads the individual to behave in the manner which he feels would have pleased his parents. The latter is not an ego state, but it does maintain some control over the actions of an individual.

This Parental ego state is valuable in that it makes many responses automatic; and in so doing, it relieves the Adult state of the responsibility for making many trivial decisions. All the little daily tasks need not be questioned—they are because they are and always have been. The Parent state also enables the individual to function more effectively as an actual parent to children—the responsibilities of this job become more spontaneous.

The second ego state present in all individuals, according to Berne, is that of the Adult. What is involved here is an independent set of feelings, attitudes and behavior patterns that are adapted to the current reality and are not affected by Parent prejudices or archaic attitudes left over from childhood. In other words, individuals all possess the ability to think and reason in terms of that which happens in the present. It is true that past learning experiences will have an effect upon what the person presently thinks. Nonetheless, the ability of the individual to look at life objectively and from a present point of view is what makes survival possible and allows him to deal
effectively with the outside world.

The final ego state is that of the Child, or the set of feelings, attitudes, and behavior patterns that are relics of the individual's own childhood. Berne says that every individual retains patterns of thinking and behaving from childhood which are manifested at different times and in different ways throughout a lifetime. This may take one of two forms—either the adapted or the natural Child. The adapted Child acts under Parental influence and had modified its natural way of expression by yielding to the desires of the parental factor. The natural Child, on the other hand, is free and spontaneous and acts according to his own desires.

In many ways, the Child is one of the most important aspects of the personality. Creativity, drive, and spontaneity stem from the natural Child; and if self-expression of this naturalness can be channeled in a healthy direction, the individual will find happiness and vitality in life.

Berne feels that at any given moment each individual exhibits behavior which is a manifestation of one of the three ego states—either the Parent, the Adult, or the Child. Although boundaries do exist between each of the states, the individual is able to shift from one to the other depending on his immediate desires and the forces from outside which are acting upon him. The individual him-
self is oftentimes able to sense the shifting between the ego states and will make reference to particular behavior as being either the "real self" or the "not real self." This seems to imply that certain behavior patterns pertain to one system and that other patterns of behavior belong to outside systems which are not perceived by the individual as real or normal behavior.

What comes into play at this point is Berne's concept of executive power which is the idea that, at any given moment, one of the ego states will maintain control over the other two, thus maintaining control over the personality of the individual. For example, a certain situation may bring out the child-like tendencies in a person. At this particular moment, the Child ego state has executive power and dominates both the Adult and the Parent ego states.

It is the balance between the three ego states which determines the condition of the individual. Even though internal conflict arises, an individual with a normal and healthy personality is able to segregate his Parent, Adult, and Child, so that each is able to function in a relatively stable manner and in balance and harmony with the others. Thus, "normal" or "healthy" does not necessarily mean that, for example, the Adult ego state must always be manifested; but rather, it means that the three separate ego states should be integrated and in good balance to form
a personality.

Since all individuals are not able to maintain good balance between the Parent, Adult, and Child, it becomes necessary to examine some of the methods used by individuals to protect themselves in threatening situations but which eventually destroy the integration of the ego states.

One of the most-used defense mechanisms is that of exclusion, whereby overt responses come from only one of the systems, leaving the other two decommissioned. According to Berne, exclusion is manifested by a stereotyped, predictable attitude which is steadfastly maintained as long as possible in the face of any threatening situation. Thus, any individual who constantly demonstrates only one of his ego states is, in reality, defending himself against possible threatening situations which might arise if he were to allow his other ego states to be recognized.

Berne also suggests contamination as a form of destruction to the balance of ego systems. The two forms of contamination are prejudice, where part of the Parent intrudes into and is included within the Adult ego boundary, and delusion, where part of the Child intrudes into and is included within the Adult ego boundary.
In both cases, the Adult ego state is contaminated by at least one of the other two ego systems, and the imbalance prevents the personality from functioning in a truly well-integrated manner.

A third way in which a balanced ego system may be disrupted is through trauma. To understand this concept, it would be best to think of psychic life as a continuum consisting of single ego states building upon one another. A trauma-free system would be represented in this manner:

![Diagram of a trauma-free system]

The ego states are not necessarily all the same, but each is kept in harmony with the previous state to keep the entire system in balance.

Should one of the ego systems be traumatic, it would tend to throw the subsequent ego states off balance; and the result would be a completely disrupted system:

![Diagram of a disrupted system]

With this in mind, it stands to reason that a traumatic experience in childhood might result in greater instability throughout life than a traumatic experience which occurs later. It is also possible that many traumatic situations could be experienced, thus causing a sort of zigzag pattern
in the ego system. In either case, the resulting overall pattern would be one of instability.

Having first looked at Berne's theory of structural analysis, which increases understanding of individual behavior, it is now possible to examine his theory of transactional analysis, which deals with the function of each individual within a group. According to Berne, the unit of action in any social aggregation is called a transaction. The behavior of one individual, the agent, is intended to get a response. This behavior is the transactional stimulus. Another individual, the respondent, responds to the stimulus giving the transactional response. By means of transactional analysis, it is possible to diagnose which ego states bring about the transactional stimulus and the transactional response in a given transaction. And since the complexity of different relationships varies, it becomes necessary to look at the various transactions in some detail to better understand the interaction among individuals.

First of all, it would be helpful to point out several of the needs for transaction—why do individuals find interaction necessary? Three needs which Berne states are biological, psychological, and drives. Biologically, all individuals need to be stimulated from the outside in order to maintain normal mental health. This might come in the form of actual physical touch or in one of the symbolic
forms of touching, for example, recognition and social contact. Psychologically, people find it necessary to structure their time, so they need not face a long period without some sort of specific program. Interaction with others gives some structure to time, and it also gives individuals opportunity to assist and be assisted in channeling activities and in preventing anxiety. Individual drives, or oftentimes hidden strivings for intimacy, can also be satisfied through transaction with others. There is an inner necessity for gratification which drives each individual towards his own special destiny in life.

It is now possible to examine the various transactions in which individuals engage in an attempt to fulfill some of the above-mentioned needs. The three basic kinds of transactions, according to Berne, are complementary, crossed, and ulterior. Each of these will be looked at in terms of transactional stimulus and response in order to get a better idea of exactly what takes place in the relationship.

In a complementary transaction, the transactional stimulus from one agent to respondent is completed by a transactional response from that respondent to the same agent. For example, if the agent, Adult, sends out stimulus to respondent, Adult, then the response is also Adult-Adult.
Or if the agent, Parent, sends out stimulus to respondent, Child, then the response would also be Child-Parent:

In a complementary transaction, the vectors are parallel; and communication can go on indefinitely, as long as the transactions remain complementary.

In a crossed transaction, the stimulus from the agent is directed toward one ego state of the respondent; but the response stems from a different ego state and is not directed toward the original agent. For example, the original stimulus might be Adult-Adult, but the response would be Child-Parent:

In this case, the vectors are crossed; and the communi-
cation is cut off. The transaction must be re-established at a new and complementary level if communication is to be continued.

An ulterior transaction is more complex in that it involves more than one ego state in one or all of the individuals concerned. A relationship may be cultivated at one level, but at least one of the participants has an ulterior motive behind what seem to be his initial intentions. Nonetheless, the transactions must be complementary at both levels if the communication is to succeed. Ulterior transaction is often used in the manipulation of others.

In his discussion of transactions, Berne also distinguishes between direct and indirect forms of transaction. In the direct form the interaction between the agent and respondent is forthright—they interact directly and with no hidden motives. The indirect form, though, is a sort of three-handed transaction with the respondent being a go-between for the agent and a third party. Indirect influence, often known as tact or diplomacy, is brought into play in indirect transactions; in reality, this is evidence of a poor relationship.

Following the analysis of the actual transactions, Berne goes further into the analysis of pastimes, games, and scripts. These are merely substitutes for the living in real union and intimacy with others; but because true intimacy involves commitment and honest participation,
individuals often feel more comfortable engaging in pastimes and games.

Pastimes are chains of simple, complementary transactions which are direct but which usually take the form of irrelevant, commonplace discussions, such as the weather. Pastimes can be enjoyed for what they are and can serve as a means of getting acquainted with others in hopes that eventually real intimacy will be achieved. Or they can serve merely as a means of avoiding intimacy, guilt, or despair; because they do provide people with a means of non-commitment to another.

Games are more complicated in that they are sets of transactions with ulterior motives. A direct transaction becomes a game when an individual presents himself as doing one thing but is really asking for something else. In a certain situation, for example, one individual may relate socially at one level with another person; but psychologically, he is relating at a totally different level. Games involve a specific sequence of operations, and specific responses are expected. As long as the transactions are complementary, though, the communication can be maintained at both levels. Games are often used by people to manipulate each other in subtle ways, thus producing the desired gains.

It is important to understand that pastimes and games are not mere habits, attitudes, or casual occurrences.
Rather, they are intricate operations which involve a great amount of time and effort in interactions among people.

Games are a part of an even more complex set of transactions which Berne calls "the script." In his definition, Berne says that operationally, a script is a complex set of transactions, by nature recurrent, but not necessarily recurring, since a complete performance may require a whole lifetime. This means that by examining and analyzing the various transactions of an individual, it is possible to see a recurring pattern which gives insight into the personality of that person or into the extensive unconscious life plan which that person has for himself.

The script is made up of three basic aspects: the protocol, the script proper, and adaptation. The protocol consists of the original experiences from which later reactions and attitudes are derived. These original experiences which set the pace for the life script are said to occur during the first five years of existence. The script proper, then, is the unconscious acting out of the protocol in later years. This means that the pattern of transactions which were established early in life will very likely be unconsciously carried over and made a part of the transactions engaged in later in life. Oftentimes, though, the script must go through some adaptation in order to become a part of the current reality; and in this
process of adaptation, manipulation of others takes place so that they fit into the script without having to change it too much.

It is difficult to separate the two areas of Berne's theory of communication. Structural analysis, or the analysis of the various ego states of an individual, is an important part of transactional analysis, or the way in which the individual interacts with others. Both are essential in understanding the why and how of intra- and inter-personal behavior.
BERNE'S THEORY AS APPLIED TO THEME IN GIDE

Before delving into structural and transactional analysis of characters in Gide's novels, it is necessary to interpret the two aspects of Berne's theory in terms of the themes in Gide. As already mentioned, one of the main underlying themes throughout Gide's work is that of the tension within the individual and then between the individual and group. This main theme can be broken down into various secondary themes or "leitmotifs" which, in turn, illustrate the main aspects of Berne's theory of communication.

