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INTERIOR/EXTERIOR MOVEMENT IN *LA COMEDIE HUMAINE*

JO ELLA MANALAN

Critical studies of Balzac often concentrate on his portrayal of character through detailed physiological description. Henri Gauthier notes that "L'homme 'extérieur' est un tableau de signes de l'homme 'intérieur' selon sa double acception."¹ It has not been sufficiently appreciated, however, that this exterior representation is far from static, since Balzac's world is a dynamic one with movement in the exterior, physical world, as well as in the interior, psychological or spiritual world.

Movement in itself is significant in *La Comédie Humaine*. Actual physical displacement is linked to psychological movement. Characters rarely remain in their rooms to undergo great emotional upheaval and development. Such interior development occurs as a result of action. The characters move through the world, choosing among the varied paths stretching in front of them. Insight depends as much upon experience as it does on reflection. As Georges Poulet points out, the following Balzacian sentence could begin almost any novel: "Then one day when I had need of restoring my brain injured by too great a wastage of thoughts, I went out . . ."² After the authorial introduction setting the scene, the novels begin in motion, because the characters commence their psychological development by physically making contact with the outside world.

Peter Lock categorizes Balzac's characters as either purposeful (possessing momentum and direction) or inert.³ Charles Affron

divides the characters into the successful (those who, like the long-distance runner, conserve energy thanks to penetrating vision and quick judgement) and the failures (those whose choices do not harmonize with their talents).⁴ But for an analysis linking the exterior and interior dynamics, I prefer to divide the characters into three categories which seem to more appropriately account for the full range of Balzac's characters.

The characters' physical movement is so closely linked to psychological development that analysis of physical mobility illuminates the dynamics of the character's interior self. For such analysis, one should determine:

- Where is the character going?
- Has someone sent him or is he going of his own accord?
- Is he alone or accompanied? If accompanied, by whom?
- How quickly does he move, and is his departure carefully planned or spontaneous?
- What means of transportation does he use, and how does this compare to those being used by other characters?
- Does he proceed directly to his destination, or does he make stops on the way? Is his path direct or roundabout?

With such information, one can see certain patterns emerging in Balzac's characters. These patterns reveal three types of characters: those who are inert, those whose motion is indecisive, and those whose movement is of single purpose. In a world of movement, the inert are presented as the most despicable, the purposeful as the most admirable since they possess concentration as well as purpose, and the indecisive as the most interesting. The heroes often fall into this last classification, as we shall see shortly in considering two novels as examples, *Illusions Perdues* and *Le Père Goriot*.

Considering this typology for a moment in the abstract, it can be viewed as a hierarchy placing the inert lowest in an undesirable position of powerlessness, for power here is directly linked to motion. Indeed, the lack of power and the consequent rigidity of the inert accounts for their lack of motion: they have no drive, no means by which to propel themselves. A stifling atmosphere reigns here in this stagnant realm designed for those who are not involved in becoming, because they have no future in which to project themselves. It is a place of abject, lifeless characters whose overwhelming desire is to hold on to the little they have and to maintain the status quo at all costs.

A step above the inert are those who are in motion, desperately seeking to avoid falling into the trap of inertia. Either they are engaged in a developmental process moving forward and upward like Rastignac or in the reverse process of disintegration like Goriot. Action and movement are abundant but of questionable efficacy. There is much wasted and repeated motion, lacking definite direction. They can easily find themselves zig-zagging, moving in circles, or in extreme cases, engaged in a back-and-forth movement between two poles. Often, their motion is governed by emotions rather than by intellect; it is spontaneous rather than planned. Even the choice of destination is left to others. Wandering and strolling are the prevalent modes of traveling, and travel time is used for reflection rather than for action.

