

# The connotation of stormy weather in Baudelaire's prose works *Le Spleen de Paris* and *La Fanfarlo*

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(平成19年9月19日受理 最終原稿平成19年12月3日受理)

Key Words : prose poetry, novella, narrative situation, bad weather, sensuality

## Introduction

As far as we read Baudelaire's poetical works written in prose, namely, *Le Spleen de Paris* composed of fifty poems in prose, it is quite remarkable that there are few pieces in which rainy or stormy scenes can be seen. This is a very clear and significant difference in comparison with Baudelaire's principal poetical works written in verse, *Les Fleurs du Mal*. In fact, among 133 poems (including six condemned pieces in the 1857 edition) of *Les Fleurs du Mal* in 1861, we are able to notice that the terms which represent bad weather such as "rain" or "storm" are used much more frequently than in *Le Spleen de Paris*. As a matter of course, most examples representing bad weather in *Les Fleurs du Mal* should be analyzed in connection with the versification (rhyme and rhythm) or the rhetoric like allegory or metaphor. However, the fact that, in *Le Spleen de Paris*, there are few pieces in which the term "storm" and scenes of stormy weather can be easily found should be taken into account. Did Baudelaire accidentally neither describe stormy scenes nor put the term "storm" itself? On the contrary, do the situation of stormy weather and the term "storm" contain a very important connotative meaning? Thus, the purpose of this article consists in elucidating the significance of weather systems as the narrative situation in *Le Spleen de Paris*<sup>1)</sup>. And we make a comparative analysis of Baudelaire's sole novella titled *La Fanfarlo*, the extended short story published in 1847, in order to make clear the reason why Baudelaire scarcely used the term "storm" and scenes of stormy weather in *Le Spleen de Paris*. By means of this analytic study, in consequence, the connotation of stormy weather in Baudelaire's prose works will be made clear<sup>2)</sup>.

## The literary influence to Baudelaire's motive for writing prose poetry

### (1) Baudelaire and Aloysius Bertrand

Prior to the main analyses in the second and the third chapters, it should be necessary to survey in passing the textual significance of *Le Spleen de Paris* in literary history. In that case, it would not be unnatural that, first of all, the following simple questions should be presented. What is prose poetry? What difference exists between prose poetry and "poetical prose" (or "poesy in prose")? Indeed, these are very difficult problems, in a word, a sort of eternal "aporia".

In the era of Classicism in France, due to the conventional system of rigid versification established by Malherbe or Boileau, there was no room for disputing whether "poesy in prose" should be admissible. For, poetry had to be written in verse in that epoch. Some poets, such as Boileau, took for granted the rigid versification, so that they came to even identify "poems in prose" with novel ["roman"]. Suzanne Bernard, in her solid doctoral thesis in which she minutely studied the origin of "poesy in prose" in the era of Classicism, for instance, the educational novel *Télémaque* (1699) written by Fénelon and its development during the 18th century caused by the influence of various translated poetical texts, for example, Homeric epic or Ossian's poems that had to be inevitably translated in prose, proposes the following criterions of prose poetry: poems in prose must be "brief" ones consisting of "unity" and "gratuitousness" ("gratuité"). From the viewpoints of Suzanne Bernard, prose poets should not so much to relate neither long, complex story nor transmit any information as to seek poetical effects and compact poesy in prose style<sup>3)</sup>. And it was not until these three criterions had been completed that the prose poetry as a literary genre came into the world. It is said that its monumental work is *Gaspard de la Nuit* written by Aloysius Bertrand (1807 - 41) who was grown up in Dijon. This prose poetry was published in 1842 after the death of author but hardly created a great sensation until Baudelaire reevaluated it<sup>4)</sup>. According to Suzanne Bernard, although Bertrand's *Gaspard de la Nuit* corresponds to her criterions, he consistently wrote his poetry in the form of medieval ballades composed of six "couplets" in prose in order to evoke the fanciful and grotesque scenes in Dijon, which are completely different from those of Baudelaire's poems in prose. In short, Aloysius Bertrand was, on one hand, a modern author as a founder of prose poetry, but on the other hand, a classical poet because he adhered much to the ancient poetical forms like couplet.

Contrary to Bertrand, Baudelaire had no hesitation in breaking almost all kinds of rules of versification and established his own prose poetry<sup>5)</sup>. For him, in the era of Realism, it is by means of poems in prose that the modern life can be described enough. In fact, Baudelaire himself says in the preface of *Le Spleen de Paris* and his letter to Arsène Houssaye (1814 - 96), editor of two major reviews, *La Presse* and *L'Artiste*, around 1860 as follows:

To Arsène Houssaye

( ... ) I have a small confession to make to you. It was in leafing through, for at least the twentieth time, Aloysius Bertrand's famous *Gaspard de la Nuit* ( doesn't a book known by you, by me, and by a few of our friends have every right to be called *famous*? ) that I had the idea of attempting something similar, and applying to the description of modern life, or rather of a modern and more abstract life, the procedure he had applied to the depiction of ancient life, which is so strangely picturesque. ( *SPE*, p.30. Italics by Baudelaire. Underlined by the present writer. )

( ... ) My starting point was Aloysius Bertrand's *Gaspard de la Nuit* that you surely know; ( *CPI*, II, p.208. )

Obviously, it was not until Baudelaire read *Gaspard de la Nuit* that he had an idea of writing poems in prose in order to describe " *a modern life* ". Baudelaire's originality of attempting to write prose poetry consists in selecting the actual living reality as a poetical motif and in abandoning almost completely the rigid versification. However, the thing which Baudelaire aimed at achieving was not a mere representation of routine life in the manner of Realism, but, as Suzanne Bernard indicates, it was the prose poetry filled of phrases " *heurtée, ondulatoire et lyrique* "; in other words, he sought poems in prose consisting of musical effects as well as the motif of modernity<sup>6</sup> ). In addition, it should not be forgotten that Baudelaire himself defines *Le Spleen de Paris* as follows: " This is the *Flowers of Evil* again, but with more freedom, much more details, and much more mockery " ). Therefore, the modern spirit of *Les Fleurs du Mal* remains alive in spite of the difference of poetical form.

## (2) Baudelaire and Edgar Allan Poe

We have to pay attention to the literary influential relation between Baudelaire and Poe because there are not a few poems in prose that are quite similar to Poe's novels or his extended short stories [ novellas ] in point of structure. Baudelaire himself defines one of Poe's most important characteristic points and the merit of novella as follows:

Parmi les domaines littéraires où l'imagination peut obtenir les plus curieux résultats, peut récolter les trésors, non pas les plus riches, les plus précieux ( ceux-là appartiennent à la poésie ), mais les plus nombreux et les plus variés, il en est un que Poe affectionne particulièrement, c'est la *Nouvelle*. Elle a sur le roman à vastes proportions cet immense avantage que sa brièveté ajoute à l'intensité de l'effet. ( ... ) L'unité d'impression, la *totalité* d'effet est un avantage immense qui peut donner à ce genre de composition une supériorité tout à fait particulière, à ce point qu'une nouvelle trop courte ( c'est sans doute un défaut ) vaut encore mieux qu'une nouvelle trop longue. ( ... ) ( *Notes nouvelles sur Edgar Poe*. *PI*, II, p.329. Italics by Baudelaire. )

What Baudelaire asserts in this citation can be summarized as follows:

- 1 . In point of length and imaginative effect, novella is better than novel [ roman ]
- 2 . Poe prefers novella to novel.
- 3 . Novella has the advantage of both “ the unity of impression ” and “ the totality of effect ” over novel.
- 4 . However, the superiority of imagination belongs to poetry.

Moreover, Baudelaire added to the above citation his viewpoint of the merit of novella in comparison with classical French versification:

Il est un point par lequel la nouvelle a une supériorité, même sur le poème. Le rythme est nécessaire au développement de l'idée de beauté, qui est le but le plus grand et le plus noble du poème. Or, les artifices du rythme sont un obstacle insurmontable à ce développement minutieux de pensées et d'expressions qui a pour objet la vérité. Car la vérité peut être souvent le but de la nouvelle, et le raisonnement, le meilleur outil pour la construction d'une nouvelle parfaite( ... ) Je sais que dans toutes les littératures des efforts ont été faits, souvent heureux, pour créer des contes purement poétiques; Edgar Poe lui - même en a fait de très beaux.