Berne's structural analysis of the individual segregates the ego states into those of the Parent, Adult, and Child—each one manifesting itself in an attempt to maintain control of the personality. When these ego states are not in good balance for the individual, this is to say that when one of the ego states is maintaining executive power over the other two, the result may be either contamination or delusion. Trauma is another means by which balance of the ego states is disrupted, leading to eventual instability in the individual. On the other hand, when the individual is able to maintain good balance among his ego states, the result is autonomy or a well-integrated personality.

In Gide, "la famille" or "la société" (family or
society), "la liberté" (freedom), and "la jeunesse" (youth) are comparable to what Berne suggests in his structural analysis. Although family, freedom, and youth are not manifestations of any particular ego states, as such, they each influence the behavior and personality of the individual characters. The family or society, according to Gide, influences the individual in much the same way as the Parental role influences the individual according to Berne. Whereas the Parental influence, as stated by Berne, may be either prejudiced (negative) or nurturing (positive), the influence of the family and society on the individual, as implied by Gide, is mostly negative; for it is within the confines of these boundaries that delusion or contamination of basic attitudes is fostered.

Berne's Adult ego state which involves the set of feelings and behavior patterns independent of both Parental prejudice and Child-like attitudes, can be compared to "la liberté" in Gide. According to Gide, freedom exists in that man is able to do what he wants with his life as long as he accepts responsibility for his actions. Living in the here and now, man possesses the ability to look at life objectively and does not always have to be under the influence of outside forces.

The final ego state suggested by Berne—the Child—is somewhat more difficult to compare directly with speci-
fic theme in Gide. The theme which perhaps comes closest is that of "la jeunesse" (youth), although there is a difference in connotation between this and the Child ego state. Berne's "Child" consists of the set of attitudes and behavior patterns which are relics of the individual's own childhood and may be in the form of either the adapted or the natural Child. Since Gide refrains from putting great emphasis on the past as influencing present behavior, it is not likely that he regarded the state of youth as a determining factor in present behavior. Rather, Gide regards youth as a sort of state of innocence in which the individual is in search of the fulfillment of his natural impulses—similar to Berne's "natural" Child who acts according to his own desires.

Just as lack of balance among Berne's ego states leads to trauma, delusion, or contamination, an imbalance among gidian counterparts will also lead to the same problems. Eventually, too, the characters go through a sort of "déracinement" or uprooting from whatever influences have been imprisoning them.

When the various influences affecting an individual's life are in good balance, there is a sort of "équilibre" or harmony which allows the individual to live for the present. In terms of Berne, this would be the attainment of autonomy which is manifested through awareness, spontaneity, and intimacy. Although certain characters in Gide's
novels may attain this state, the balance or autonomy is not able to be maintained; and the characters end up in a state of moral death.

Going now from structural analysis to transactional analysis, it is possible to follow the various stages of interaction proposed by Berne and to which the characters of Gide can be submitted. In the very earliest stage of his discussion of transactions, Berne cites the biological and psychological needs for interaction, as well as the hidden drives which are often satisfied through interaction with others. The fulfillment of these needs in a manner which is agreeable to all involved will result in a complementary transaction. If one or more individuals are not in accord, the transaction will be crossed; and the communication will stop temporarily.

It is somewhat difficult to think of all of Gide's characters in terms of these initial stages of interaction. The needs and desires ("le désir") for fulfillment are present, and it is true that these might stimulate interaction among the characters. It is what the characters choose to do with their desires, though, that becomes important in determining whether true interaction will take place. For example, certain of Gide's characters who are filled with desire choose to live in isolation, while others try to direct their desire towards possible interaction in order to find fulfillment. Whether or not
fulfillment or "harmonie" is attained depends upon how well the individual is able to channel his desires to maintain balance in his life.

In interactional analysis it is the relationship among individuals which is observed. These relationships may be either direct, in which case those involved confront each other honestly and with no hidden motives; or they may be indirect, in which case those involved go through numerous pastimes and games in their communication. In so doing, they are generally excluding certain ego states in order to maintain a complementary transaction.

Among the characters in Gide's novels, the relationships involve some direct transactions; but the indirect transactions are much more prevalent. Two themes which are widespread throughout his novels are those of "le masque" (the mask) and "l'hypocrisie" (hypocrisy). What this means is that the characters engage in all sorts of games to hide their true attitudes and feelings from others. The end result is that they are hypocritical: what they appear to be or feel does not always reflect what they are or truly feel inside. Therefore, their relationships often remain at a superficial level; and even when they seem to be at a deeper level, the sincerity must be questioned to determine whether or not the games and masks have been penetrated.

Games, according to Berne, are the complex set of transactions which involve more than one ego state at the same time. This means that, in appearance, one ego state
is manifested; but underneath this, there is a second ego state with an ulterior motive manifesting itself. This is not necessarily a conscious act, but it does prevent honest and open communication.

In the works of Gide there are innumerable games which are a part of the regular interactions among characters. Because of the masks and the hypocrisy, it is easy for the characters to engage in superficial role playing; although they are rarely aware that this is what is taking place.

There are several good examples of games in Gide which illustrate the types of transactions discussed by Berne. One of these is the "surhomme" (superman-type). A character who is exhibiting this type of behavior thinks of himself as being superior to those around him. What is really happening is that he is exhibiting one ego state constantly and excluding the other two. This exclusion is a sort of game which is used as a defense mechanism by the individual to protect himself.

An extension of this game is known as the "acte gratuit" (gratuitous act). This is a little more complex in that it appears to be an act committed without motivation. In essence, though, there is a reason or ulterior motive for the act having been performed. The motive is not usually one of personal gain but rather one of adventure, curiosity, or sensual pleasure. In any case, the gratuitous act is a game because the motivation behind the act is hidden.
Berne says that games are part of a more complex transactional operation known as the script. The script involves the protocol, or the original experiences upon which later attitudes are based, the script proper, and adaptation, or the adjusting of various factors to fit the needs of the individual. The script, therefore, involves the past, as well as the present. In analyzing the recurring pattern of transactions, it is possible to gain insight into the unconscious life pattern of the individual.

Script, when looked at in terms of the novels of Gide, does not seem to emphasize the effect of the past upon the present; although the existence of the past cannot be denied. What is important is that the characters are in constant search of self-awareness. With the use of various techniques, such as journals, letters, and re-telling of past experiences, certain characters are able to actually see their lives reflected. This brings to mind Gide's theme of "narcissisme" (narcissism) or "le miroir" (the mirror). A close look at some of the writings reveals much in the way of recurring patterns of transactions in the lives of individual characters.

Having looked very briefly at how Berne's theory of communication can be defined in terms of theme in Gide's novels, it is now feasible to analyze the five novels to see the extent to which tension within the individual can either prevent or cause disruption in that individual's interactions with others.
L'Immoraliste

The plot in l'Immoraliste opens with four friends gathered to listen to a story Michel needs to tell. The story, according to Michel, is one which a friend wrote to him in a letter. In actuality, though, the story concerns the three years of Michel's life from the time of his marriage to Marceline until her death.

Michel, who at the beginning knows very little about life, marries Marceline to keep a promise which he had made to his dying father. The marriage, therefore, is not a matter of love for Michel, rather the fulfillment of a promise. After the wedding Michel and Marceline leave for North Africa on their honeymoon; and while there, Michel becomes very ill and nearly dies of tuberculosis. It is one day while in the company of a young Arab boy that Michel's interest in life is revived, and his recovery to good health becomes his prime commitment. Michel and Marceline then return to Normandy where he becomes a professor at the College of France; and at this time, too, Marceline is expecting their child. Life seems to be in a happy state for both of them.

One day after a lecture, Michel meets Ménalque, who through their conversations helps to bring about an aware-
ness of a hidden self lingering within Michel. About this same time, Marceline has a miscarriage and then becomes very ill with tuberculosis. Life begins to fall apart for both Michel and Marceline; and in an effort to overcome his own restlessness, Michel uses Marceline's illness as an excuse to drag her from country to country, indulging for his own pleasure, and ending up back in Africa where she eventually dies. The plot ends with Michel in a state of inner despair and indecision as to the meaning of life and of freedom which one has in life.

In using Berne's theory of structural analysis, it is possible to examine the outside forces which influence the ego states and subsequent behavior of Michel, the main character in *l'Immoraleste*. The Parental role for Michel is fulfilled through his Puritan family upbringing, as well as through the part that Marceline, his wife, plays in his life. In the opening lines of his story, Michel relates how he had grown up with the Hugenot teachings of his mother until her death and then the education in the Classics which he had received from his father. With these as a basis, Michel goes blindly through life and accepts the principles which have been set down for him. He then marries Marceline who, with her unrequiting love, embodies a sort of idealism; and it is this idealism that she encourages in Michel. For Michel, then, there exist certain "Parental" influences which dictate to him what his life
should be.

The Adult role is introduced into Michel's life through the character, Ménalque, who does not allow himself to be bound by set principles. For him, life means taking risks by going along with various possibilities which reveal themselves. He follows his desires; but at the same time, he remains in control of himself. After talking with Ménalque, Michel begins to become more aware of some of his inner feelings which are similar to those of Ménalque and which, until this time, had been repressed. He becomes more openly aware of the doubts he has about his own happiness in his present situation. Life for him can no longer be a mere submission to the principles he has always followed.

The Child role in Michel's life is influenced by the various youth with whom he comes in contact throughout the course of the three years related in the story. Each one is special to Michel in a different way. For example, the fresh blood from Bachir's cut thumb represents an existence free from set rules, the farm which Charles cares for represents the utilization of what one has for selfish reasons, Heurtevent's behavior represents the return to a sort of primitive existence, and then Ali's affection for Michel represents the sensuality to which Michel will finally succumb.¹¹ Michel is intrigued by each of these qualities. Even though, in the beginning, he never openly manifests any such behavior, he does have a great inner
desire to let his real feelings show through and to allow himself to be more spontaneous and more natural.