At the top of this hierarchy are those whose movements represent carefully thought-out actions fitting into a clearly elaborated philosophy. The frenzied motion of those mid-point is alien to them, for they possess strong wills and concentration. They do not move between poles, they *are* the poles who attract or repel others, as Lock suggests.⁵ The strong dominate their zones of influence. When they are motionless, it is through choice, not chance. They utilize an economy of movement, by commanding their underlings to move in their stead.

Although Poulet makes the following statement to describe Balzac's relationship to space in his fictive universe, it could just as easily summarize the egocentric feelings of omnipotence that we find in the purposeful. "I am a point, a center, from which I can set out to extend myself everywhere, exist everywhere, and become everything."⁶ By concentrating power within themselves, and thus either attracting others to them or pushing them away, the strong reserve their own physical movement for important actions.

Moreover, these classifications are not static ones, confining a character to one sphere for his entire fictive existence. Rather, in accordance with the rest of the Balzacian universe, a dynamism exists here, allowing characters to ascend or descend at any time. Once at the top, the strong must continue to exert their force and will in order to remain there. This requires constant vigilance, and any position acquired must be actively defended.

The characters of the middle realm are the most vulnerable, for they perceive both the upper and lower levels and sense their own precariousness. In order to attain the upper sphere, they must begin

to elaborate a rational philosophy based on a lucid understanding of the world. Their movement can serve as an exploratory expedition, affording insight for this elaboration, or it can be utterly useless movement from which no understanding is gained. In any event, failure to move upward almost assures that a downfall is forthcoming.

A study of several characters' movements in *Le Père Goriot* and *Illusions Perdues* will demonstrate this intimate relationship between physical motion and internal development. We see Eugène de Rastignac newly arrived from Angoulême and housed in the Pension Vauquer, a stronghold of the inert. His first movement is to call on Mme de Beauséant, a member of the purposeful group. Physically, he will continue to travel back and forth between Mme de Beauséant's and the Pension Vauquer, while morally he will be attracted and repulsed by the possibilities implicit in each of these worlds.

As yet lacking lucidity, Eugène believes that simply arriving at a specific destination signifies success, that an invitation to Mme de Beauséant's ball assures his acceptance into her world. He has no conception of the determination required to maintain such a position, and imagines himself able to "donner un coup de pied à la corde roide sur laquelle il faut marcher avec l'assurance du sauteur qui ne tombera pas." His lack of experience does not allow him to appreciate the effort that will be required of him to avoid falling.

Arriving at Mme de Restaud's on foot, he is an object of scorn to the domestics, and in a hurry to recover his self-esteem, he barges into the house, opens the wrong door, and bumps into a bathtub before the servant can direct him to the salon. There, in the same manner, he embarks upon the wrong conversation, rendering his clumsiness and confusion as evident in his social relations as in his physical conduct. The result is his physical and social exclusion from the Restauds'.

Unable to comprehend the precise reasons for the appalling turn of events, Eugène takes a carriage to Mme de Beauséant's, relying on her wisdom to enlighten him. In his haste, he fails to evaluate the effect of arriving in a carriage that has been used for a wedding, and once again the domestics ridicule him. Slowly and painfully, he is beginning to learn that the social world is full of nuances and subtleties of which he is not aware.

Mme de Beauséant offers him the following advice. "N'acceptez les hommes et les femmes que comme des chevaux de poste que vous

laissez crever à chaque relais" (*PG*, p. 81). Here is a very lucid, cynical view of social success, described as a journey in which the ambitious traveler must continually control the direction and movement, remaining in the driver's seat at all times and sacrificing all others to his powerful ambition. There is no other way than through an act of will, as Poulet explains: "The will nullifies distance and obtains everything in one moment of prodigious density."⁸

Since allowing a person to enter one's home signifies social acceptance, if Rastignac brings Mme de Nucingen into Mme de Beauséant's salon, he will be in a position of power vis-à-vis the former. Her desire for acceptance is such that she would ingest "toute la boue qu'il y a entre la rue Saint-Lazare et la rue de Grenelle pour entrer dans [ce] salon" (*PG*, p. 81). In this image, she is advancing in an utterly submissive posture. Having proven his effectiveness and usefulness in introducing Mme de Nucingen into Parisian society, Rastignac would then be in a position of dominance and have power over her.