( *Ibid.* Italics by Baudelaire. Underlined by the present writer. )

The term “ rythme ” Baudelaire uses in this citation means nothing less than the metrics as one of the rigid rules of versification in the Classicism. He says that “ rythme ” is an ambivalent element of poem; for, on one hand, it is indispensable to the development of the idea of beauty, on the other hand, it is nothing but an insurmountable obstacle to the minute development of thoughts or expressions that aims at the truth. However, according to Baudelaire, Poe is the sole author who should have overcome and synthesized this antinomy. And it is by means of the form of novella that a poet like Baudelaire as well as Poe is able to maintain those ambivalent and indispensable elements of poem when they need to write prose works.

In addition, it should not be forgotten the perspicacious remarks by Suzanne Bernard who illustrated that some translated texts such as Homeric epic or Ossian's poems exerted a great influence on the development of poetical prose and finally on the appearance of prose poetry. Taking account of Suzanne Bernard's remarks, can we presume that Baudelaire was much inspired by Poe's novellas rather than by the old style of Bertrand's *Gaspard de la Nuit*? Baudelaire who had discovered Poe's short story for the first time in 1847 continued translating Poe's prose works until his later life<sup>8</sup>). Thus, the most excellent example for Baudelaire who had been maintaining the design of writing poems in prose style was Poe's short story rather than Bertrand's medieval and grotesque prose poetry, even though Bertrand could be called a pioneer of poems in prose and, above all, Baudelaire praised him very much. In other words, Baudelaire's poems in prose are not so much similar to Bertrand's prose poetry

as to Poe's short story.

Therefore, it should be taken account of a certain analytic viewpoint in order to elucidate the significance of bad weather in *Le Spleen de Paris*. In that case, it would be quite meaningful to analyze various situations of each piece in point of "narrative". Actually, as indicated by the fact that Baudelaire himself titled his translated works "*Histoires extraordinaires*", he regarded Poe's novellas as "narratives" ["histoires"]. In addition, there are not only several poems in prose which could be called "verses in prose style" but also not a few pieces which can be identified with short narratives. It would not be meaningless to make reference to some viewpoints of "narratology"<sup>9)</sup>, as the case may be, in order to elucidate the significance of bad weather in Baudelaire's prose works.

### Statistics of weather systems in *Les Fleurs du Mal* and *Le Spleen de Paris*

#### (1) General classification of bad weather

In general, when we speak of weather, how many kinds of meteorological cases do we think of? The following types could be enumerated in worsening order: 1. Clear (beautiful) 2. Fair (including "fine" or "nice") 3. Cloudy/ Cloud (both noun and verb) 4. Windy/ Wind. 5. Shower. 6. Rainy/ Rain (both noun and verb) 7. Snowy/ Snow (both noun and verb) 8. Stormy/ Storm (both noun and verb) 9. Tempest (which is, however, a literary language today)<sup>9)</sup>. 10. Hurricane. These types of weather always and alternately concern our daily life through all seasons except snow.

In regard to these cases of weather, there would be no room for raising an objection against the assertion that, in general, people feel each type of weather to be worse in numerical order, except those who like skiing, because they never feel snowy weather to be bad. However, if we have heavy snow, our daily life must be inevitably in disorder, and what is worse, even thrown into panic. In addition, concerning "cloudy", since it depends on each person's subjectivity, it should be excluded from the following statistics. At any rate, it is obvious that the rainy and strong windy weather is bad one. Accordingly, we look into the frequency of the terms "rain", "storm", "tempest" and "hurricane", including of course each adjective and verb, that objectively belong in bad weather systems in *Le Spleen de Paris* comparing with those of *Les Fleurs du Mal*.

#### (2) Frequency of the terms representing bad weather in Baudelaire's poetical works

To begin with, we consult the *Concordance to Baudelaire's Petits Poèmes en Prose* (abbreviated as *CSP* in this article) for the frequency of each term representing bad weather. In addition, we also consult the *Concordance to Baudelaire's Les Fleurs du Mal* (abbreviated as *CFM* in this article) for the frequency of the same terms as in *Le Spleen de Paris* in order to know the difference between each poetical work<sup>11)</sup>. According to *CSP* and *CFM*, the frequency of each term (noun, adjective and verb)

classified into bad weather systems are as follows:

	shower	rain	snow	storm	tempest	hurricane	total
<i>CSP</i>	1	5	6	3	1	0	16
<i>CFM</i>	0	9*	10	6	6	2	33

Two terms are included in the category of “rain”: one is the term “pluviôse” meaning “the fifth month of calendar of the First Republic (Jan.20 or 21 - Feb.19 or 20)”, which is employed in the poem titled “Spleen”, the other is the infinitive “pleuvoir”, which is used in the poem titled “Les sept Vieillards” as a metaphorical expression in the past perfect of subjunctive mood. Besides, *Les Fleurs du Mal* is based on the edition in 1861<sup>12)</sup>. And both *Les Fleurs du Mal* and *Le Spleen de Paris* are abbreviated as *FM* and *SP* while we summarize the result of statistics.

Several important points are indicated by the above statistics.

- 1 . In *FM*, the term “storm” is exactly twice as frequent as in *SP*.
- 2 . Concerning the term “snow”, almost the same thing can be said.
- 3 . In regard to the term “tempest”, *FM* has much more examples than *SP*.
- 4 . The term “hurricane” is used twice in *FM* whereas there is no example in *SP*.
- 5 . Contrary to the 4th point, there is no example of “shower” in *FM*.
- 6 . Concerning also the term “rain”, there are more examples in *FM* than in *SP*.
- 7 . The total frequency of *FM* is almost precisely twice as many as that of *SP*.

After all, except the term “shower”, all other types of bad weather in *FM* predominate over those of *SP*. Incidentally, we did not intentionally include either “thunder” [tonnerre] or “lightning” [foudre / éclair] in the list of bad weather because both thunder and lightning are temporary natural phenomena rather than general weather systems; they happen under all kinds of weather, even if the sky is fair. However, generally speaking, when thunder begins groaning, the weather becomes worse and lightning often strikes; thunder as well as lightning also should be regarded as a sign of bad weather. Concerning the frequency of these words, the term “thunder” is employed once in *Les Fleurs du Mal* whereas it is used twice in *Le Spleen de Paris*. In regard to the term “lightning” [foudre] it is used in both *Les Fleurs du Mal* and *Le Spleen de Paris* once; the term “éclair”, there is one example in *Le Spleen de Paris* whereas two in *Les Fleurs du Mal*. These usages will be analyzed later.

At least, the above statistics are nothing but a numerical result. Any other important elements, for instance, the difference of total vocabulary between each poetical work, above all, the rhetorical effects which are inevitably indispensable to poems in verse or the combination of terms caused by the versification in *Les Fleurs du Mal*, are not taken into account<sup>13)</sup>. It goes without saying that the reason why there are a lot of terms representing bad weather in *Les Fleurs du Mal* should be attributed to the rigid rules of versification (especially rhyme) as well as the rhetoric like allegory or metaphor. If and

when we analyze the usages of the terms representing bad weather in *Les Fleurs du Mal*, it would be necessary to distinguish the usages of rhyming terms from those of the other words used in each verse. The usage and the significance of the terms representing bad weather in *Les Fleurs du Mal* will be studied in another article.

### (3) Weather situations as the narrative structure in *Les Fleurs du Mal*

Before we analyze each poem in prose, it would not be meaningless to read the following poems in verse in *Les Fleurs du Mal* in order to know whether the actual weather situation is bad or not from the viewpoint of the narratology.

Tout à coup, un vieillard dont les guenilles jaunes  
Imitaient la couleur de ce ciel pluvieux,  
Et dont l'aspect aurait fait pleuvoir les aumônes,  
Sans la méchanceté qui luisait dans ses yeux, / M'apparut( ... )

( *FM*, XC, " Les Sept Vieillards ", v.13 - 17. )

In this piece, it is possible to consider this " vieillard " as a person who is presented into this scene by the omniscient poet's simultaneous narrating<sup>14</sup>). From this viewpoint of the narrative situation, as far as this " vieillard " is concerned, it can be said that he actually walks in the rain; this piece principally consists of an actual rainy scene.