Definite tension exists among the ego states within Michel. In the beginning it is the influences of the Parental state which dominate his life, and he is able to live with them as long as he suppresses and tries to remain unaware of some of his more natural feelings. Gradually, though, he is exposed to these feelings through various youth; and he becomes aware of many of the feelings lingering deep within him. Michel then realizes there are two "selves" within him:

Aussi bien, celui que Marceline aimait, celui qu'elle avait épousé, ce n'était pas mon 'nouvel être.' Et je me redisais cela, pour m'exciter à le cacher. Ainsi ne lui livrais-je de moi qu'une image qui, pour être constante et fidèle au passé, devenait de jour en jour plus fausse. 12 *

The tension here is between the Parental state and the Child state—each one trying to get the upper hand in the control of Michel's life. The one saving factor may have been Ménalque who initiated Michel's discovery of his hidden feelings (the Child state). Up until the conversations with Ménalque, Michel was content to follow the rules previously set down for him by the Parental influences in his life. Had this new force, or Adult state, been able to hold the Parent and Child states in equilibrium, Michel may not have led himself into despair. What

*Translations of all quotations are in Appendix B.
happened, though, was that Michel began to feel he had every right to follow his own desires; but his Puritan upbringing and his responsibility to Marceline counteracted those personal desires. His Child-like tendencies, which for so long had been repressed, overpowered him; and at the same time, they led him to destroy Marceline. Thus, as the story ends, Michel is realizing the consequences for not being able to keep his "inner selves" in harmony.

**La Porte étroite**

Jérôme, in *La Porte étroite*, tells the story of a part of his life during which time he was emotionally involved with his cousin, Alissa. The story takes place within the limited confines of three families: Jérôme's family, the Bucolins, and the Plantiers; thus, the view of the world is closed for those involved in the narrative.

Several events which occur early in the lives of Jérôme and Alissa leave impressions upon them that eventually effect the whole course of their lives. When Jérôme is only a teenager, his Aunt Lucile (Alissa's mother) tries to seduce him. Soon after this occurrence, he happens to pass by the open door of his aunt's bedroom and sees her reclining in a chair with her lover leaning over her. Jérôme then goes on to Alissa's room where he finds that she is already aware of and distraught by her mother's actions. It is at this time that Jérôme and Alissa become emotionally dedicated to one another. Several days later,
the two are at church where the sermon for the day is based on the words of Christ:

Efforcez-vous d'entrer par la porte étroite, car la porte large et le chemin spacieux mènent à la perdition, et nombreux sont ceux qui y passent; mais étroite est la porte et resserrée la voie qui conduisent à la Vie, et il en est peu qui les trouvent.

After hearing these words, Jérôme is determined to discipline himself by staying away from Alissa; so that by virtue, he will be deserving of her.

Alissa is a very passionate character; but, like Jérôme, her deep-seated inhibitions prevent her from showing these feelings. Consequently, she turns to a very pious way of life in which she feels more secure.

There are various periods of separation during which Alissa and Jérôme remain close through letters. The separations are decided upon supposedly in the best interest of both of them, but they are really postponements for getting together permanently. Meanwhile, Juliette, Alissa's younger sister, is in love with Jérôme; and Alissa even offers to sacrifice her own devotion to Jérôme so that Juliette might marry him. Jérôme, though, loves Alissa and is blind to the attention shown him by Juliette. Juliette refuses Alissa's sacrifice and marries an older man, thus leaving the path clear for Jérôme and Alissa.

In the end, Alissa is afraid of being the barrier between Jérôme and God; and she chooses to destroy that which Jérôme loves about her, in hopes that his love for
her will cease. The story ends with Jérôme's narrative account of pages from Alissa's journal which had been sent to him by Juliette after the death of Alissa—pages which summarize her emotional feelings.

In a structural analysis of the ego states of Alissa, one of the main protagonists, it is possible to see the various factors involved in helping to create tension within her, thus leading to tension in her relationships with others. The factors which influence Alissa's Parent ego state are perhaps the strongest and leave a very great impression upon her throughout her life. These include her puritanical upbringing and religious influence marked by the strong words of the pastor's sermon saying that it is best to "strive to enter by the narrow door." Because of the illicit sexual behavior of her mother, which has affected Alissa, these outside Parental influences serve to give her direction in life.

Just as with Michel in l'Immoraliste, it is the Adult influence in Alissa's life which could bring about an equilibrium among her ego states. In La Porte étroite it is Juliette who represents freedom from repression and inhibition and who is trying to settle for earthly happiness rather than taking the pious way out of life. The solution for Juliette has been to yield to some of her desires instead of allowing only her Puritan background dictate her life. In marrying Tessières, she finds a certain type of
happiness which defines reality for her. Alissa is able to observe Juliette's happiness when she is invited to visit them at their home; and it is at this time that the Adult influence is strong. Alissa, though, has come to believe only in virtue; thus, she excludes earthly happiness as a possible means of counteracting her Puritan inhibitions.

The Child state in Alissa is made up of the natural desires and sensual pleasures which fill her in her love for Jérôme. These desires can be seen mostly in the letters which the two send each other during their separations. Once they are physically together, though, there is a repression of these feelings; thus, there is an inability to face the reality of their situation.

In an analysis of the structural make up of Alissa, one can see that there is lack of balance among the ego states. Almost from the very beginning there is denunciation of the natural feelings within her personality, or in other words, a denunciation of her Child ego state. This may be the result of the events early in her life which caused her to associate sensual expression and desire with evil: seeing her mother in her room with her lover, and the pastor's sermon saying one should try to "enter by the narrow door." For Alissa, the most secure path to follow is that of ascetic discipline—for it is this path which has been dictated to her all along, and she is sure of it. But because of her excessive purity, Alissa
destroys herself. She forces herself into a way of living which, in the end, is contrary to reality and contrary to her own existence.

Les Caves du Vatican

The novel, Les Caves du Vatican, centers around three characters as each one sets out on an adventure in life. These are Anthime Armand-Dubois, Julius de Baraglioul, and Amédée Fleurissoire, who are all representative of a petty bourgeoisie and very much unlike Lafcadio Hluiki, the catalyst, who is brought into the web of relationships through one of the adventures.

Anthime Armand-Dubois is a scientist living in Rome. He does experiments concerning the conditioning of rats and then applies what he has learned to the nature of all living organisms, saying that reactions among organisms are based on tropisms. One day Anthime, who up until this point has been a free thinker, is taken aback by his small niece as she demonstrates her religious devotion. At first, Anthime becomes very upset and breaks a statue of the Virgin Mary; but later, the Virgin appears before him in a dream and immediately converts him. Anthime leaves his scientific experiments and becomes an extremely devout person who follows all the doctrine of the Church. When he learns, though, that the Pope who is setting forth the doctrine might be a fraud, he returns to his scientific endeavors.
Julius de Baraglioul is a novelist who is trying to get accepted to the Académie. His most recent book is a biography of his father, which not even his father likes. Julius' father soon tells him that he is also the father of an illegitimate son, Lafcadio Wluiki; so Julius sets out to find him. Once Julius meets and becomes acquainted with Lafcadio, he wants to change the type of novel he has been writing to one which would involve the behavior of an individual in the making—an individual who has no set behavior pattern which can be observed, but one whose pattern is constantly changing. Lafcadio is a good example for observation; but after the episode in which Lafcadio pushes Fleurissolre out of the train, Julius decides that he feels more comfortable writing his conventional type of novels. Thus, he goes back to his original pursuits.

The adventure of Amédée Fleurissoire is one of a different sort. Having heard the story of the abduction of the Pope, Fleurissoire decides to go to Rome to get the true Pope back in the Vatican. The story, as originally told by Protos, was that the real Pope had been abducted and replaced by a false Pope. Fleurissoire sets out to ameliorate the situation but reaches the point of no longer knowing what is true. He begins to realize that even in his own life this is the case—much of what he previously had believed was true, now seems false to him. He is on the train to Rome, ready to engage in a financial matter for the Pope's case, when he becomes the victim of Laf-
Lafcadio is an impulsive and capricious adolescent. Through Julius, he accidentally learns that he is the illegitimate son of the Count de Baraglioul. He had been raised by his mother and various "uncles" who gave him a very free and unorthodox education. As a result, the one thing Lafcadio wants most is to stay free of attachments with others and to keep his identity to himself. One day, after having gone to see his father, Lafcadio receives an inheritance which he accepts and then sets out on another adventure. It is on the train that he sees the repulsive Fleurissoire and on an impulse decides to throw him out. Because of various events surrounding the act, Protos, rather than Lafcadio is accused of the murder. As the novel ends, Lafcadio is left with a decision to make: he can either openly admit his guilt by surrendering to the police, or he can honestly admit his guilt to himself and learn that to live in society, he must submit himself to standards which are not always in accord with his impulses.

It is the personality of Lafcadio which should be analyzed to determine whether there is internal tension which may have caused him to commit the act of throwing Fleurissoire out of the train. The analysis will be somewhat difficult, though; because, as was previously mentioned, Lafcadio chooses to keep himself away from the direct influence of others. Therefore, there may be some
question as to whether or not the various external forces do affect the behavior of Lafcadio.

Indirectly speaking, the Parent ego state for Lafcadio could be the influence of Julius, Anthime, and Amédée, who together are representative of the petty bourgeoisie. They are followers of a set authority; and unquestioningly, they accept the principle established for them, especially those of the Pope. In the gidian sense, these characters represent "la société" (society); and it is in the confines of this group that many negative attitudes are sustained. For Lafcadio, the negativism comes about when he realizes that he has been caught up in this group where faith or devotion to set dogma is the only governing agent in the lives of the individuals.

The influence which acts upon the Adult role in Lafcadio is that of Protos. It is Protos, with his story of the abduction of the true Pope, who causes feelings against set authority to begin. For the first time in the lives of the Parent influences mentioned above, there are doubts as to the beliefs that supposedly hold true for all men. Therefore, it is up to each one to decide for himself what his own obligations in life are. Since Lafcadio has no direct contact with Protos until the end of his adventure, it is only indirectly that these feelings against authoritative principles penetrate his being.