Returning to the Pension Vauquer, Rastignac becomes very aware of the contrast between the two worlds. But he is not yet cynical, and he vows to become both a learned doctor and a social success at the same time. As the narrator points out, "Ces deux lignes sont des asymptotes qui ne peuvent jamais se rejoindre" (*PG*, p. 83). As yet lacking singleness of direction, Rastignac is again pictured at cross-purposes trying to pursue opposing courses simultaneously. His conscience designates the path of hard work while the rest of him desires that of riches and leisure.

Increasingly, Rastignac is learning to move properly in social circles. Instead of hurrying to meet Mme de Nucingen, he first obtains information concerning Goriot, "dans le désir de parfaitement bien connaître son échiquier avant de tenter l'abordage de la maison de Nucingen" (*PG*, p. 88). This maneuver reveals his progress toward the purposeful domain, his realization that success is contingent upon a carefully elaborated plan. He arrives without incident for an introduction into the Nucingen household.

However, Rastignac does not yet possess the full measure of single-mindedness, and he hesitates when Vautrin offers him an alternative path to fortune. Because of his lack of decisiveness, a murder takes place. Vautrin not only influences him morally, but acts upon him physically, drugging him into immobility. He is confused and appalled by his own passivity, and momentarily loses complete control of his own course. "Il allait à travers les allées du Luxembourg,

comme s'il eût été traqué par une meute de chiens . . ." (*PG*, p. 176). At this point, he is far from the Rastignac who believed himself capable of gliding through the world without tripping.

This state of confusion and passivity continues for some time, and Rastignac allows himself to be physically guided by various characters, including even Goriot. "[Goriot] tira si violemment Rastignac par le bras, qu'il le fit marcher de force, et parut l'enlever comme si c'eût été sa maîtresse" (*PG*, p. 186). Rastignac's passivity is underscored by casting him in a feminine role opposite the dominant, masculine Goriot.

Goriot seats Rastignac in a carriage and carries him across Paris "avec la rapidité de l'éclair" (*PG*, p. 187). Events begin to take place quickly, leaving no time for Rastignac to distance himself and rationally decide upon a course of action. He is swept along by Goriot's momentum, and offers little resistance until Goriot presents him with a furnished apartment. As Lock points out, Balzac uses spatial images here to establish the parallel between interior and exterior movement.⁹ In reply to Rastignac's initial refusal, Delphine tells him, "Enfant! Vous êtes à l'entrée de la vie . . . vous trouvez une barrière insurmontable pour beaucoup de gens, une main de femme vous l'ouvre et vous reculez" (*PG*, p. 190)! The obstacle of which she speaks is at the same time figurative, literal, and psychological, and must be dealt with on all three planes.

Rastignac finally accepts and moves further along the path of social arrival. Every conflict which he resolves in favor of this course of action leads him closer to total dedication to his ambition. He sees himself "si loin du Rastignac venu l'année dernière à Paris, qu'en lorgnant par un effet d'optique morale il se demandait s'il se ressemblait en ce moment à lui-même" (*PG*, p. 198). He feels his power growing as he distances himself from his past. That evening as he returns to the Pension Vauquer, he is sure that he will be leaving that inert world behind.

When Goriot is dying, Rastignac sends Christophe to bring back Goriot's daughters, but his influence is not yet strong enough to cause others to come to him and he fails. Rastignac himself tries going to the two houses after Goriot's death, but "[il] n'alla pas plus loin que la porte" (*PG*, p. 247). Rastignac is receiving his final lesson that no deviation from the set course is possible. Moving in the direction of alternative courses, he finds their entrances barred.