The next one is also a good example in order to know whether it rains or not from the viewpoint of the narrative structure:

Au pays parfumé que le soleil caresse,  
J'ai connu, sous un dais d'arbres tout empourprés  
Et de palmiers d'où pleut sur les yeux la paresse,  
Une dame créole aux charmes ignorés.

( *FM*, LXI, " À une Dame créole ", v.1 - 4. )

Since the motif is to praise the tropical sunshine and " une dame créole ", the phrase in the third verse is nothing but a metaphor which could be transcribed into the following expression: " indolence drops on the eyes like rain ". It never rains in reality.

By means of analyzing those two examples from *Les Fleurs du Mal*, it has been made clear that even if the term " rain " is used, it is nothing but a metaphor and the weather is very clear in reality. The important thing is whether it rains or not in the scene presented by the narrator. Taking account of these points, we analyze the weather situations of each poem in prose in the next chapter.

Weather systems as the narrative situation in *Le Spleen de Paris*(1) Statistics of weather systems in *Le Spleen de Paris*

First of all, it is necessary to say that 20 examples ( including “ thunder ” and “ lightning ” ) can be divided into two main classes; one is a metaphorical usage, the other is a non-metaphorical / normal descriptive usage. And this is another list which summarizes the usages of each term representing bad weather and their titles.

( Abbreviations : n.= noun, adj.= adjective, v.= verb, s.= singular, pl.= plural )

		metaphorical ( including similes ) 12	non-metaphorical 8
shower	1		À une heure du matin( n.s. )
rain	5	La Chambre double( v. )	La Chambre double( n.s. ) Le Vieux Saltimbanque( n.s. ) Les Vocations( n.pl. ) Les Bons Chiens( n.s. )
snow	6	Une Mort héroïque( n.s. twice ) La Chambre double( adj. )	Un Plaisant( n.s. ), Le Gâteau( n.s. ) Les Bons Chiens( n.s. )
storm	3	Les Veuves( n.s. ) Les Tentations( n.s. ) Le Désir de peindre( adj. )	
tempest	1	Le Crépuscule du soir( n.s. )	
thunder	2	Les Tentations( n.pl. ) Une Mort héroïque( n.s. )	
lightning	2	Le Mauvais Vitrier( n.s. ) Le Désir de peindre( n.s. )	

(2) Analyses of weather situations in *Le Spleen de Paris*

## A ) Metaphorical usages ( including similes ) of the terms representing bad weather

As far as we survey all examples of thirteen pieces, not a few metaphorical usages can be found. In regard to this kind of examples, one might need to doubt if the weather is actually bad or not. [ **In following citations, all underlines by the present writer, and all italics by Baudelaire.** In addition, all of the citations are quoted from Rosemary Lloyd’s translated text. ]

In “ Le Crépuscule du soir ”, there is a simile between “ a great howling ” coming from the top of the mountain to the narrator’s balcony and “ tempest ”, although Rosemary Lloyd interprets it as “ a rising storm ” as follows:

Nevertheless, from the mountain summit there descends to my balcony through the transparent clouds of evening a great howling, consisting of a mass of discordant cries, which the distance transforms into a lugubrious harmony, like that [ harmony ] of the incoming tide, or of a rising storm. ( *SPE*, p.62. )

This piece is composed of a kind of short moral story [ *moralité* ] in which the narrator presents two types of his friends who became mad at dusk. Throughout this piece, it is quite impossible to indicate the actual bad weather condition. Far from it, it is a peaceful and gentle note that governs the poetical atmosphere of this piece. In fact, after describing two madmen, the narrator begins praising the coming of evening twilight<sup>15</sup>:

Dusk, how gentle and tender you are! ( ... ) ; and the trembling stars of gold and silver, ( ... ) represent those conflagrations of fantasy which catch fire properly only under the deep mourning of Night. ( *Ibid.*, p.63. )

Reading these descriptions, we are able to conclude that, in " *Le Crépuscule du soir* ", it never either rains or storms, in consequence, the term " *tempest* " is nothing but a word used as an expression of simile.

This kind of usage is also found in " *Une Mort héroïque* " and " *Le Désir de peindre* " in which there is another rhetorical usage, metaphor.

In " *Une Mort héroïque* " of which the narrative structure is quite similar to Poe's short stories, the terms representing bad weather are used as a simile and a metaphor. In this piece, the hero named " *Fanciouille* " who " was an admirable clown and almost one of the Prince's friends " [ description in the first paragraph ] participated in a conspiracy against this monarch but was arrested and condemned to certain death. Before the execution, " a great show in which *Fanciouille* was to perform one of his best and greatest roles " took place. However, according to the narrator, this show did not take place as an amnesty, but " he [ Prince ] wanted to seize the opportunity to carry out a physiological experiment of *capital* interest and to ascertain the extent to which the normal ability of an artist could be altered or modified by the extraordinary situation in which he found himself. " [ The term " *capital* " etymologically means " being a matter of life and death ". These descriptions are in the fourth and the fifth paragraphs. ] The term in question " *thunder* " [ *tonnerre* ] is used as a metaphor in the following scene in which the entire audience breaks into applause:

( ... ) On several occasions explosions of joy and admiration shook the vaults of the edifice with the energy of continuous thunder. ( *Ibid.*, p.71. )

And another term in question “ snow ” is employed as a simile in order to represent the Prince’s cold character and to emphasize his jealous response to the result of his malicious “ physiological experiment of *capital* interest ”:

( ... ) I [ narrator ] contemplated the Prince’s face, on which a new pallor was constantly added to his habitual pallor, as snow is added to snow. ( *Ibid.*, p.72. )

It never either snows or thunders as the narrative situation in this piece.

There is a similar metaphorical usage to the above piece in “ Le Désir de peindre ” which does not consist so much of the narrative structure as of the style of monologue. In this piece, there is no character except the narrator / “ je ”. He does nothing but continue expressing his strong desire to “ paint the woman who appeared before me so rarely, and who fled so swiftly, like something beautiful and longed for that a traveller loses from view as he is whisked away into the night ” [ descriptions in the second paragraph. ] The term “ lightning ” [ éclair ] is used as a simile like this:

She is beautiful, she is more than beautiful; she is surprising. ( ... ) Her eyes are two caverns faintly glittering with mystery, and her gaze illuminates like a flash of lightning; it is an explosion in the darkness. ( *Ibid.*, pp.87 - 88. )

The beautiful and mysterious eyes of this woman the narrator wants to paint are represented by the simile of “ lightning ” and actual lightning never strikes anywhere in this piece. In addition, comparing her with “ a black sun ”, the narrator relates that it is more natural to think of the moon. In this narrating, he uses the adjective “ stormy ” metaphorically in order to emphasize that the moon is wild and terrifying rather than pastoral and peaceful:

( ... ) the moon, which has surely marked her with its redoubtable influence; not the white moon of idylls, which resembles a cold bride, but the sinister and intoxicating moon, suspended in the depths of a stormy night and buffeted by the rushing clouds; ( ... ) ( *Ibid.*, p.88. )

Needless to say, the motif of this kind of terrifying beautiful “ moon ” [ metaphor of cruel beauty ] corresponds to that of *Les Fleurs du Mal*. At least, there are no stormy weather scenes in “ Le Désir de peindre ”:

Concerning also “ Le Mauvais Vitrier ”, one of the well - known masterpieces of which the structure and the leitmotiv are very similar to Poe’s short stories, lightning doesn’t actually strike at all. We do nothing but read there one of the most beautiful metaphorical descriptions that make us imagine the bright noise of crushed and scattered glasses in the fourteenth paragraph:

I went over to the balcony and snatched up a small pot of flowers, and when the man reappeared at the doorway, I dropped my missile perpendicularly down on the hooks of his pack; and as the shock of the blow threw him down backwards, the end result was that he crushed under his back all his poor ambulatory fortune, which made the startling noise of a crystal palace pulverized by lightning. ( *Ibid.*, p.40. )

This piece should be analyzed exclusively from various viewpoints; concerning some other thematically important problems of this piece, because of space limitations, we don't make further analyses in this article.