The Child ego state in Lafcadio is the most dominant of the three. Due to the fact that he has never had close
ties with a father, a nationality, or an education (formal), Lafcadio lives in complete freedom. For the most part, he is a spontaneous, impulsive, innocent, and sincere individual—and excellent example of the "natural" Child who acts in accordance with his desire.

The fact that the Child in Lafcadio is dominant means that there is a lack of balance among his ego states. For him, there is no absolute truth in life; everything depends upon the way he chooses to direct his life. The problem is that he fails to think of the consequences of his actions and how his actions will affect other people. Had Lafcadio acknowledged the existence of his Parent and Adult influences, it is possible that his sense of complete freedom would have been counteracted to a certain degree, thus allowing him autonomous behavior but according to accepted norms. The way it turns out, he has gone beyond his limit of freedom by throwing an innocent man out of the train. In the end, though, Lafcadio has a choice to make—he can either turn himself in to be condemned for his actions, or he can use his experience in the realization that his responsibility in life extends beyond himself. Thus, there is a possibility that Lafcadio will eventually find harmony and equilibrium in his life—the choice is his.

La Symphonie pastorale

In La Symphonie pastorale, a minister who grows to love a young blind girl after having helped her become
aware of the world around her, relates some of his experi-
ences and feelings. His story begins when he brings the
orphaned Gertrude home with him after the death of her
aunt. At this time, he is criticized by his wife, Amélie,
for his lack of consideration for the rest of his family.
In spite of his wife's feelings, the pastor continues to
work with Gertrude, describing to her the beauty, joy, and
harmony which fills the world. She finally becomes aware
of life and the beauty and joy which the pastor has descrbed
to her. At this same time, the pastor's son, Jacques, has
been teaching Gertrude to play the organ; and the two of
them have gradually become devoted to each other. Jacques
one day tells his father of his plans to marry Gertrude,
but the pastor is violently opposed and forbids Jacques to
see the girl.

The pastor begins to realize that his own true feelings
for Gertrude are more than just teacher or father-child
feelings. Since he thinks he is the only one who knows this,
he is able to rationalize his behavior. The pastor then
finds out that an operation on Gertrude's eyes is possible
and that her sight could be restored. He is very reluctant
but finally gives consent.

After the operation, Gertrude realizes that the
pastor had hidden aspects of life from her, among them the
suffering of the family caused by the relationship between
the two of them. She also realizes that it is Jacques
she loved and not the pastor; but after having been for-
bidden to see Gertrude, Jacques had joined the priesthood. In the end, Gertrude attempts suicide; and after confessing to the pastor her reasons, she dies.

A structural analysis of the ego states of the pastor shows that in his behavior there is definite movement from Parental to Child dominance. Before he met Gertrude and even during the first months of their relationship, the pastor let his responsibility to his wife, his family, and his community determine the course of his life. Even though his feelings were not always in accord with these outside responsibilities, he felt a moral obligation in his life which he thought was necessary to maintain. The fact, though, that the obligations or responsibilities were determined by outside forces rather than his own inner motivation shows that the Parent influence was dominant.

The Adult influence in the pastor's life is best exemplified in his son, Jacques. It is Jacques who is in tune to both his desire for Gertrude and his responsibility in life when he legitimately falls in love with the blind girl and wants to marry her. When he speaks to his father of his plans, the pastor becomes very indignant and refuses to allow Jacques to see Gertrude again. By not allowing Jacques to find harmony in his life, the pastor is denying himself that same happiness and balance which would have been possible in his own life. He even rejects the Adult influence of his wife who tries to make him understand.
what he is doing. Amélie states:

'Je songeais seulement que tantôt tu souhaitais qu'on t'avertisse de ce que tu ne remarquais pas.
--Et alors?
--Et alors je me disais qu'il n'est pas aisé d'avertir.'
J'ai dit que j'avais horreur du mystère et par principe, je me refuse aux sous-entendus.
'Quand tu voudras que je te comprenne, tu tâcheras de t'exprimer plus clairement,' repartis-je...

It is Gertrude who represents the Child-like influence in the pastor's life to which he finally succumbs. He is attracted by her blindness and innocence from the very beginning; and in reality, his life is a retreat to this stage. He is aware that his feelings for Gertrude are more than a father-child relationship, but he thinks he is hiding this fact from everyone else. Therefore, he, too, is blind to his own situation in life.

From the time the pastor begins to feel devoted to Gertrude, a tension exists within him which will not allow him to find inner peace. This tension is the result of various forces influencing his ego states; and because he chooses not to acknowledge the possibility of equilibrium in his life, he suffers. In the end his heart feels "more arid than the desert."

Les Faux-Monnayeurs

Les Faux-Monnayeurs is a novel which evolves on several different levels. Through various means, such as dialogue, monologue, interior monologue, and journal
entries, the situations of each of these levels are made known.

The most superficial level is the plot of the actual counterfeit moneymakers. Strouvilhou is the leader of a gang of counterfeiters who have as their base the school of old Azaîs. The gang is made up primarily of school boys who find themselves unable to attain the pure and good life acknowledged by the old schoolmaster. Therefore, they turn to the type of life they see around them—a life of crime and dishonesty. In the end, Boris becomes the victim of this gang when he kills himself in a sadistic game of roulette after having been prodded on by the school boys who want him to "prove" himself.

A second level has to do with the various characters as they find themselves struggling between truth and falsehood or sincerity and insincerity. At one time or another, all of the characters are guilty of misrepresentation; that is, they pretend to be something they are not. For example, the three families involved in the various plots, Vedel-Azaîs, Profitendieu, and Molinier, prefer to keep silent rather than acknowledge the existence of crime or "counterfeiting" in their social class. They try to hide truths from their children in hopes that, by not exposing evil, the world will maintain its pure and harmonious appearance. It is the children, though, such as Bernard Profitendieu, Georges, Vincent, and Olivier Molinier, and Laura and Armand Vedel, who must try to resolve the conflict between
the world of reality, as experienced in their own lives, and the world of appearance, as put on by their parents. Because of this conflict, the children find that they cannot be completely free from leading "counterfeit" lives.

The third level in the novel concerns this "rivalry between the real world and the representation that we make of it." Edouard, a novelist, is writing a book which also happens to have the title, Les Faux-Monnayeurs. His plan is to base the book on reality—that is, he wants to make observations of people and situations and then put them into writing. The problem, though, is that Edouard's "reality" consists of that which he chooses to acknowledge as such. The ultimate question, then, is who is to judge whether one's representation of reality is authentic or counterfeit?

Since Edouard is involved, in one way or another, with the three levels of the novel and since he is either directly or indirectly associated with most of the other characters, he is most likely to be considered the main protagonist. Because of his age, he finds himself able to fluctuate between the older and younger generations—a perfect situation that gives him the opportunity to make observations for his book. The various influences, though, make it difficult for him to maintain balance in his life. This might be one reason why he takes on various disguises for his behavior, thus appearing to be one of the most insincere characters in the novel.
The influences that represent the Parent force in Edouard's life are the various conventional groups in the "counterfeit" society which try to hide reality for the sake of appearance. These include the parents, Profitendieu and Molinier, who preach strong family unity and high moral standards but who live according to different standards; the schoolmaster, Azais, who believes there is no evil but breeds it all around him; and the pastor Vedel, who refuses to recognize doubt because it will upset his pious routine. Through these influences, Edouard sees what life should be, but what it is not.

The factor which can act as the balancing force in Edouard's life is the novel on which he is working. The book deals with the tension between reality and the representation one makes of that reality. Through his observations and the notes he takes on what he sees and hears, Edouard is in a position to objectively evaluate some of the discrepancies in the life around him. What happens, though, is that Edouard plainly ignores several of the most significant events in his "reality", passing them off as unimportant—for example, the actual counterfeit coin shown to him by Bernard and also Boris' death. The omission of such relevant material from his book leads one to wonder just how authentic Edouard's representation of reality is. Also, the question comes up as to whether one's representational image of reality can bring about balance between reality and appearance, or whether it is
this personal image that determines one's behavior.

There are two characters in the novel who influence Edouard's Child ego state: Olivier Molinier and Bernard Profitendieu. Olivier is the adapted Child—he comes from a traditional family where he has learned to mask his true thoughts and feelings in order to comply with the acceptable and expected behavior. He is a very sensitive and sensual young boy, though, and is the one for whom Edouard has great affection. Bernard is the natural Child—he discovers he is a bastard and uses this as a reason for freeing himself from the confines of his "counterfeit" family. He goes through a number of experiences on his own; and in the end, because he has come to be a more integrated individual, he chooses to return to his family situation. Edouard admires Bernard's spirit of adventure and at one point makes the comment that only bastards are free to be natural: "L'avenir appartient aux bâtards... Quelle signification dans ce mot: 'Un enfant naturel' seul le bâtard a droit au naturel."16

How much any of these factors actually influence Edouard's behavior cannot be known because he is such a fluid character. It is Laura who best expresses Edouard's behavior:

Il n'est jamais longtemps le même.  
Il ne s'attache à rien; mais rien n'est plus attachant que sa suite.  
Vous le connaissez depuis trop peu de temps pour le juger. Son Être se défait et se refait sans cesse.  
On croit le saisir... C'est Protée.
Because Edouard changes his behavior to fit the situation or the people he is with, it is very difficult to say that any one ego state is dominant. Sometimes the Parent influences are stronger—that is, he acts and reacts for appearance sake rather than for the sake of reality. On the other hand, there are times, such as with Olivier, when he is sincere and natural in his feelings and in the expression of these feelings. His behavior seems to indicate that he would like to let spontaneous, Child-like feelings dominate more in his life. But because he changes to accommodate the situation at hand, it is rare that any sincere form of his behavior is manifested. Although Edouard has the appearance of a very free agent in society, he is actually caught in the web of his own changeability and is left with a sort of nothingness rather than harmony and equilibrium in his life.
EXCESSIVE DESIRE PREVENTS FULFILLMENT THROUGH INTERACTION

According to Berne, interaction among individuals is stimulated by basic needs. By recognizing certain needs, an individual is able to act in accordance, so that eventual fulfillment can be attained. This recognition of needs is important in the establishment of initial stages of interaction, and the appropriate action is important in the establishment of balance in the individual's life.