In the cemetery following Goriot's death, Rastignac ascends to higher ground from which he can view Paris below him. As he physically climbs, his interior movement is toward total commitment to social ascendancy. In this instant, he concentrates his energy for the struggle ahead, for he can at last see clearly ahead. The Pension Vauquer is far behind him, physically and psychologically, as he descends calmly to dine with the Nucingens. His interior struggle between ambition and integrity has ended with Goriot's death. Rastignac is his *own* guide now, and hereafter moves alone.

Several other characters in the novel offer points of comparison to Rastignac's development; the purposeful Mme de Beauséant, the inert Mme Vauquer, and the indecisive Goriot, whose inability to focus his energy on a single goal accelerates his disintegration, unlike Rastignac who uses his multiple encounters to forge a single path and fortify his character.

Mme de Beauséant is a strong, magnetic character who attracts others to her. Her salon is the most desirable in Paris, and she need not move about since she can manipulate others from her position of power. When her power and influence are weakened by the loss of d'Adjuda-Pinto, she chooses to physically remove herself from a world where her power is less than absolute. All of Paris comes to see the fall of "une de ses souveraines" (*PG*, p. 224). Despite her defeat, she draws on her knowledge of power to retain her superiority through dignity. Realizing that it is no longer possible to maintain her position in Parisian society, she strategically withdraws. Like a brilliant general, she retains her strength and nobility in the face of defeat by a display of exceptional courage and calm purposeful motion.

Mme de Beauséant's fall demonstrates the precariousness of everyone's situation. Any deviation from the concentrated projection of one's force can result in descent, even from the top of the hierarchy. Everyone is subject to the dynamism of the world, and to maintain power requires constant effort.

In contrast to Mme de Beauséant's decisive actions, we find Goriot, exemplifying indecisiveness. He is directed by his daughters' will, even though their objectives run counter to his own. He is orchestrated, not orchestrator; and, conscious of his powerlessness, he tries to enlist the aid of Rastignac. Goriot enters into the process of disintegration (leading ultimately to inertia) from the moment he

allows his daughters to direct his life. During the course of the novel, the physical and thus the psychological paths open to him become more and more restricted. From being admitted to his daughters' houses once or twice a week, he is reduced to once or twice a month and finally excluded altogether.

Always rushing around, Goriot does not move toward a better understanding of the world. He moves between the jewelry and pawn shops, devoting his movement, as he has already devoted his life, to his daughters. He travels on foot, and is so socially and physically insignificant that, at one point, he narrowly avoids being crushed by his son-in-law's carriage.

On the verge of death, Goriot wishes that his daughters would come to him, and he cries out, "Je veux les voir. *Envoyez-les chercher par la gendarmerie de force*" (PG, p. 235, my italics). This ultimate plea is an appeal to those in a position of authority to help a man who has slipped into the ranks of the inert.

Mme Vauquer is the symbol of the inert. For forty years, she has presided over the pension, and "comme tous les esprits rétrécis, Mme Vauquer avait l'habitude de ne pas sortir du cercle des événements . . ." (PG, p. 340). There is an enormous difference, however, between economy of movement through design (in the powerful) and the apathetic negation of thought and motion that characterizes the powerless. All that is left for this latter type is the tenaciousness to cling to routine and to limit oneself to everyday affairs. Any change in the status quo affects the psychological balance as well. Thus, after having lost some of her boarders, Mme Vauquer "montra ce qu'était la vraie douleur, une douleur profonde, la douleur causée par l'intérêt froissé, par les habitudes rompues" (PG, p. 195).

When Rastignac returns from one of his visits to Mme de Beau-séant, he is struck by the squalor of the boarding house and those who inhabit it, this world of attrition where one sees "de sinistres tableaux bordés de fange, et des faces où les passions n'avaient laissé que leurs cordes et leur mécanisme" (PG, p. 83). The inert are pictured as objects, empty recipients of passing emotions, imposed from the outside.