There are two metaphorical usages in " Les Tentations ". This piece, to which the subtitle " ou Éros, Plutus et la Gloire " is added, is a kind of fantastic and fairly long story. The main scene is in the narrator's very strange and diabolic dream in which two " Satans " and a " She-Devil " appear. The term " orage " is used in order to metaphorically describe the face of the first Satan as follows:

( ... ) His beautiful languishing eyes, whose colour was shadowy and vague, recalled violets still weighed down with the heavy tears of the storm, ( ... ) ( *Ibid.*, p.59. )

And in the thirteenth paragraph, the term " tonnerres " is also metaphorically employed in order to represent a very loud noise of the trumpet blown by the She-Devil who wants to call the dreamer's name:

And then she lifted to her lips a gigantic trumpet ( ... ) and through that trumpet she shouted my name, which thus rolled through space with the noise of a hundred thousand thunderclaps [ the original text: " avec le bruit de cent mille tonnerres " ] ( ... ) ( *Ibid.*, p.61. )

Although the scene is in the dream of the narrator, as far as we minutely read this piece as a narrative, any other descriptions of weather cannot be found except the above two types of metaphorical usage. It neither storms nor thunders actually.

There is another type of metaphorical usage in " Les Veuves " in which two widows, one seems to be poor and very lonesome, the other is tall, majestic and noble, are described by the narrator's observation. They are both listening to " one of those concerts with which the music of the regiments brings pleasure to the people of Paris " [ description in the seventh paragraph ] We understand that the weather situation is not so bad by means of the following phrases:

" ( ... ) in the afternoon, under a charming autumn sky, ( ... ) she [ the former widow ] sat down, away from the crowds, in a far corner of a park, ( ... ) / ( ... ) She [ the latter widow ] too ( ... )

listened while she gently nodded her head. ( *Ibid.*, p.46 and 47. )

Since they are listening to the music performed by the regiments “ under a charming autumn sky ”, in brief, in the open air, the weather as the narrative situation is not bad. Thus, the term “ orage ” in the first paragraph cited below, in which the narrator writes a proposition, is not only a metaphorical word but also a moral message [ *moralité* ] implying the adherence to life of lone or aged people:

Vauvenargues says that in public parks there are paths haunted principally by ambition that has not been achieved, ( ... ) by all those tumultuous and closed souls in whom there still growl the last sighs of a storm, ( ... ) ( *Ibid.*, p.45. )

It is said that, taking account of Poe’s short stories of which the narrative follows a certain proposition, Baudelaire made a conscious writing and introduced into his some poems in prose this type of narrative structure. Since the term “ orage ” is metaphorically used in the first paragraph for the moral proposition, the weather doesn’t seem to be bad in the story of this poem in prose.

The last example of metaphorical usage can be found in “ La Chambre double ” which literally consists of double narrative structure. The theme of this poem in prose is that even the same thing could be seen under the completely different aspect in proportion to one’s mental and physical state.

The narrator is in “ a bedroom resembling a reverie, a bedroom which is truly *spiritual*, in which the stagnant atmosphere is faintly tinged with pink and blue ” [ the first paragraph ] In short, he feels that he is in a heavenly room. And the metaphorical expression in question is in the sixth paragraph:

Muslin falls in abundance before the windows and the bed; it billows out in snowy cascades. On this bed lies the Idol, the sovereign of dreams. ( ... ) ( *Ibid.*, p.34. )

The verb “ falls ” translated by Rosemary Lloyd is the verb “ rains ” [ *pleut* ] in the original text. These meteorological expressions ( including the adjective “ snowy ” ) are nothing less than metaphorical ones representing a quite sensual state of the narrator.

However, the paradisiacal atmosphere suddenly alternates by the only knocking on the door of this room and the narrator is forced to bring back to the infernal reality of his annoying daily life. Inevitably, the feeling of the infernal reality transforms the “ muslin ” which has been falling in front of the windows into the dusty traces of rain:

But a horrible blow, a heavy blow, resounded at the door, ( ... ) / And then a Spectre came in. ( ... ) / The heavenly room, the idol, the sovereign of dreams, ( ... ) has disappeared, all that magic swept away by the Spectre’s brutal blow. / O horrors, I remember! I remember! Yes, this hovel,

this abode of eternal boredom, is indeed my own. ( ... ) the gloomy windows down which the rain has traced furrows in the dust; ( ... ) ( *Ibid.*, p.35. )

The term " rain " is used here as one of the symbolically awful elements for the narrator. But, does it rain in reality and simultaneously with the narrating? If we carefully read this part, we understand that it doesn't rain simultaneously with the narrative discourse. It is the furrows traced by the rain which must have been falling immediately before the narrating that are described by the narrator.

To sum up, all examples as a metaphorical usage don't indicate bad weather at all. In other words, in the above cited pieces, at least, it actually never rains in the narrative situation, much less there are no heavy weather scenes such as storms or hurricanes.

#### B ) Non - metaphorical usages of the terms representing bad weather

Baudelaire employs some terms representing bad weather as a non-metaphorical usage. Concerning these usages, it is necessary to determine if the weather is bad or not from the viewpoints of the narrative situation. [ Only " À une heure du matin " will be analyzed later in connection with the theme of *La Fanfarlo*. ]

In " Le Vieux Saltimbanque ", the narrator relates the scene of a joyful and tumultuous fair in which people enjoy seeing various performances by almost all of the mountebanks, the acrobats and other kinds of showmen. The reason why the adverb " almost " is added is that among them, there is an " old mountebank " who doesn't want to either show anything or perform a stunt. Far from it, he never dances, sings or even cries. The main motif of this piece is describing this old and enigmatic mountebank; we don't analyze this part because there is neither term nor scene that connects with the weather situations. We continue analyzing the part in which there is a term representing bad weather.

Although the term " rain " is used once, it is not a metaphorical usage but it is a descriptive one for the purpose of explaining the mountebanks' severe daily work:

( ... ) Acrobats and Simple Simons [ the original French term " Jocrisses " means a simple and credulous comedy character's name ] contorted faces burned and shrivelled by wind and rain and sun; ( ... ) ( *Ibid.*, p.48. )

Both mountebanks and acrobats, they are obliged to pass the ambulatory life, so that they have to show their performances under all weather situations. Therefore, the term " rain " is used in order to indicate the fact that they actually have passed many days in the rain while they were doing their performances. In other words, it doesn't rain in this narrating situation presented by the narrator. The term " rain " belongs in the past situation in this piece.

There is a similar example in " Un Plaisant " which begins at the following citation:

The New Year's celebrations were in full swing. A chaos of mud and snow, traversed by a thousand carriages, ( ... ) (*Ibid.*, p.33. )

In the last paragraph, the narrator professes his hate against the French "esprit" embodied in "a prankster" who expresses the New Year's greeting to "a donkey" to which a rude coach driver puts spurs. Apart from the theme, it is obvious that, in this scene, it does not snow actually and simultaneously with narrating this part but it has snowed in the street until this story begins.

In the second and the third paragraphs of the piece titled "Le Gâteau", two savage children struggle with each other to gain "the cake" which the narrator offered as a piece of bread to the boy who appeared first, and finally, "the morsel of bread had disappeared, scattered into crumbs as small as the grains of sand with which it mingled". There is a moral message [moralité] in the last paragraph. The term "snow" in question is used as a meaning of "snow water" in the first paragraph. It is true that the narrator climbs a high mountain, but the scene of snowing or the ground covered with snow are not described anywhere. It doesn't snow as the narrative situation in this poem in prose.

Incidentally, Baudelaire is known as a poet who detested dogs whereas he loved cats very much. In truth, there are not a few pieces in which the poet admires the charms of cats personified as his lovers' attractive beauty in *Les Fleurs du Mal*, on the other hand, there is scarcely a poem for dogs. However, contrary to this fact, astonishingly, Baudelaire wrote "Les Bons Chiens", the fiftieth piece which is a concluding poem in prose of *Le Spleen de Paris*. In brief, this is the sole piece dedicated to dogs. And the reason why he wrote this piece is made clear in the third and the sixth paragraphs through the descriptions by the narrator:

( ... ) I invoke the everyday Muse, ( ... ) so that she can help me sing of the good dogs, the poor dogs, the muddy dogs, those that everyone drives away, as if they were bearers of the plague and bearers of lice, all but the poor whose associates they are, and the poet who turns upon them the eye of a brother. (*Ibid.*, p.105. )

( ... ) I sing of the muddy dog, the poor dog, the homeless dog, the wandering dog, the acrobat dog, the dog whose instinct, like that of the poor, of gypsies, and of actors, is spurred on wonderfully by necessity, she who is so good a mother, she who is the true patroness of intelligence!