Earlier, it was said that the basic needs were known as "le désir" in terms of gidiar theme. This desire must be treated in much the same way—that is, it must be recognized and then acted upon appropriately—if harmony or balance is to come about in the life of the individual. The plots of l'Immoraliste, La Porte étroite, and La Symphonie pastorale illustrate three very good examples of how a strong desire stimulates the main character to take some sort of action. What is interesting, though, is that the result for each character is not interaction with others but rather desperation or death.

In l'Immoraliste, it is Michel who becomes filled with such a great degree of desire that there is lack of equilibrium in his life; and it is especially in his relationship with Marceline that this imbalance is re-
flected. He marries Marceline because of a promise to his father; and until their honeymoon, he does not really regard her as anything more than a friend. When he finally does start to notice her, he begins to see that he will no longer be the only one in his life.

It is after Michel's long illness, during which time Marceline unselfishly cares for him, that the desire to live intensifies within him. He sees the blood from the cut of Bachir which signifies to him good health, and he decides that he wants to live:

Le soir tombait: j'organisais ma stratégie. Pour un temps, seule guérison devait devenir mon étude; mon devoir, c'était ma santé; il fallait juger bon, nommer bien, tout ce qui ne guérissait pas.

Michel's strategy is set: only his recovery is important now, and it is necessary to destroy that which is associated with his illness or that which stands in the way of his recovery. He alone wants to be responsible for himself and does not want to feel obligated to anyone, not even Marceline, for helping him. He chooses to liberate himself from everything in his past so that he can follow his intense desires of the moment—desires for health, freedom, and a sort of sensual awakening which he has just discovered.

During this period of recovery, Michel begins to become aware of many of his sense which, prior to this time, had been repressed. His association with the various Arab youth, Bachir, Moktir, Charles, Heurtevent, and especially
All, help Michel in coming alive to himself and in realizing that he has hidden impulses which need to be liberated. His life has always been an intellectual one; all that he knew or felt came from books. Thus, when Michel begins to really sense life, he realizes that part of his existence has been lacking; and his desire to live and experience the sensual pleasures in life becomes more intense.

Michel chooses to follow his desires alone, being responsible to only himself. When Marceline falls ill, he refuses to care for her as she did for him when he was sick; instead, he uses her sickness as an excuse to drag her from one country to another for his own pleasure:

Je vois bien, me dit-elle un jour,—
jе comprends bien votre doctrine—
car c'est une doctrine à présent.
Elle est belle, peut-être,—puis elle ajouta plus bas, tristement,
mais elle supprime les faibles.

Michel's self-indulgence eventually destroys Marceline. His excessive desire for freedom and life overwhelms him to such a degree that he obliterates everything else. The desires themselves are good, but it is the excess which kills Marceline and which, in turn, kills a part of Michel.

Rather than leading him towards sincere interaction with others, Michel's inner desires lead him to break all ties that might hinder his personal freedom. Even though he recognizes the feelings working within him, the action which he takes is inappropriate in that it leaves him with nothing; and at the same time, it destroys anything that
Marceline may have had. Michel fails to consciously realize that along with his freedom in the pursuit of his desires, there is responsibility for the effect that his actions will have on others.

The relationship between Alissa and Jérôme in La Porte étroite is a relationship filled with desire; but because of experiences in the past which have caused fear in the two characters, the desire remains suppressed until it finds an outlet in a spiritual direction.

The early events in Alissa's life, which helped to bring about her inhibitions concerning physical relationships, center around the actions of her mother, Lucile Bucelin. Lucile is different from the other in the family because she is awake to her senses and lets them guide her rather than yielding to vicious convention. This behavior, though, causes disturbance because it is contrary to the Puritan training the children have had. The day that Alissa and Jérôme discover Lucile in her bedroom with her lover is a traumatic experience for both of them, and the subconscious recollection of this is an important factor in Alissa's later decision to seek happiness through purity.

Pastor Vautier's sermon on the subject of "entering through the narrow gate" serves to reinforce Alissa's feelings, and she sets up her own "gate" through which Jérôme strives to enter in order to be deserving of her love. As Jérôme listens to the pastor's words, he decides
that only through strict ascetic discipline and virtue could he be worthy of Alissa; thus, he is willing to submit to her concept of purity in life.

In spite of their choices leading to asceticism, Alissa and Jérôme have very strong feeling and desire for each other—spiritual, as well as physical. This is especially evident when the two are separated and are keeping up their relationship through correspondence. In a letter, Alissa writes to Jérôme:

Ce soir j'écris comme en rêvant—gardant seulement la sensation presque oppressant d'une infinie richesse à donner et à recevoir...
Depuis que te voilà retrouvé, la vie, la pensée, notre âme, tout me paraît beau, adorable, fertile inépuisamment.

Each letter that Alissa sends expresses intense desire for fulfillment in her life—fulfillment which would seemingly come about in a relationship of mutual sharing and love. The passionate feelings of her letters, though, are contrary to her suggestions that she and Jérôme remain separated. When the two of them do get together, their relationship is very uneasy, and all feelings seem to vanish. Being together prevents the expression of true feelings, and it also prevents the physical expression of the desire which they have for one another. A possible reason for this leads back to their recollections of Lucile Bucolin and how, according to Puritan standards, she misused sex or the physical expression of feelings. Therefore, Alissa and Jérôme associate this with evil; and when they are
together and sense any physical attraction, they begin to have feelings of guilt. They make virtue their goal. In so doing, they suppress many real feelings in their desire for each other.

Alissa is really the stronger of the two characters and is the one who initiates the movement from the world of earthly reality to the world of spiritualism where "sainthood is not a choice but an obligation." It is Alissa who makes various suggestions to forego marrying Jérôme. She first of all attempts to sacrifice her love for him so that her sister, Juliette, can be the recipient of his love. When this plan does not work, she suggests that she and Jérôme separate for a while, in the interest of his personal growth. While they are apart physically, they remain together spiritually through letters. In the meantime, Juliette and Tessières marry; and Alissa observes the happiness of her sister. Convinced that she, herself, is now beyond the point of settling for that sort of earthly happiness which her sister is experiencing, Alissa narrows her own "gate" even more; and with unprecedented desire, she completely dedicates herself to a saintly way of life. By the time Jérôme returns, Alissa has destroyed everything about herself that he ever loved—her looks, her manner, her mind. Jérôme comments: "Je ne cherissais plus qu'un fantôme; l'Alissa que j'avais aimée, que j'aimais encore n'était plus. . ."22

This is Alissa's final break with what might be called
'earthly reality.' She wants to destroy the love which Jérôme has for her, so that he will devote that love to God. Jérôme has come with Alissa this far along the path to ascetism—the next step is God; and she does not want to come between Jérôme and God.

Jérôme begins to realize what has happened:

Alissa était revenue à son niveau, médiocre niveau, où je me retrouvais moi-même, mais où je ne la désirais plus. Ah! Combien cet effort épuisant de vertu m'apparaissait absurde et chimérique, pour le rejoindre à ces hauteurs où mon unique effort l'avait placée.

Alissa's situation is completely beyond his control. Her intense desire for fulfillment is met only at the time of her death—there is nothing on earth that could have provided her with the type of happiness she was seeking.

The pastor in La Symphonie pastorale is filled with an intense desire, both physically and spiritually, for Gertrude, the young blind girl whose life he had helped to shape. His desire is similar to that of Michel in l'Immoraliste because it recognizes a great awakening to life—as the pastor observes Gertrude becoming aware of the goodness in life, he feels a new sensation of awareness within himself. His desire can also be likened to that of Alissa in La Porte étroite, in that it brings about a sort of spiritual union between the pastor and Gertrude. But because of the intensity of the pastor's desire for Gertrude, he places limitations upon her life which prevent
her from attaining fulfillment. In a sense, he is reinforcing her blindness. At the same time, he destroys his own possibilities for a happy and fulfilling life, while he adds to his blindness of the situation.

When the pastor takes Gertrude into his home, it is upsetting to his wife because they already have five children of their own who need to be cared for. The pastor, though, feels that God had placed the blind child in his pathway as a sort of obligation for him to meet. He, therefore, devotes much time and effort to acquainting Gertrude with life by means of the senses which are available to her. After many frustrating moments, she begins to respond to the pastor's help and devotion:

Le 5 mars. J'ai noté cette date comme celle d'une naissance. C'était moins un sourire qu'une transfiguration. Tout à coup ses traits s'animaient... J'eus une sorte de ravissement devant l'expression angélique que Gertrude put prendre soudain, car il m'apparut que ce qui la visitait en cet instant, n'était point tôt l'intelligence que l'amour.

Gertrude responds to more than just the intellectual teachings of the pastor; she responds also to his devotion with a sort of love and gratefulness. With this kind of response, she is fulfilling a part of life for the pastor which has not been fulfilled in his marriage. Therefore, his desire for Gertrude increases; and love between the two of them grows. But because of the pastor's role in his relationship to Gertrude, because of his role in his family and community, and because of his own blindness in the
situation, it remains an unspoken love.

Because of Gertrude's physical blindness, she is able to see life only as the pastor describes it to her. In the beginning, the pastor is solely responsible for all that she knows about life, and he chooses carefully what he tells her. In her innocence, she finds nothing wrong with her love for him. The pastor, on the other hand, is aware of both the good and the evil in life; but in his relationship with Gertrude, he chooses to acknowledge only the good and to sublimate any feelings of lust which he has. As long as he is the only one who is aware of the feelings of love which he has for her, he believes he is hurting no one; thus, there is nothing wrong with the relationship. He is blind to the fact that his wife and family are disgusted by his behavior.

In the meantime, Jacques, the pastor's son who has also begun to help Gertrude, begins to fall in love with her. The feeling is mutual and leads Jacques to eventually approach his father with his plan to propose marriage to Gertrude. But because of the pastor's deep involvement and strong desire for Gertrude, he prevents the marriage and forbids Jacques from seeing or speaking with the girl. The pastor in contemplating the love between Jacques and Gertrude:

J'avais passé la nuit à me persuader qu'il était tout naturel et normal au contraire. D'où venait que mon insatisfaction n'en était que plus vive? C'est ce qui ne devait s'éclairer pour moi.
One thing Jacques does for Gertrude is to make her aware of the side of life which the pastor has tried to hide—the side of evil, guilt, and sin. He wants her to know the true picture of life rather than being of the impression that all of life is in perfect harmony.