In *Illusions Perdues*, we again find examples of the interrelation of exterior movement to psychological change. Lucien Chardon is a striking example of the person situated in the middle range, striving in his exterior and interior actions to reach the upper realms of

power. But unlike Rastignac, and indeed like Goriot, Lucien is unable at any time to take control of his movements and plan his actions. The personal turmoil and hesitation of this character, his inability to dominate and concentrate his desires in a single powerful direction, are evident in the way he moves physically. He strolls along, musing about events and prolonging his course. As the narrator explains, "car il y a des instants dans la vie où l'on aime à prendre le plus long [chemin], afin d'entretenir par la marche le mouvement d'idées où l'on se trouve, et au courant desquelles on veut se livrer."¹⁰ He allows himself to be carried along by his thoughts, failing to use motion as a means of attaining a clearly defined objective. He is traveling slowly, by an indirect path, and is far from the self-directed trajectory of the purposeful.

Consequently, the mental activity expended in daydreaming is a substitute for real progress. Lucien's imagination allows the "if only" of wishful thinking to replace calculated action in problem solving. "Il habitait un de ces rêves d'or où les jeunes gens, montés sur des si, franchissent toutes les barrières" (*IP*, p. 100). His physical motion is often dream-like, that of a sleep-walker in unconscious movement. He is constantly directed by others who indicate his course of action, and in some instances even take him along physically.

Mme de Bargeton chooses his Paris destination for him, and he passively rides along with her gazing at the sights like a "jeune rat sorti de son trou" (*IP*, p. 131). Before leaving Angoulême, "Lucien sentit la terre petite sous ses pieds" (*IP*, p. 124), but upon arrival in Paris, "cet homme d'imagination éprouva comme une immense diminution de lui-même" (*IP*, p. 138). However, reality momentarily intrudes upon his dream-world. In Paris, we find him wandering along the boulevards and aimlessly regarding the objects around him. When Lucien reaches the Opéra, he cannot even be admitted before the arrival of Mme de Bargeton. During the performance, he is deserted by Mme de Bargeton et Mme d'Espard without comprehending why. His inability to give himself direction is matched by his lack of comprehension of the movement around him.

After being rejected by Mme de Bargeton, "il allait perdu dans ses pensées . . . Il suivait la foule des promeneurs" (*IP*, p. 159), for he cannot advance without a guide. While waiting for a new guide to appear and lead him down the path toward glory, he works seriously and shows more self-control than at any other time. This is because,

in order to avoid the danger of being confronted with choices and in an effort to be strong psychologically, Lucien must avoid temptation physically. "Lucien revenait les yeux baissés ne regardant point dans les rues alors meublées de séductions vivantes" (*IP*, p. 170). Incapable of charting a course for himself and lacking a guide to make his decisions for him, Lucien chooses temporary automatism.

His meeting with d'Arthez provides him with a new guide. He confides to d'Arthez, "Quand on est sorti, il est difficile de revenir travailler" (*IP*, p. 182). He is actually speaking of the library's closing, but in a more general sense is referring to his susceptibility to any distraction, his lack of concentration. D'Arthez provides Lucien with direction, and Lucien follows him everywhere, to the narrator's amusement, "il se serra contre lui comme un soldat se pressait sur son voisin dans les plaines glacées de la Russie" (*IP*, p. 187). Lucien tries to attach himself to d'Arthez physically and spiritually, borrowing from the latter's immense reserve of power.

While participating in the meetings of the Cénacle, Lucien is counseled to avoid the temptation offered by the path of journalism, but he is a sprinter, not a long-distance runner, and seeks the quickest way to success. At Flicoteaux', Lucien drops the hand of d'Arthez to go meet Lousteau, because "son caractère le portait à prendre le chemin le plus court, en apparence le plus agréable" (*IP*, p. 218).