(*Ibid.*, p.106. )

The enumerated dogs are written in the plural in the third paragraph whereas they are in the singular in the sixth paragraph. In the fourth paragraph, the narrator says that the pet dogs, for example, "the Great Dane" or "the spaniel" should be excluded from the dogs the narrator enumerates [the whole description of the fourth paragraph cannot be cited because of space limitations]; it follows that the

usage of "dogs" in the plural individually represents various kinds of dog, for instance, stray dogs or abandoned dogs of each type whereas the usage of "dog" in the sixth paragraph is the generic singular. And in the tenth paragraph, the narrator relates that these kinds of dog continue wondering under all weather situations:

( ... ) Through the fog, through the snow, through the mud, under the biting sun of the dog days, under the streaming rain, they come, they go, they trot, they pass beneath vehicles, ( ... )

( *Ibid.*, p.106. )

The usage of the term representing bad weather ("snow" and "streaming rain") is quite similar to that of "Le Vieux Saltimbanque". These dogs as well as the mountebanks are obliged to pass severe days under all weather situations. The terms "snow" and "rain" are employed in order to indicate the fact that they actually have passed many days under all weather situations through four seasons. It doesn't either snow or rain actually and simultaneously with the narrative situation presented by the narrator. The terms "snow" and "rain" belong in the past or daily situation in this piece.

Finally, we analyze the piece titled "Les Vocations" in which there are four boys who relate alternately their tales (the first boy talks about his excited impression of theatergoing, the second speaks of God over clouds, the third confesses his sensual night when he continued to stroke his family's sleeping maid in the same bed of an inn and the fourth explains a wonderful spectacle by three "street musicians"). In short, the narrative structure of this piece is what we call *a story within a story*. Before analyzing the complex structure, we need to see the weather of the main story which begins at the following descriptions in the first paragraph:

In a beautiful garden, where the rays of the autumnal sun seemed to take pleasure in lingering, under a sky which had already turned a shade of green and in which golden clouds floated like travelling continents, four fine children, four boys, no doubt tired of playing, were chatting together. ( *Ibid.*, pp.80 - 81. )

Concerning the weather situation, it doesn't come into question to assert that it is very clear. However, in this piece, the term "rain" [the original French text is the plural "pluies"] is used. Though it is very fine day in the narrative situation, where in the world does it rain? One might need to doubt whether it actually rains or not.

The term in question is employed in "the story within the main story" presented by the fourth boy. After minutely describing the performance by three street musicians, in addition, using the direct narration, he continues explaining their life-style:

( ... ) I wanted to know where they lived so I followed them from a distance right to the edge of the forest, and it was only there that I realized they didn't live anywhere. / Then one of them said: " Do we need to unpack the tent? " " Goodness no! ", replied another, " it's such a lovely night! " / The third man said as he counted the takings: " Those folk don't appreciate music and their women dance like bears. ( ... ) " " We might do better to go to Spain since the days are drawing in; let's flee from the rain and only get our throats wet! ", said the other two. / I remember everything, as you see. Finally each of them drank a mug of brandy and fell asleep, their faces turned towards the stars. ( ... ) ( *Ibid.*, p.83. )

It is true that the term " rain " is used but it is obvious that it never rains as the narrative situation because of two expressions in the direct narration indicated by the underlines.

### (3) Analyses of other poems in prose in which the meteorological terms are not found

As indicated clearly by the above examples, by means of analyzing the narrative situation, it is completely possible to determine if the weather is bad or not, despite the fact that the terms representing bad weather are employed. Among the poems in prose which we analyzed, there is no piece in which it rains or storms actually. Thus, it is indispensable to look into the other 37 pieces in which there are no words representing bad weather in order to know the actual weather situation. Because of space limitations, we only indicate a few examples of two types of poem in prose: one is a type in which the weather as well as the narrative situation is not clear, the other is a type in which both the weather and the narrative situation are evident.

" Whom do you love most, oh man of mystery? Tell me, is it your father, your mother, your sister, or your brother? " / " I have neither father nor mother, neither sister nor brother. " / " Your friends? " / " You're using a word whose meaning has to this day eluded me. " / " Your country? " / " I do not know in what latitude it lies. " / " Beauty? " / " Beauty I would love with all my heart, were she a goddess and immortal. " / " Money? " / " I hate it as you hate God. " / " Well! what do you love then, extraordinary outsider? " / " I love the clouds ... the clouds that pass by ... over there ... over there ... the marvellous clouds! " ( *Ibid.*, p.32. )

This is the well-known opening poem in prose titled " L'Étranger " [ Rosemary Lloyd translated it into " the Outsider " ] All kinds of commentary on this piece in dialogue would be possible. However, it is only the weather situation that we are interested in. Is it fine? Otherwise, does it rain or snow or storm? Everything is mysterious. Besides, does this piece remind us of the famous passages cited below of Erich Auerbach who minutely analyzed the decisive descriptive differences between Homeric epic and Genesis in order to draw a clear conclusion that the Bible absolutely claims historical truth whereas

Homeric epic aims at describing and making perceptible to us delight in physical existence even though the latter contains intellectual, linguistic and above all syntactical culture<sup>16</sup>:

“ And it came to pass after these things that God did tempt Abraham, and said to him, Abraham! And he said, Behold, here I am. ” ( ... ). Where are the two speakers? We are not told. ( ... ) Abraham, where is he? We do not know. ( ... ) “ behold me, ” ( ... ) is not meant to indicate the actual place where Abraham is, but a moral position in respect to God, who has called to him  
Here am I awaiting thy command. Where he is actually, ( ... ) is not stated;

Concerning the structure of the narrative discourse in “ L'Étranger ”, we are able to raise the same questions as those of Auerbach: Where are the two speakers? Where do they see the clouds? Are they indoors or in the open air? Nothing is clear. What kind of clouds do they see? Are they cirrus or nimbus or cumulonimbus? It is nothing but “ the marvellous clouds ” that we can understand. At least, it doesn't rain because this “ Outsider ” admires the clouds passing by in the sky.

“ L'Étranger ” is structurally an extreme example, but there are a lot of similar pieces such as “ La solitude ” or “ Ennivez-vous! ” in which the weather situation is not either clear or described. Because of space limitations, each title of the other 15 examples, except these three pieces, cannot be cited.

On the other hand, there are not a few poems in prose in which the weather situation can be presumed, though any meteorological terms in the strict sense cannot be found. For example, in “ Le Joujou du Pauvre ”, the rich child stared upon the poor boy's toy which is “ a live rat ”. In this piece, the weather is not bad at all:

On a highway, behind the gate of a vast garden, at the end of which could be discerned the white hues of a pretty manor house bathed in sunlight, was a beautiful, fresh child, clad in those country clothes that are so coquettish. / ( ... )/

On the other side of the gate, out on the roadway, among the nettles and thistles, was another child, dirty, sickly, soiled with soot, one of those pariah-kids ( ... ) ( *SPE*, p.56. )

It would be unnatural to show their own toy each other under the bad weather such as rain or storms.

In addition, the following description in “ Les Yeux des Pauvres ”, of which the first half of this piece is exceptionally written by means of the second person, indicates that the weather is not bad:

That evening you were somewhat weary and wanted to sit down on the terrace of a new café ( ... )  
( *Ibid.*, p.68. )

Generally speaking, if it rains, much worse, if it storms or snows, people never sit down on the terrace of

café.

There are 19 pieces ( including those above two poems ) of which the weather situations can be distinguished without any meteorological terms. Thus, looking into these 37 pieces in point of narrative situation, we can distinguish the actual weather in the story. At any rate, there are a lot of pieces in which not only the weather situation but also even the scene itself cannot be made clear in *Le Spleen de Paris*<sup>17)</sup>.