When the pastor finds out there is a possibility that Gertrude's sight can be restored, his first impulse, led by his own desire, is to prevent the operation. He realizes that he will no longer be able to hide reality from her. He finally gives consent for the operation, though; and when Gertrude is able to see, she sees for herself the truth about life:

Aha! Il faut pourtant bien que je vous le dise: ce que j'ai vu d'abord, c'est notre faute, notre pêché... Mon ami, je vais vous faire beaucoup de peine; mais il ne faut pas qu'il reste aucun mensonge entre nous. Quand j'ai vu Jacques, j'ai compris soudain que ce n'était pas vous que j'aimais; c'était lui.

After realizing these truths, Gertrude tries to commit suicide; but it is not until after she makes them known to the pastor that she dies. In the end, the pastor is left spiritually dead, knowing that Gertrude, through death, and Jacques, through the priesthood, have left him to be united through God. And it is the example of the pastor's error that led them along that path—the error of allowing a single desire to guide his life to the extent that he
becomes blind to reality.

There are certain elements in common among the main protagonists in *l'Immoraliste*, *La Porte étroite*, and *La Symphonie pastorale* which show the progression of desire as it leads the individuals from a state of aloneness toward possible interaction and then into a state which, in the present situation, is beyond interaction.

Michel, in *l'Immoraliste*, has responsibility only to himself until he marries Marceline. Even though their marriage is not the result of love, their relationship could develop into a very beautiful one if Michel were willing to settle for a balance between his responsibility to others and his own personal freedom. Névalque opens new doors by making Michel more aware of his two "selves"—the one which has always been led by convention and the newer one which seeks to be liberated from the bonds of convention. With a good balance between the two, Michel may have found fulfillment in his relationships. Instead, he chooses to follow only his personal desire for freedom and life; and it is the excess of this desire which, in the end, leads to failure for Michel.

Likewise for Alissa, in *La Porte étroite*, it is the excess of desire which leads her through the various stages and then eventually to death. In her case, though, it is spiritual or saintly desire. Due to the experiences of her past, Alissa chooses to follow the narrow path of purity.
and saintliness in life. In so doing, she eliminates all other possibilities, including what may have been a fulfilling relationship with Jérôme, had she been willing to compromise in her desires. In visiting Juliette, Alissa sees the possible happiness that could be hers also; but instead, she chooses to surpass earthly pleasure to go in search of something beyond human possibility. The excess of her spiritual desire is too much for her life on earth, and it eventually leads to her death.

The pastor, in *La Symphonie pastorale*, meets with failure in the end when he allows his intense feelings for Gertrude to overwhelm him to the extent that he no longer sees reality. He has a very strong desire for life, as he experiences it through helping Gertrude; and he has a very strong desire for purity or saintliness, which leads him to see and tell Gertrude of only the good in life. When confronted by Jacques, who for very natural reasons wants to marry Gertrude, the pastor denies himself and everyone else the possibility of true relationships. With this action, he alienates himself and continues to listen to only his desires. His life is one of despair when he realizes that, by doing this, he has destroyed himself and all that he ever loved.
INTERACTIONAL ANALYSIS: MASK AND HYPOCRISY

Many of the relationships among the characters in Gide's novels are what Berne refers to as indirect transactions. This is to say that the characters engage in various games to prevent exposing their real thoughts and feelings. It oftentimes seems that only by masking what they really are, will they be able to exist in a society in which "reality" sometimes does not even seem to be worth much.

The themes of the mask and hypocrisy are very prevalent throughout the works of Gide. In those works previously mentioned, l'Immoraliste, La Porte étroite, and La Symphonie pastorale, it is a sort of contamination within the individuals which leads them to follow a single desire, thus denying or excluding all other natural tendencies that arise. In doing this, the individuals falsify their own personalities and end up having an appearance different from what is actually inside of them. The result is moral death.

In Les Faux-Monnayeurs and Les Caves du Vatican, complex sets of relationships are involved, thus making it more difficult to distinguish sincerity from insincerity. The hypocrisy in these novels, rather than being the result of personal contamination, is more the result of a social contamination. In other words, the protago-
nists often find themselves confronted with counterfeit societies of which they do not care to be a part. But in order to even survive under such circumstances, they often find it tempting to "play games" by masking their natural feelings. The choice is theirs—they can play the societal game which eventually assures them of a place in society, or they can follow their natural impulses, which are sometimes contrary to "standard" behavior, and then be willing to risk the consequences.

In *Les Faux-Monnayeurs*, an analysis of interactions among the characters concerns mainly the second level of the novel in which the individuals find themselves caught between being honest or being insincere with themselves and with others. All of the characters engage, to some degree, in "counterfeit" relationships. These range from Lady Griffith and Passavant, who know nothing about sincerity, to Bernard and Laura, who are perhaps the only two who approach an understanding of what unselfish commitment is. In the middle range are found the families, Vedel-Azaiz, Profitendieu, and Molinier, who sometimes try to be sincere but usually fail because they are so caught up in doing everything for appearance sake. Also in this range are Edouard and Olivier, who vacillate between being real and being counterfeit but rarely seem to resolve the conflict. It is Strouvilhou, the real-life counterfeiter of the superficial level of the novel, who
really encompasses the entire range. He has decided to make his living by producing concrete evidence which, in essence, is representative of the type of life he has seen all around him.

The situations of the three main characters, Edouard, Olivier, and Bernard, are important as far as their interactions with others are concerned. Each one, in his own way, tries to find a meaningful reality which includes involvement with others.

Edouard, who has no immediate family, finds himself associating with other individuals from among the adults and from among the youth. Because he is free from the confines of any particular group, he is able to set his own patterns of behavior and oscillate within the various groups and situations—which he does under the pretext that it allows him to observe the different aspects of reality as they are in the process of being created.

Edouard writes in his journal of November 7:

J'ai plus de regard pour ce qui pourrait être, infiniment plus que pour ce qui a été. Je me penche vertigineusement sur les possibilités de chaque être et pleure tout ce que le couvercle des mœurs atrophie.

The problem, though, is that Edouard, who is basically very sensitive, does not commit himself to any one individual or group of individuals for any length of time. When a situation becomes complicated or when he feels he is becoming too involved in a matter, he avoids it and moves on to something else. Consequently, Edouard's relation-
ships remain at a superficial, almost insincere level.

Even with the two people that love him the most and for whom he has the greatest affection, Edouard plays games. The relationship with Laura is one which he conveniently found a way out of when it became too complex:

De plus, lorsqu'elle se remémorait le passé, il lui paraissait qu'Edouard l'avait trompée en éveillant en elle un amour qu'elle sentait encore vivace, puis en se dérobant à cet amour et en le laissant sans emploi...

Somewhat later, Edouard realizes that he is not able to penetrate the very deep feelings of Laura; but he does not realize that it might be his own behavior which prevents her from opening up to him.

There are also innumerable games which go on between Edouard and Olivier. Edouard would prefer to have Olivier as his secretary but takes Bernard, and Olivier would prefer to be with Edouard but joins Passavant. Both Edouard and Olivier are afraid to admit that they want to be with each other; thus, sincere rapport is lacking between them. Towards the end, though, they do find each other and realize that their affection for one another is very profound. The relationship which Edouard has with Olivier is more real to him than any other. But by the very end of the novel, one begins to question the actual degree of his involvement—Edouard is invited to the Profitendieus for dinner and is curious to know Caloub, the youngest son. The question: will Edouard back out of his relationship with Olivier in order to involve himself with Caloub?
Because of his sensitivity to life, Edouard is capable of meaningful and sincere contact with others. His behavior, though, often keeps him from engaging in serious interactions with others.

A close look at the behavior of Olivier Kolinier shows that he is one of the frequent counterfeiters in his relations with others. Whereas Edouard's main problem is one of lack of involvement or commitment, Olivier's problem is one of not being honest with himself and with others where his feelings are concerned.

Olivier has grown up in the confines of a family situation which has been detrimental to his personal growth. The Kolinier background is a good example of the traditional Puritan family that lives according to appearance rather than reality. In this sort of an environment, Olivier has learned to mask his true feelings. But underneath what appears to be a very indifferent attitude towards a lot of people and situations, there is a very sensitive young boy, longing for affection.

Even with Edouard, whom he likes and respects very much, Olivier is afraid to be honest. Therefore, he is hurt when Bernard becomes Edouard's secretary. As a sort of cover-up for his feelings, he takes on a job with Passavant and pretends to enjoy it, but knowing that deep down, he is jealous:

L'amitié de Passavant, dont d'abord il était si fier, le dénait; car il
Olivier's later attempt at suicide is the result of his inability to resolve the conflict in his life. Rather than live for appearance sake when it is contrary to what he really is or feels, he would rather not live at all. What he needs is to find a way to free his "real self," or his deep, inner feelings, from the restraints he has placed upon himself because of his upbringing.

Olivier is saved from death; and afterwards he lives under the care and protection of Edouard. It is this relationship that the two of them have always wanted. Although Olivier is subordinate to Edouard, the transaction is a mutual one; and they establish sincere communication between them.

Of the three characters, it is Bernard who has the most integrated personality. After having been raised by the Profitendieu family, Bernard discovers that he is really a bastard, which gives him reason to leave the family and have his freedom. Being liberated from the principles and ethics of family living, Bernard follows his own spontaneous impulses and goes through a series of adventures that help him learn what it means to live and to be free.

Bernard is not able to remain disengaged from relationships with others for very long. Soon after he leaves home, he becomes involved with both Edouard and Laura—he is secretary to Edouard and in love with Laura. Neither

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.
relationship seems to be very sincere, but that is not
entirely Bernard's fault. Edouard desires Olivier and not
Bernard, and Laura loves Edouard and not Bernard; therefore,
Bernard has factors which are not particularly working in
his favor as far as his interactions are concerned. In
spite of this, though, he has a certain degree of aware­
ness of his situation; and he seems to know just how in­
volved he may become.