Lucien does not accomplish even this move toward a new direction in journalism without hesitation. "Une vision du Cénacle passa rapidement aux yeux de Lucien, et l'émut, mais il fût entraîné par Lousteau" (*IP*, p. 215). The word "entraîné" is later repeated in the literal sense to emphasize the parallel movement of being swept along body and soul. "Lucien fut entraîné par Lousteau qui ne lui laissa pas le temps de saluer Vernou, ni Blondet . . ." (*IP*, p. 238).

At the theater, Lousteau guides Lucien physically, and warns him, "Ne quittez pas mon bras si vous ne voulez pas tomber dans une trappe, recevoir une forêt sur la tête, renverser un palais ou accrocher une chaumière" (*IP*, p. 241). The passive and dependent Lucien heeds these words for the time being, but when he later tries to advance on his own in the world of journalism, this warning becomes a prophetic forecasting of his debacle. He lacks the insight necessary to effectively pursue a course of his own.

Consequently, Lucien passes to yet another guide. He meets Coralie, and it is she who leads him to her house, where he is literally carried up the stairs by Coralie and her maid. When they take carriage

rides, it is always someone else's carriage, and Lucien continues to ignore the fact that movement should have a purpose. He is forever a passenger.

Alone after Coralie's death, Lucien decides to return to Angoulême. Hardly a calculated choice, this is rather a decision made out of despair, based on emotion rather than will. He returns like a skulking dog, tail between his legs. Retracing the path from Angoulême to Paris in the opposite direction of his original journey, he hitches a ride on the back of a carriage. He discovers at a stop that it is the carriage of Mme de Bargeton who originally brought him to Paris on the seat beside her. Now he is degraded to the rank of a mere object, traveling "derrière entre deux paquets" (*IP*, p. 411).

Lucien's arrival in Angoulême indirectly results in the arrest of his brother-in-law. Unable to continue, Lucien decides that the only course he has the strength to follow is that of suicide. Even this proves to be false, for his first encounter with a purposeful being results in another change of direction for Lucien. He finds himself backtracking once again, being taken back to Paris, and offers neither physical or spiritual resistance to the man who takes him there. "L'Espagnol passa la main sous le bras de Lucien, le força littéralement à monter dans sa voiture, et le postillon referma la portière" (*IP*, p. 547).

From this final scene, it would be tempting to conclude that Lucien's forays into the world and his real experience with obstacles have not increased his understanding of the world. But this would be an error, for he has acquired some understanding of his limitations. He realizes that he lacks the will and force to accomplish his goals, and he is ready to entrust his life to another in order to fulfill certain of his desires. He knowingly abdicates his freedom, rather than accept challenge in the way that Rastignac did. His movement is regressive toward the level of the inert who are manipulated by those above them.

In direct contrast with Lucien are the Cointet brothers. Every movement they make is deliberate. Like chess players, their strategy is planned out from the very beginning of the game, and they are successful. Through skillful manipulation of the Séchard family, they acquire a useful patent and assure their monopoly of the Angoulême press at no cost to themselves.

In contrast with the static portrayal of the boarders at the Pension Vauquer in *Le Père Goriot*, the inert are represented here by the high

society of Angoulême. Nothing has changed in this circle from the time of Mme de Bargeton's departure until her return. The decor of her house and the faces within it are the same. It is a stagnant, immobile world where a M. Saintot who has written only two pages of a treatise on modern agriculture in twelve years "passait pour être un savant du premier ordre" (*IP*, p. 71).

As we have seen, then, the world in which Balzacian characters move is doubly dynamic. Their movement, or lack of it, is significant both in the physical and social world they inhabit and in their own interior, psychological world. The information derived from an analysis of the characters' physical mobility reveals parallel developments on a psychic level and provides a key to understanding their successes and failures.