### The significance of bad weather in Baudelaire's prose works

#### (1) Connotation of " shower " in " À une heure du matin "

Among 13 pieces in which there are terms belonging in various types of bad weather, the reason why we analyze this poem in prose at last is because it is only in this piece that the scene of an actual shower as the narrative situation can be recognized.

This piece consists of the narrator's monologue in which he recapitulates his one day's various events in the small hours ( however, it is quite interesting that there are no words representing the time of day in spite of the title " One o'clock in the morning " ). The term in question can be found in the almost middle of the narrator's monologue:

( ... ) to kill time during a shower went up to see a female mountebank who asked me to design a costume for her as *Venustre*, ( ... ) (*Ibid.*, p.41. )

The translated term " a female mountebank " is " une sauteuse " in the original text. It is true that this term originally means " a female jumper, leaper " and derivatively " a female tumbler ", in brief, " a female mountebank ", but it is also a slang word meaning " a young loose woman "; or, even " a slut ". According to Claude Pichois, there is no slangy nuance in this usage; he insists that one should interpret it as a sense proper<sup>18)</sup>. However, it seems that the erotic connotation cannot be denied. For, this female mountebank asked the narrator to " design a costume for her as *Venustre* ". What does the expression " design a costume ( of ) *Venustre* " mean? It is said that the word of " *Venustre* " implies this mountebank's cultural ignorance; this female mountebank was so uncultivated that she was not able to correctly pronounce " *Venus* " instead of " *Venustre* ". *Venus* who corresponds to the Greek goddess *Aphrodite* governs both love and beauty; in addition, a lot of painters drew this Roman goddess in a nude picture. Therefore, first of all, it would be necessary to strip her naked in order " to design a costume of *Venustre* ". Moreover, it would be quite possible to read there that they must have no doubt a sexual intercourse, even if it were short time until a shower stops. Besides, since the usage " kill time " [ the original French text is the same expression: " tuer le temps " ] originally contains the meaning " to

pass the time caused against one's anticipation", the narrator would have enough time to enjoy indulging himself with this female mountebank. The term "shower" seems to contain a considerable erotic connotation.

In conclusion, it is difficult to distinguish the weather systems of each piece in *Le Spleen de Paris*. In addition to that, even if one can find a clue to make each story line clear, including weather of course, there is no piece that represents scenes of bad weather as the narrative structure except an example in "À une heure du matin". It is quite natural to raise a question why it doesn't either rain or storm in Baudelaire's prose poetry except "À une heure du matin". Moreover, another question can be raised: why doesn't Baudelaire write the theme of sensuality in prose poetry whereas he wrote it much in *Les Fleurs du Mal*? Is it true that Baudelaire scarcely wrote the theme of sensuality in prose works? We need to read Baudelaire's extended short story titled *La Fanfarlo* in the next chapter in order to elucidate those above questions.

## (2) Connotation of stormy weather in *La Fanfarlo*

*La Fanfarlo* is Baudelaire's sole novella which was not published in volume form during his lifetime. This novella was made public in the first number of *Le Bulletin de la Société des gens de lettres* in January 1847 under the name Charles Defayis, pseudonym after his mother's family name. It was in 1855 that Baudelaire published his first prose poetry (two pieces); it follows that he had already written his literary work in prose style eight years before.

This is an extended short story which should be called "nouvelle" in French. The whole story of this novella by the Pléiade edition is consisted of no more than twenty-seven pages, so that the plot is simple in proportion to the volume. In this novella, except the omniscient narrator of the first person "je" who sometimes intervenes in the story, there are three major characters: Samuel Cramer who is an ambitious young literary man, Madam de Cosmelly who was a friend of Samuel's childhood (they liked each other in Lyon) and is now tied to conjugal yoke, finally, La Fanfarlo who is a celebrated and very attractive dancer. It is said that Baudelaire almost borrows the storyline from Balzac's *Béatrix*<sup>19</sup>. The structure of this story is nearly similar to *Béatrix* in which a lady (Madame du Guénic) takes revenge on her husband for his love affair with a fascinating and sensual woman (Béatrix) by means of instigating a young count (De la Palférine) to seduce Béatrix and deprive her of M. du Guénic. The correspondence of each character is as follows: Samuel = De la Palférine, Madam de Cosmelly = Madame du Guénic, La Fanfarlo = Béatrix.

After the introduction in which the narrator relates Samuel's ironic and self-mocking personality, Samuel wants to go out for refreshment:

There came to Samuel, one evening, the thought that he would go out; the weather was fine and the air perfumed. (...) (*Ibid.*, p.3.)

This is the first part in which the description concerning the weather situation can be seen. As the narrator relates in this citation, it was fine when Samuel went out. And it seems that this is a symbolic description because he was able to recognize from the window of his room his old girlfriend he liked so much, the present Madam de Cosmelly.

Samuel had often noticed, walking along a path in the Luxembourg Gardens, a form and a face he had loved in the provinces at the age when one loves love. Her features, although they had matured and grown plumper with the passing of a few years, had the profound and decent grace of the honest woman; in the depths of her eyes there still glittered from time to time the tearful reverie of the young girl. ( ... ) ( *Ibid.*, p.4. )

The next day, Samuel dares to go to the Luxembourg Gardens in order to meet her again. They have a little conversation without using the personal pronoun " tu "[ " tutoyer " ] And some days later, Madam de Cosmelly confesses his husband's love affair with La Fanfarlo; the narrator continues as follows:

She murmured the word " vengeance "; ( ... ) she is willing to give to her avenger what remains of the heart that the perfidious one has been kind enough to leave ( ... ) Our young roué [ Samuel ] ( ... ) promised to wrest La Fanfarlo from M. de Cosmelly and to free him of the courtesan hoping to find in the arms of the honest woman a reward for this meritorious deed. Only poets can be candid enough to invent such monstrosities. ( ... ) ( *Ibid.*, p.18. )

To begin with, Samuel goes to the theater and sets about studying La Fanfarlo on the stage. He finds her " light, magnificent, energetic, full of good taste in her outfits " and judges " M. de Cosmelly very fortunate to be able to ruin himself " for such a beautiful dancer. Then, he visits her house twice, but he can find no reasonable pretexts for entering. However, a good idea hits him. He finds an excellent pretext for approaching her, by means of slamming La Fanfarlo, every Monday, as a commentator of a review column, for being brutal, impolite, uncultivated, a heavy drinker, in short, for all kinds of fictional scandalous sides of her private life. Denigrating her without cease during three months, he ends by madly falling in love with La Fanfarlo who, vaguely realizing that the terrible Monday article is nothing less than a visiting card, at last, wants to know what kind of heartless fellow has been denying her genius. And finally, one evening, he met her in her dressing room. She was on the point of lacing her shoes to her " admirable legs " which were " already, for Samuel, the object of eternal desire ". Her legs were " long, slim, strong, plump and sinewy all at the same time "; and " had all the correctness of the beautiful and all the licentious attraction of the pretty ". After the description of her hair no less sensual than that of the legs, in the end, the dialogue between them begins:

" Ah, there you are, sir! " she said to him, without interrupting what she was doing, although she had been warned a few minutes before that Samuel was coming. " You've got something to ask of me, haven't you? " / ( ... ) / " Yes, madam. " ( ... ) / La Fanfarlo smiled. / " Whatever has been eating you, to set upon me so viciously? What a horrible profession... " / " Horrible indeed, madam. The thing is that I adore you. " / " So I suspected, " replied La Fanfarlo. " But you're a monster; your tactics were abominable. To do such a thing to us poor girls, " she added, laughing. ( *Ibid.*, p.21. )

After this conversation, they went out " arm in arm, like two old friends ". Contrary to our expectation, nothing happened between them on that day. It is some days after La Fanfarlo, metamorphosing alternately into various characters, performs the role of " Columbine " [ name of pierrette, female clown, Harlequin's lover ] that the story reaches its climax. The narrator commentates that La Fanfarlo was " sublime in her art, as much of an actress with her legs as a dancer with her eyes. " Samuel was so delighted that he fervently applied kisses to her feet and hands in order to express his admiration. She also greatly admired his passionate behavior. They come back to La Fanfarlo's house and then, having an interesting conversation about cooking and nourishment, in addition to that, about various subjects, eat dinner together. Accordingly, their agreement upon a comfortable living and the similarity of their taste bind them strongly together. The narrator says: " the deep understanding of sensual life, that gleamed in Samuel's every glance and word, greatly struck La Fanfarlo. " Samuel fulfilled his promise made with Madam de Cosmelly to wrest La Fanfarlo from her husband and to free him of the attractive dancer; after all, he went for wool and came home shorn.