Bernard's struggle with the angel is significant in
his growth towards self-realization. It is through this
struggle that Bernard begins to understand the difference
between complete freedom, sincere commitment, and artifi­
cial commitment that leads to imprisonment. Bernard proves
that he is growing when, while he is struggling, he rejects
the absolute principles of the political group--he is
beginning to find the strength within himself to use his
freedom in accordance with his own desires and not feel that
he must bind himself to any set rules of behavior merely
out of doubt of his own self worth. He realizes that sort
of compromise would eventually imprison him to standards
he might not comply with forever. Thus, by turning inwards,
Bernard learns to listen to his heart in matters that are
important to him.

The next day, and with the help of Edouard, Bernard
begins to better understand himself and life in general.
Bernard poses the question to which Edouard gives his
response:
C'est alors que je me suis demandé comment établir une règle, puisque je n'acceptais pas de vivre sans règle, et que cette règle je ne l'acceptais pas d'autrui.
— La réponse me paraît simple; c'est de trouver cette règle en soi-même; d'avoir pour but le développement de soi.  

The first step is to know what one's possibilities are; only then can these be complemented with what one wants in order to form a truly integrated personality. Once Bernard has gotten away from his family and been through a series of adventures on his own, he is capable of resolving the problem of his own personal situation—he realizes that freedom involves the willingness to sincerely commit oneself to the acceptance of one's limitations. Thus, when he returns to his family in the end, his action can be recognized as the choice of an integrated individual.

In thinking back over all the relationships among the characters in Les Faux-Monnayeurs, it is possible to see how wide the range of involvement or sincerity is. It is also possible to see that no character is exempt from having insincere feelings at one time or another, whether they be feelings within himself or in interaction with others.

The culmination of these "counterfeit" feelings and "counterfeit" relationships is the death of Boris which crystallizes all three levels of the novel: it is the final act for the gang of counterfeiters, who under the guise of being Boris' friends, prod him into proving himself.
by participating in their game of roulette; it is the end in a series of transactions which, had they been more sincere, would have prevented Boris' involvement with the gang in the first place; and finally, it is the last step in Edouard's game of manipulating Boris in order to "observe" him for the book he is writing. In all three cases, Boris is the brunt of insincere relationships; people use him in their own self-exploitation and do not consider what affect their behavior might have on him.

In *Les Caves du Vatican*, Lafcadio, the main protagonist, finds himself faced with a counterfeit society in which he must be constantly aware of his own feelings and his interactions with others, so that he, too, does not succumb to falseness in his behavior. He remarks that all men are divided into one of two categories, "les subtils" or "les crustacés."

...un subtil, c'était un homme qui pour quelque raison que ce fut, ne présentait pas à tous ou en tous lieux même visage. Il y avait, d'après leur classement, maintes catégories de subtils, plus ou moins élégants et louables, à quoi répondait et s'opposait l'unique grande famille des crustacés...

According to Lafcadio, those who are classified as "les crustacés" are individuals who unquestioningly follow a set pattern in life. They are afraid to deviate for long from the fanaticism, unless the new way also provides definite rules for them to live by. Therefore, their experiences are kept within the limits set by the dogma.
they have to direct them. This leads to falseness in their own personal feelings, as well as in their interactions with others.

The characters who best exemplify "les crustacés" are Julius de Baraglioûl, Amédée Fleurissoire, and Armand-Anthime-Dubois. Julius is the novelist who is trying hard to get into the Académie; and therefore, he writes what people want to read. Because of the preoccupation with this goal, Julius becomes a mere puppet of society; he ceases to recognize the various opportunities in life which deviate from his one line of thinking. Lafcadio offers Julius a new and totally different possibility for writing material when, in a discussion after the two of them have just met, he expresses a bit of his philosophy of life:

Dans la vie, on se corrige, à ce qu'on dit. On s'améliore; on ne peut corriger ce qu'on a fait. C'est ce droit de retouche qui fait de l'écriture une chose si grise et si... (il n'achève pas). Oui; c'est là ce qui me serait si beau dans la vie; c'est qu'il faut peindre dans le frais. La rature y est défendue.  

After a while Julius begins to toy with the idea of writing a novel about a character in the making—one who commits a crime without motivation. He is ready to journey out of his narrow range of existence into this new way of writing, when he learns that his brother-in-law, Amédée Fleurissoire, has been the victim of such circumstances. The actual reality of a gratuitous act is
too much for Julius; he cannot accept a reality that is unexplainable. Therefore, he retreats to his former way of life in which he is protected by set rules and beliefs.

Anthime Armand-Dubois is representative of the group within society whose pious devotion to a cause becomes an obsession which completely takes the place of any "real self." In the beginning, Anthime is a scientist whose fulfillment comes from doing experiments on the behavior of rats. He refuses to acknowledge religion of any kind and lives only according to his own logical thinking. It is a nine year old girl who initiates the change in Anthime which suddenly brings about his conversion and saintly devotion to the Church. But when he learns that the acting Pope is not the real one, he surmises that his conversion is not authentic either; and he just as suddenly returns to his original way of thinking.

Amédée Fleurissoire is the most sincere of "les crustacés," but he is also the most naïve; and it is this that leads him to his death. Because of his innocence, Fleurissoire completely believes the story of the abduction of the Pope. He has always been under the guidance and direction of this superior power, and he finds it despairing that the Pope now ruling might not be the real one. Blindly, but with a great feeling of spiritual and religious duty, Fleurissoire goes to Rome to free the real Pope from the Vatican cellars. While on this voyage, he goes through several trying experiences. Everything is
so totally different from anything he has ever before encountered that he begins to doubt the validity of even his past experiences. In talking with Julius, he expresses the confusion in his mind as to what is real and what is not real but appears as such:

Lorsque le faux prend la place du vrai, il faut bien que le vrai se dissimule...j'ai pu douter si c'était au vrai Julius que je parlais, ou non plutôt à quelque contrefaçon je vous-même...j'ai pu douter de ma propre réalité, douter d'être moi-même ici...

In spite of his delusion, Fleurisseoir remains true to the Church's case and gets the money which supposedly will help free the real Pope. It is his naive and innocent devotion to the dogma he has always followed that prevents him from stooping short of his goal of getting the true Pope back in the Vatican--but it is while in pursuit of this goal that Fleurisseoir falls victim to the gratuitous act.

Protos and Lefcadio are the only two characters who are in the classification of "les subtils." These are the individuals who never present themselves in the same manner twice; they are able to make changes according to their impulses of the moment and according to the situation at hand. Protos is the more ambiguous of the two--he is the one who, in the guise of a priest, begins the story of the false Pope in Rome; and then he presents himself in various disguises to others in order to manipulate situations which come under his control. In the end, though, and
only by chance, it is Protos who is charged in the case of Fleurissoire's death.

Lafcadio is the only truly free character in the novel, which also allows him to be the most sincere. Because of his unconventional upbringing, he does not feel bound to rules established by any authority; all that guide him are the spontaneous feelings and the desire to keep his life from the manipulative power of others. He even has a form of self-punishment which he uses in disciplining himself—if he feels that he is, in any way, losing control over his own being, he inflicts a small wound into his thigh.

For the most part, Lafcadio remains detached from others. He participates but only to the extent that he can conveniently remove himself from the situation when he wants to. The problem for him comes when he pushes Fleurissoire out of the train— at this point, he gets himself involved in a situation for which he, alone, is responsible; and thus, he is no longer free. It could be said that Lafcadio gets a lucky break in the end when Protos, who has been charged with Carola's murder, is also turned in and charged with Fleurissoire's death. Ultimately, though, Lafcadio knows that he is responsible and that he just carry the burden for his actions. Even if he is able to avoid the police in this matter, there is no way he will be able to avoid himself.

This leads now to a closer look at Lafcadio's feelings
of superiority while in the train compartment with Fleurissoire and his subsequent committing of the gratuitous act. Fleurissoire appears grotesque and unhappy to Lafcadio as the two ride together, and Lafcadio begins to ponder the idea of committing a crime having no motive:

Un crime immotive, continuait Lafcadio: quel embarras pour la police!...Ce n'est pas tant des événements que j'ai de curiosité, que de moi-même. Tel se croit capable de tout, qui, devant que d'agir, recule...Qu'il y a loin, entre l'imagination et le fait!

Lafcadio decides that he wants to carry through with his actions just out of curiosity, rather than being like so many others who think they are capable but then withdraw when it comes to acting. Therefore, at this very moment when these thoughts are going through his mind, Lafcadio has feelings of either being superior to Fleurissoire, of wanting adventure, or of just being curious as to the reactions. These give him enough reason or stimulus to carry through with the crime. What he fails to consider is the result of his action and the effect it might have on others, even though he is not directly involved with them at the moment. In the end, Lafcadio finds that he is not able to be completely free and still exist within the confines of society.
The final step in the analysis of transactions among individuals is the script. According to Berne, the script is the pattern of transactions which occur repeatedly. By analyzing these patterns, it is possible to comprehend the subconscious life pattern which an individual has for himself.

In the novels, interesting techniques are used by which the main protagonists are able to see their own lives reflected. In this way, they have the opportunity to see and understand for themselves the overall patterns which their lives have taken. Although Gide does not dwell upon the past, he does, from time to time, mention key past experiences that have affected his characters. These oftentimes become the foundation or protocol of the script, and later transactions are then adapted to fit the pattern. If, through reflecting upon his own life, a character would come to some sort of realization of himself, he would then have the chance to alter his life pattern or script in order to eventually find the harmony and happiness which he seeks.

Michel, in *l'Immoraliste*, has called together three of his friends to tell them the story of an important part
of his life. It is through the re-telling of the events which occurred during those years that Michel hopes to see his own life reflected. What happens, though, is that by the time Michel has finished relating the story, he has no more insight into the conflict within him than he had when he started:

Arrachez-moi d'ici à présent, et donnez-moi des raisons d'être. Moi, je ne sais plus en trouver. Je me suis délivré, c'est possible; mais qu'importe? je souffre de cette liberté sans emploi.

Michel has lived; and in a sense, he has relived certain experiences. But the lack of awareness of his responsibilities in life prevent him from attaining any self-realization. In desperation he turns to his friends to give him reasons for his existence.

