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1	Introduction	3
	Although 'intertextuality' has come to mean little more than the relationships between texts, it seems possible to distinguish three kinds of intertextualities: of imitation, opposition, and allusion. The latter device, allusion, occurs throughout literature, though it frequently escapes attention, resulting in misreadings and misinterpretations. Allusion calls on texts outside the work in the reader's hands, but it works internally, within and during the reading. A study of the device as it functions during the experience of specific texts highlights its dependence on metaphor and also casts light on other related devices – such as imitation, plagiarism, allegory, or parody – and on the way we read.	
2	Irony Interference and Allusion: 'Un Cœur simple'	22
	It is not enough for readers to invent irony. For irony to function with validity, the text must give sufficient indications of its presence. Flaubert's 'Un Cœur simple' offers a case in point, since critics have divided on whether the work should be read ironically. For those who see irony, the parrot's identification with God provides the touchstone. A careful look at the text of 'Un Cœur simple' and of <i>Trois contes</i> , however, reveals the striking fact that an ironic reading of the parrot has no consistent, textual support either in the story or in the incorporating cycle. The tale does, however, establish systematic allusions to the Beatitudes and to the legend of St Félicité.	

- 3 **From Translation, Imitation, and Plagiarism to Parallel Allusion: *Antigone*** 39
 Translation, imitation, and plagiarism are all different from allusion. The alluding author may attempt to replicate the preceding text, but he does so only to exploit it in his own creation. Anouilh, for example, announces his debt to the past in the title of his *Antigone*, summarizes Sophocles' version in the program, and repeats the summary in the first few minutes of the play. Thereafter the modern version, while maintaining remnants from the classical text, begins to deviate significantly. The ancient image remains in the reader's mind, however, and sets up a parallel with Anouilh's version. It also brings death to the fore and emphasizes the fact that *Antigone* must die.
- 4 **From Allegory to Parallel Allusion and Sources: 'Le Rideau cramoisi'** 56
 Especially when allegory receives its traditional definition, its binary nature contrasts with allusion. Its figural sense remains distinct from the literal level, while allusion's external text combines metaphorically with the text in hand. Barbey d'Aurevilly's 'Le Rideau cramoisi,' for example, reminds knowing readers of Stendhal's *Le Rouge et le noir* through a parallel plot, themes, and images. It simultaneously stimulates affective patterns of a previous response and encourages the search for an explanation of Brassard's inexplicable cowardice. Albertine is more than a mere girl. The allusion encourages readers to become sensitive to the text's suggestions that she is satanic.
- 5 **Allusive Complex: *A la recherche du temps perdu*** 77
 Beneath the surface of Proust's novel there exists an interwoven pattern of allusions that highlights the various thematic movements. I call this tapestry of allusions an allusive complex. Names, parallel plots, repeated imagery, and suggestive themes key allusions to 'Le Rideau cramoisi,' to the myth of Icarus, to the *Arabian Nights*, to *Swan Lake*, and to Parsifal and the Fisher King. The very length, complexity, and completeness of the various allusions in this sequence indicate a sustained effort to make the reader feel the hazards of the protagonist's quest, while insisting on Albertine's ephemeral charm, mystery, magic, and perhaps most important, her need for freedom.

6 **Oppositional Allusion: *Electre*, *La Symphonie pastorale*, *Eugénie Grandet*** 98

Allusions of opposition are distinct from satire, irony, or parody. Devices of the latter variety are rejective, while allusions are integrative. A comparison of two recent versions of *Electre* helps illustrate the difference. Giraudoux's play serves in addition to show how an opposition can suggest that a modern *Electre* just might end differently, and thus raise suspense. Gide's *La Symphonie pastorale* provides a somewhat different example of oppositional allusion. The many echoes of the Bible include erroneous references, quotations out of context, and inconsistent and faulty interpretations that insist on the pastor's hypocrisy and moral blindness. In *Eugénie Grandet*, on the other hand, Balzac focuses on a materialistic religion by opposing an aborted 'second coming' to that suggested by the Bible. The allusion creates a vehicle to play out the divine-human comedy more fully than in any other of Balzac's works.

7 **Allusive Oxymoron: *La Faute de l'abbé Mouret*** 121

Zola's *La Faute* alludes to two different sets of allusive complexes that eventually come together, as does an oxymoron. On one side, he deployed allusions to fertility goddesses and then opposed them to allusions of (almost) equal strength to an inhuman god of spirit and mind. Cybele is set against Jehovah, Désirée against Archangias, Paradou's tree of life against the cemetery's tree of death, body against soul, nature against the church. The opposing allusions then work together metaphorically to direct attention toward a third term or synthesis. Peace is established and opposites marry. They produce, not a child, but the vision of what it means to be a human being.

8 **Allusive Permutations: *La Nausée*, *Les Gommès*** 161

As preceding chapters have attempted to demonstrate, the essential relationship of allusion is straightforward, whether it forms parallels, oppositions, or oxymorons. Of course, writers may complicate the matter in a number of different ways. They may allow related devices to 'slide into' allusion. Sartre's *La Nausée* begins with an obvious burlesque of Proust's *A la recherche du temps perdu*, for example, only to end by suggesting a Proustian salvation through art. Or, like Robbe-Grillet in *Les*

Gommes, a writer may set up several sets of allusions without ever allowing them to come together to form a coherent 'complex.' The only limitation comes from ignorance. When readers have not read what is alluded to, or share no common tradition with writers, then allusions seeded in a text will produce neither plant nor fruit. Of course, their potential remains, and a reader may one day come with the background to permit a new efflorescence. When this happens, the bond takes and the reader's mind gives birth to a living text.

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