Incidentally, in this novella, the narrator speaks scarcely any of weather situations until the beginning of the main scene in which Samuel and La Fanfarlo fall in love each other. As far as we read this novella, the weather is not bad before they fall in love each other. However, as soon as the scene of dinner begins, the weather suddenly gets worse. First of all, when Samuel and La Fanfarlo arrived at her house, the weather had already gotten worse:

The weather was as black as the grave, and the wind which rocked the heaped-up clouds crashed them together and brought a shower of hail and rain pouring down. A great storm set the attics trembling and the steeples groaning; ( *Ibid.*, p.23. )

Two underlined terms are in the original French text as follows: the former " une averse de grêle et de pluie ", the latter " Une grande tempête ". These terms belonging in the heavy weather systems are quite connotative enough to indicate the significance of a series of sensual scenes. After dinner, La Fanfarlo appears in her bedroom where Samuel sees walking toward him " the new goddess of his heart, in the radiant and sacred splendour of her nudity ". In other words, stark-naked La Fanfarlo, showing a

suggestive demeanor, implies that she is willing to go to bed with Samuel. The narrator continues:

Who is the man who would not wish, even if it cost him half his life, to see his dream, his true dream posing before him without a single veil, and the adored phantom of his imagination dropping one by one all the garments invented to protect her from the eyes of the profane? (*Ibid.*, p.25. )

Indeed! Nevertheless, whether or not he suddenly became timid, he responds to her seductive behavior with a strange request that Columbine should be given back to him just as she appeared to him on the evening when she drove him with her fantastic outfit and her mountebank's bodice. Samuel wants to see again La Fanfarlo in disguise rather than in her naked state. Reading carefully the scene in which La Fanfarlo was at first astonished at Samuel's demand and then summoned her maid to go back to the theater in order to satisfy his eccentric request like a spoiled child, we understand that the weather is considerably bad: "the weather was atrocious, the storm continued its uproar (...)." [the original French text is "tempête".] Until the maid comes back, does nothing happen between Samuel and La Fanfarlo, especially, the latter is not yet clothed at all? In truth, some descriptions which follow those above stories suggest that Samuel would have had relations, on that night, with La Fanfarlo who had already had a crush on him.

(...) since he maintained that in beauty, which is the cause of love, there are two elements: line and attraction. (...) / La Fanfarlo brought together for him, therefore, the line and the attraction; and when she was seated on the edge of the bed in the carefree and victorious calm of the loved woman, her hands delicately placed upon him, he looked at her and he thought he saw infinity behind the light eyes of that beauty, and eventually he felt that his own eyes floated in immense horizons.

(*Ibid.*, p.26. )

Is it impossible to read here a delightful and peaceful state both psychologically and physically after a sexual intercourse done by a couple who love and trust each other? The narrator continues:

He never wearied of her; (...) / Moreover, La Fanfarlo had done her best and given him her most skilful caresses, (...) she had grown used to his mystical language, laced with enormously crude expressions and impurities. / (...) The theatre poster had announced several cancellations; she had neglected rehearsals; many people were envious of Samuel. (*Ibid.*, p.27. )

La Fanfarlo loves Samuel too passionately to live apart from him. In brief, she starts to cohabit with him.

As far as Samuel is concerned, did he find true happiness? Originally, it was for the vengeance on M. de Cosmelly instead of his wife, namely, Samuel's old girlfriend whom he possibly regards as an

object of ideal love that he tried to approach La Fanfarlo. Accordingly, it would be natural that Samuel begins to have a nostalgic emotion for Madam de Cosmelly instead of being satisfied with a sensual and often terrible love of La Fanfarlo. There is no doubt she is an attractive lover, in the depth of his heart, but Samuel is regretful for Madam de Cosmelly all the more so because she wrote him a letter in which she expressed her gratitude for having wrested La Fanfarlo from her husband. Samuel cannot help but talk to himself whether he was duped:

Samuel, (...) leaning on one of the coolest and most beautiful shoulders one could set eyes on, had a vague feeling he had been duped, and had some difficulty in gathering together in his memory the elements of the plot of which he had brought about the conclusion; but he said calmly: "Are our passions really sincere?" (*Ibid.*, p.28.)

La Fanfarlo loves him so much that he is not allowed to turn back. She jealously gives him notice as follows:

"What are you muttering there? What is all this? I want to see," said La Fanfarlo. / "Oh, nothing," replied Samuel. "A letter from an honest woman to whom I'd given a promise to make you love me," / "You'll pay me for that." She muttered under her breath. (*Ibid.*)

In addition, the following sentences clearly indicate that their sexual intercourse is going on without cease: "Meanwhile, she's learning to make children: she has just been delivered of a pair of healthy twins." (*Ibid.*, p.29.)

As mentioned above, it is obvious that the scenes of stormy weather contain a quite sensual connotation in *La Fanfarlo*. Baudelaire wrote a novella of which the theme is sensuality corresponding to that of *Les Fleurs du Mal*. On the other hand, in *Le Spleen de Paris*, except one piece titled "À une heure du matin", no examples representing bad weather can be found. In the next section, we are going to examine whether the theme of stormy weather contains an erotic connotation in comparison with the motif of the poem in verse titled "L'Ennemi".

### (3) Connotation of stormy weather in a poem in verse

Ma jeunesse ne fut qu'un ténébreux orage,  
Traversé çà et là par de brillants soleils;  
Le tonnerre et la pluie ont fait un tel ravage,  
Qu'il reste en mon jardin bien peu de fruits vermeils.

(*FM*, X, "L'Ennemi", v.1 - 4.)

This is a famous poem that has been open to so many interpretations of identifying “ Enemy ” as Time, Satan, Death, Ennui, Remorse, and so on. However, we don't participate in those literary controversies but concentrate on elucidating the connotation of bad weather in Baudelaire's poetical works.

In this cited strophe, there are collectively three types representing bad weather: “ orage ”, “ pluie ” and “ tonnerre ” [ thunder ] According to Claude Pichois, the metaphorical equation between “ jeunesse ” and “ orage ” is nothing but a “ cliché ”<sup>20</sup>. It is true that the term “ orage ” is used in order to only rhyme with the term “ ravage ”. However, isn't it necessary to add anything significant view to Pichois's comment? Generally speaking, a boy grows up and enters into the age of adolescence, what does he experience? Isn't it nothing less than a sexual impulsive urge? We cannot help but say that the verse “ le tonnerre et la pluie ont fait un tel ravage ” connotes a psychological and physical sexual state expressed metaphorically by the phrase “ dark storm ” [ ténébreux orage ] The metaphorical scene cited in the above strophe represents a sensual strong desire of adolescence<sup>21</sup>. Thus, it can be concluded that the stormy weather contains a considerable sensual connotation in Baudelaire's prose works.

### Conclusion

Why cannot be found any other examples representing bad weather as the narrative situation than the piece titled “ À une heure du matin ” in *Le Spleen de Paris*, whereas there are several sensual scenes connoted by the stormy weather in *La Fanfarlo* written in 1847, when Baudelaire was 26 years old? It is after 1855 that Baudelaire began to write prose poetry, and especially it is in the 1860's, in his later life that he continued publishing his poems in prose. As far as we survey the whole prose poetry, there are few pieces in which one can find the themes corresponding to those of *Les Fleurs du Mal*, for instance, temptation of Satan, worship of beauty and sensual love, deep melancholy, Ennui, aspiration for infinity and so on, namely, quite *baudelairien* leitmotiv. It is true that the themes of temptation of Satan or sensual woman can be indicated in some pieces such as “ Les Tentations ”, “ Le Joueur généreux ” or “ La Belle Drothée ” in *Le Spleen de Paris*. However, Satan is driven off in both “ Les Tentations ” and “ Le Joueur généreux ”; in addition, sensuality seems to be much less excessive in *Le Spleen de Paris* than in *Les Fleurs du Mal*. As Baudelaire himself says in some letters to his mother or to several literary men, especially in the preface of *Le Spleen de Paris* in which even if he confessed that he followed Aloysius Bertrand's prose poetry, he aimed at describing the modern life in prose style in the manner of Poe's short story. Therefore, it can be concluded that, due to the differences of purpose and style of composing poetry, in *Le Spleen de Paris*, there is scarcely an example of stormy weather scenes as the narrative situation that should connote the sensuality, that is to say, originally one of the most important themes of Baudelaire's poetry.