In La Porte étroite, it is Jérôme who retells the events in his life which had to do with his involvement with Alissa. He relates several occurrences, such as his aunt's behavior with her lover, his aunt's attempt to seduce him when he was young, and the pastor's sermon, which are all a great influence in the development of his basic attitudes towards life. His awareness of these events is limited—he knows only that they disturb him momentarily. A deeper understanding of himself would allow him to put together these various factors to gain insight into his conflict, which would, in turn, give him insight into Alissa's conflict. The lucidity which Jérôme shows in
the retelling of his story is an indication that he had a chance to be the stronger of the two main protagonists. He fails, himself, though, by letting virtue and purity be the single means by which he becomes worthy of another individual who eludes him in the end.

Lafcadio, in Les Caves du Vatican, has a pocket-size book which contains the secrets of his existence. There is very little in it which is comprehensible to others; but to Lafcadio, it is a sort of symbol of his devotion to himself. He has various significant entries and along with those, a running account of his self-punishment for having allowed himself to be a "hero-type" or for having allowed himself to be manipulated by others. Lafcadio destroys this book, as well as a picture of him with his mother, when he discovers that Julius has seen them—he feels his life has been penetrated by another, which seems to have a stifling effect upon him until he can do away with all evidence which categorizes him in any way.

Because Lafcadio is a free and spontaneous type of character, the mirror image is good as long as he is the only one who sees the reflection.

La Symphonie pastorale is divided into two parts—the two notebooks which have been kept by the pastor during the time he is involved with Gertrude. It is by means of the notebooks that the pastor comes closest to being honest with himself, something which he is not able to do in his actual relationships with his family and with
Gertrude. By putting his real feelings into writing, the pastor becomes aware of the conflict within himself. His desire for Gertrude, though, is so great that it overwhelms him and leaves him blind to possible resolutions to his inner tension. In the end, the pastor is left with only an empty feeling in his heart.

Edouard, in Les Faux-Monnayeurs, also keeps a journal through which he tries to determine reality. The novel which Edouard is writing is based upon the rivalry between reality and the representation one makes of reality; therefore, his journal becomes an account of observations of the "real world." The ambiguity lies in the fact that Edouard creates his own sort of reality when he chooses to include only certain experiences or situations in his journal. There are events, such as Boris' death, which he cannot understand or accept; so he excludes them. Thus, there is room for doubt in Edouard's representation of reality; and his journal becomes a representation of the ambiguity in his own life.

The main protagonists in all five of the novels, l'Immoraliste, La Porte étroite, Les Caves du Vatican, La Symphonie pastorale, and Les Faux-Monnayeurs, have means by which they are able to reflect upon their lives, or at least a part of their lives, for a second time. It seems that this mirror reflection would give them the opportunity to see and evaluate those occurrences which are indicative of the tension that causes inner feelings.
of turmoil, as well as feelings of uneasiness in relating to others. None of the main protagonists, though, has really come to any sort of conclusion or equilibrium in his quest for self-realization. There is something, whether it be excessive desire, insincerity, or simply games, that dominates each one's life and prevents him from ever seeing a real and rather complete picture of his existence.
After having examined five works by Gide, it is possible to say, first of all, that tension definitely does exist within the individual characters, as well as between the individual and others whom he must confront within society. The basic tension in all five cases can be narrowed down to the question of responsibility—what is the individual's responsibility to himself and then how can this be kept in balance with his responsibility to others?

By using Berne's theory of intra-personal communication in analyzing the structural integration of the main protagonists in the novels, the inner tension of the individuals is made known. For each one, the tension is a result of lack of integration between personal desire or impulse and external forces which dictate certain patterns of behavior. The integrative force is not strong enough in any one of the five situations to bring about equilibrium. Therefore, the characters remain in a state of inner turmoil.

Berne's theory of inter-personal communication allows for an analysis of the transactions among the characters. Basically, it is the tension within the individual characters that leads to tension between the individual and others. When the individual is not able
to find balance or harmony within his own existence, he can neither find acceptance from others by engaging in games, or he can pursue his own desires and risk rejection. Edouard is the only main character who, in the end, is still playing games; the others end up sacrificing everything in an attempt to satisfy or resolve their conflicts.

The problem of tension, then, parallels the question of responsibility—if an individual is not able to resolve the tension within himself, how does he know where the responsibility to himself lies? And finally, if he is not able to resolve the subsequent conflict in his relationships, how does he know what his responsibility to others should be?
APPENDIX A

FOOTNOTES

2 Ibid., p. 136.
3 Ibid., p. 137.
4 Ibid.
6 Ibid., p. 48.
7 Ibid., p. 53.
8 Ibid.
9 Berne, The Structure and Dynamics of Organizations and Groups, p. 139.
10 Ibid., p. 116.
17 Ibid., p. 252.
18 Gide, L'Immorraliste, p. 37.
19 Ibid., p. 160.
77


23 Ibid., p. 138.


25 Ibid., p. 78.

26 Ibid., p. 152-54.


28 Ibid., p. 226.

29 Ibid., p. 343.

30 Ibid., p. 442.


32 Ibid., p. 78.

33 Ibid., p. 183.

34 Ibid., p. 198-99.

APPENDIX B
TRANSLATION OF QUOTATIONS

12"For that matter, the man Marceline loved, the man she had married, was not my 'new self.' So I told myself again and again as an excuse for hiding him. In this way I showed her an image of myself which, by the very fact of its remaining constant and faithful to the past, became every day falser and falser."

13"Enter ye in at the strait gate: for wide is the gate and broad is the way that leadeth to destruction, and many there be which go in thereat. Because strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it."
(André Gide, Strait is the Gate, trans. by Dorothy Bussy. New York: Alfred A. Knopf, Inc., 1924, p. 28.)

14"I was only thinking that a moment ago you were wishing to be warned of the things you didn't notice yourself."
"Well?"
"Well, I was thinking that it's not always easy to warn people."
I have said that I hate mysteries and I object on principle to hints and double meanings.
"When you want me to understand you, perhaps you will explain yourself more clearly," I replied. . .

16"It is to bastards that the future belongs. How full of meaning is the expression 'a natural child!' The bastard alone has the right to be natural.

17"He is never the same for long together. He is attached to nothing, but nothing is more attractive than his elusiveness. He is perpetually forming, unforming, reforming himself. One thinks one has grasped him...Proteus! He takes the shape of what he loves."
(Ibid., p. 191.)

18"Evening was closing in; I planned my strategy. For some time to come, my recovery was to be my one and only concern; my duty was my health; I must think good, I must call right everything that was salutary
to me, forget everything that did not contribute to my cure."
(Gide, The Immoralist, p. 24.)

"I understand," she said to me one day, "I quite understand your doctrine—for now it has become a doctrine. A fine one, perhaps," and then she added sadly, dropping her voice: "but it does away with the weak."
(Ibid., p. 123.)

"This evening I am writing as in a dream—and all I realize is an almost oppressive sense of infinite riches to bestow and to receive. . . Now that I have found you again, life, thought, our souls—everything seems beautiful, adorable, inexhaustibly fertile."
(Gide, Strait is the Gate, p. 121.)

"It was nothing but a phantom that I cared for; the Alissé that I had loved, that I still loved, was no more. . ."
(Ibid., p. 176.)

"Alissé had relapsed to her own level—a mediocre level, on which I found myself, too, but on which I no longer desired her. Ah! How absurd and fantastic seemed this exhausting effort of virtue in order to reach her there, on the heights where she had been placed by my own sole endeavor."
(Ibid.)

"March 5. I noted this date as if it had been a birthday. It was not so much a smile as a transfiguration. Her features flashed into life—
A kind of ecstasy rapt me at sight of the angelic expression that came over Gertrude's face so suddenly, for it was clear to me that this heavenly visitor was not so much intelligence as love."
(Gide, Two Symphonies, p. 172-73.)

"I had passed the whole night persuading myself that on the contrary it was perfectly natural and normal. Why is it that my dissatisfaction only became keener still? It was not until later—that this became clear to me. . . Now an instinct as sure as the voice of conscience warned me that this marriage must be prevented at all costs."
(Ibid., p. 197.)

"Oh, it can't be helped, I must tell you: what I saw first of all was our fault, our sin."
"My friend, I am going to grieve you very much; but there must be no falsehood between us now. When I
saw Jacques, I suddenly realized it was not you I loved--but him." (Ibid., p. 244.)

27"I care more--infinitely more--for what may be then for what has been. I lean with a fearful attraction over the depths of each creature's possibilities and weep for all that lies atrophied under the heavy lid of custom and morality." (Gide, The Counterfeiters, p. 106.)

28"Moreover when she went over the past in her mind, it seemed to her that Edouard had deluded her by awakening a love in her which she still felt strong within her and then by evading this love and leaving it without an object." (Ibid., p. 171.)

29"Passavant's friendship, of which at first he had been so proud, began to be irksome to him; for he felt Bernard's reprobation weighing upon it." (Ibid., p. 261.)

30"It was then that I began to ask myself how to establish a rule, since I did not accept life without a rule and yet would not accept a rule from anyone else." "The answer seems to me simple: to find the rule in oneself; to have for goal the development of oneself." (Ibid., p. 334.)

31"The 'slim' were a genus who, for one reason or another, did not present to all persons and in all places the same appearance. According to the Boys' classification, there were many categories of the 'slim,' more or less elegant and praiseworthy; and answering to them and opposed to them, was the single great family of 'the crusted.'" (André Gide, Lafcadio's Adventures, trans. by Dorothy Bussy. New York: Doubleday and Company, Inc., 1925, p. 233.)

32"In life one corrects oneself--one improves oneself--so people say; but one can't correct what one does. It's the power of revising that makes writing such a colourless affair--such a ..." (He left his sentence unfinished.) "Yes! that's what seems to me so fine about life. It's like fresco-painting--erasures aren't allowed." (Ibid., p. 83.)

33"When falsehood takes the place of truth, truth must needs dissemble... I actually doubted whether it was really you to whom
I was talking—whether you weren't an imitation Julius...
I actually doubted my own reality—doubted whether I was really here in Rome...
(Ibid., p. 184.)

"A crime without a motive," went on Lafcadio, "what a puzzle for the police!...It's not so much about events that I'm curious, as about myself. There's many a man thinks he's capable of anything, who draws back when it comes to the point...What a gulf between the imagination and the deed!"
(Ibid., p. 200-01.)
APPENDIX C
BIBLIOGRAPHY


________. *Strait is the Gate*. Translated by Dorothy Bussy. New York: Alfred A. Knopf, Inc., 1924.