Furthermore, physical displacement alone does not indicate a successful character. Quality of motion is also a factor to be considered. The patterns of movement which result from this analysis form a typological hierarchy. At the bottom are the inert, those lifeless, empty beings who live in (or try to) a changeless world. Above them are the indecisive who may move about frenetically, but whose lives lack direction. Thus, their movement is often fruitless. At the top are the purposeful whose movement is studied and whose energy is directed. These are the elect; they expend both movement and energy economically.

These categories are, nevertheless, not static or absolute. In the Balzacian novel power and position are closely related. Interest is focused on a character's ascent and/or descent through the power structure depending on his capacity for or lack of comprehension of the social mechanism, as well as on simple changes of fortune (as when Mme Vauquer's inert status is threatened by the loss of some boarders). Accordingly, we do find characters moving up and down through the different strata of the hierarchy rather than being confined to one category.

The examples drawn from *Illusions Perdues* and *Le Père Goriot* not only serve to illustrate the correlation between movement in the exterior world and changes of a psychological or spiritual nature, but also make manifest the system of values attached to the different sorts of motion by establishing a hierarchy of character types. The heroes of both novels are in the middle range of indecisive but nonetheless interesting characters when we first encounter them; however, from that point on, they follow different paths.

On the one hand, Rastignac profits from his mistakes by constantly revising his strategy for success. He becomes increasingly worldly-wise until his ambition finally wins him over completely. The final scene of the novel depicts him looking down on Paris "tortueusement couché" at his feet, an image which is analogous to his psychological commitment. Lucien, on the other hand, finds it impossible to direct his own ambition effectively and, consequently, drifts through life relying on others to guide him. His will, once directed toward the power of the upper sphere, disintegrates, eventually relegating Lucien to the level of the inert. Seeing that his goals are incompatible with his ability to achieve them alone, he retreats from the fight into a life of utter dependency—a move which shows, however, that he, too, has profited from his experiences in the world. Rastignac will accede to power because he has learned to play the game, while Lucien is destined to be manipulated like a pawn.

Although only two novels of *La Comédie Humaine* were presented for an analysis of movement here, others also lend themselves to this dynamic interpretation. For instance, *Eugénie Grandet* portrays Eugénie in her passage from inert to purposeful, while *La Peau de Chagrin* presents Raphaël in his descent from indecisive to inert.

Within each of the categories discussed, there are many nuances and possibilities, but it is around the concept of movement that a system of values is organized. As Poulet has noted, "In Balzac's eyes, social existence could only appear as a general orgy of movement and life."¹¹ It is through this movement that the characters evolve and reveal themselves to us as they move between and within categories. *La Comédie Humaine* exalts movement as characters enact their psychological turmoil in the physical world. The result is an enhancement of the dynamic sense of existence, with motion itself constituting the unifying factor between the interior and exterior world.

Notes

1. Henri Gauthier, "L'Homme intérieur dans la vision de Balzac," *L'Information littéraire*, 26 (1974), p. 115.

2. Georges Poulet, *The Interior Distance*, trans. Elliott Coleman (Baltimore: The Johns Hopkins Press, 1959), p. 113.

3. Peter W. Lock, *Balzac: Le Père Goriot*, Studies in French Literature, No. 11, ed. W. G. Moore (Southampton: The Camelot Press Ltd., 1976), p. 19.

4. Charles Alffron, *Patterns of Failure in La Comédie Humaine*, Yale Romantic Studies, 2nd ser., No. 15 (New Haven: Yale University Press, 1966), p. 36 and p. 39.

5. Lock, p. 21.
6. Poulet, p. 98.
7. Honoré de Balzac, *Le Père Goriot* (1843: rpt. Paris: Robert Laffont, n.d.), p. 44; hereafter cited as *PG* in parentheses in the text.
8. Poulet, p. 106.
9. Lock, p. 44.
10. Honoré de Balzac, *Illusions Perdues* (1842: rpt. Paris: Librairie Générale Française, 1972), p. 88; hereafter cited as *IP* in parentheses in the text.
11. Poulet, p. 131.

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