## Notes

This article is written on the authority of the original texts of Baudelaire that are presented and annotated by Claude Pichois: *Œuvres complètes* I ( 1975 ), II ( 1976 ) and *Correspondance*, 2 vol., ( 1973 ), " Bibliothèque de la Pléiade ", abbreviated as *Pl* and *CPI*. In addition, all of the citations from *Le Spleen de Paris* ( abbreviated as *SP* ) and *La Fanfarlo* draw on the edition translated by Rosemary Lloyd and published by Oxford University Press, " the World's Classics paperback ", 1991 ( abbreviated as *SPE* ). However, all of the citations from *Les Fleurs du Mal* in 1861 ( abbreviated as *FM* ) and Baudelaire's critical essays on Edgar Allan Poe are based on the original French texts. Besides, other Baudelaire's original passages are translated into English by the present writer.

- 1 ) Concerning the term " the narrative situation ", see n.9 in this article.
- 2 ) It is only Baudelaire's literary writings that the present writer analyzes in this article.
- 3 ) Cf. Suzanne Bernard, *Le Poème en prose de Baudelaire jusqu'à nos jours*, Paris, Nizet, 1959. Concerning the significance of Baudelaire's prose poetry in literary history, see also the following studies: Georges Blin, *Introduction aux «Petits Poèmes en prose» de Baudelaire* in *Le Sadisme de Baudelaire*, Paris, José Corti, 1948. Robert Kopp, *Petits Poèmes en prose* ( critical edition ), Paris, José Corti, 1969. James A. Hiddleston, *Baudelaire and Le Spleen de Paris*, Oxford University Press, 1987.
- 4 ) According to Suzanne Bernard, most French Romanticists are generally indifferent to the appearance of prose poetry as a new literary genre. Far from it, Alfred de Musset became irritated against the persons who wanted to write poetry in prose and even Victor Hugo, who had raised a literary revolution and won the so-called " Bataille d'Hernani " in 1830, was quite hostile toward the movement of " poetical prose ". Cf. Suzanne Bernard, *op.cit.*, pp.73 - 86.
- 5 ) It is true that Baudelaire " dreamt of the miracle of a form of poetic prose, musical but without rhythm and rhyme " ( Preface of *Le Spleen de Paris*, *SPE*, p.30 ), however the fact that there are not a few poems in prose in which Baudelaire intentionally sequences rhyming and rhythmical unit as follows should be taken into account:  
( ... ) Il n'est pas d'objet plus profond, plus mystérieux, plus fécond, plus ténébreux, plus éblouissant qu'une fenêtre éclairée d'une chandelle. ( *SP*, XXXV, " Les Fenêtres " )  
[ According to *SPE*: There is no object more profound, more mysterious, more fertile, more shadowy, more dazzling than a window lit by a candle. ]
- 6 ) According to Suzanne Bernard, there are three types of phrases by which Baudelaire's prose poetry is constructed. 1. " phrase heurtée " means the phrases which could represent through rhythmical and ironical expressions the sudden bounce of consciousness. 2. " phrase ondulatoire " means the phrases composed of long and meandering sentences which could represent reverie or day-dream. 3. " phrase lyrique " is a kind of sentimental phrases which correspond to joyful or painful states of the poet. Cf. Suzanne Bernard, *op.cit.*, pp.129-145.
- 7 ) Baudelaire's letter to Jules Troubat ( 1836-1914 ) who was a secretary to Champfleury and then to Sainte-Beuve. Cf. *CPI*, II, p.615.
- 8 ) According to Baudelaire's lifelong friend, Charles Asselineau ( 1820-74 ), it was *The Black Cat* translated by Isabelle Meunier that Baudelaire read Poe for the first time. And it was in July 1848 that Baudelaire himself translated and published Poe's work, *Mesmeric Revelation*. Since then, Baudelaire published three important critical writings on Poe's life and works in 1852, 1856 and 1857. Besides, he published the first translated

volume titled *Histoires extraordinaires* in 1856 and made public the second volume titled *Nouvelles Histoires extraordinaires* in the next year. And it was in 1865 that Baudelaire translated works consisting of five volumes (*Histoires extraordinaires*, *Nouvelles Histoires extraordinaires*, *Aventures d'Arthur Gordon Pym*, *Eureka* and *Histoires grotesques et sérieuses*) accomplished.

- 9) "Narratology" is the technical term which corresponds to French "narratologie" coined by Tzvetan Todorov in 1969 and spread over the field of studying the structure of literary works, among others, by a series of Gérard Genette's *Figures*, especially *Discours du récit* in *Figures III* in 1972. Its objects of study are all kinds of narrated texts. Cf. Tzvetan Todorov, *Grammaire du Décaméron*, The Hague, Mouton, 1969 and Gérard Genette, *Figures I* (1966), *II* (1969), *III* (1972), Paris, Seuil. However, except the terms of narrative paradigm such as "narrative situation", "narrating" and "narrator", which seem to be indispensable to analyze Baudelaire's prose poetry, we don't exclusively depend on Genette's literary theory in this article. That is the reason why the sentence "as the case may be" is added. The practical study on the narrative structure of *Le Spleen de Paris* that would be based on Genette's theory will be done in another article.
- 10) The word "tempest" is not used any longer in modern times. It has been integrated into the word "storm". However, we use this word in this article in order to distinguish the original French term "tempête" ("tempest") from that of "orage" ("storm").
- 11) Cf. *A Concordance to Baudelaire's Petits Poèmes en Prose* compiled by Robert T. Cargo, The University of Alabama Press, 1971, and *A Concordance to Baudelaire's Les Fleurs du Mal* edited by Robert T. Cargo, Westport, Greenwood Press, 1975.
- 12) Baudelaire's prose poetry consisting of fifty poems in prose was not published while he was alive. The definitive edition of *Le Spleen de Paris* was published by his friends Charles Asselineau and Théodore de Banville in 1869. They were completely faithful to Baudelaire's list in which he wrote, during his later life, the titles of each poem in prose and its order.
- 13) According to each *Concordance*, the total vocabulary of *Les Fleurs du Mal* is almost the same as that of *Le Spleen de Paris*. It is approximately 27,000 words.
- 14) Gérard Genette's technical term "simultaneous narrating" means that the narrator is directly relating what happens under his eyes and the word "omniscient" signifies that the narrator knows everything. Genette applies his technical term "zero focalization" to this omniscient viewpoint. Cf. G. Genette, *Figures III*, Paris, Seuil, 1972, pp.183-267.
- 15) In this article, we don't always identify the poet with the narrator. Since we consider the person who describes each story as "the narrator", we don't regard him as either the poet of *Le Spleen de Paris* or even Baudelaire himself. Concerning this point, see n.9 in this article.
- 16) Cf. Erich Auerbach, *Mimesis. The representation of reality in western literature*, translated by Willard R. Trask, Princeton University Press, 2003, p.8.
- 17) We cannot help but say that the fact that the actual scenes of bad weather as the narrative situation can be hardly seen in *Le Spleen de Paris* is quite interesting in comparison with those of Aloysius Bertrand's *Gaspard de la Nuit* in which there are at least more than 20 examples (including a few metaphorical usages). Cf. Aloysius Bertrand, *Gaspard de la Nuit*, Paris, Seuil, "l'école des lettres", 1993.
- 18) Cf. *Pl*, I, p.1315.
- 19) *Ibid.*, p.1413.
- 20) *Ibid.*, p.859.

21 ) Baudelaire himself wrote in his *Journaux Intimes* ( *Fusées*, IX - 15 ) as follows: " Jouissances spirituelles et physiques causées par l'orage, l'électricité et la foudre, tocsin des souvenirs amoureux, ténébreux, des anciennes années. " ( *Pl*, I, p.657. Underlined by the present writer. )