In Search of Truth: Jealousy and the Violation of Privacy in Marcel Proust

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Accessibility
IN SEARCH OF TRUTH:
JEALOUSY AND THE VIOLATION OF PRIVACY IN MARCEL PROUST

by

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A thesis presented to the
Department of English and the Department of Computer Science
in partial fulfillment of the requirements for the degree of
Bachelor of Arts with Honors

Harvard University
Cambridge, Massachusetts

March 8, 2021
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Introduction

Marcel Proust’s *In Search of Lost Time* is, among many other things, a landmark study of jealousy, the innermost workings of the jealous mind, and the ramifications for those who become the object of jealousy. Proust depicts two sides to jealousy: The Proustian lover exemplifies the internal and imaginative, even aesthetic, side of jealousy, whereas those subjected to his jealousy show us the external manifestations and moral complexity of this powerful emotion. Though many scholars have studied jealousy in Proust, most have examined only the first of these two aspects of jealousy, focusing on the lover’s anguish or the interior root of jealousy. To fully understand the potential and significance of jealousy, however, we must look at both of these sides in conjunction. My thesis builds upon and extends existing scholarship by examining the jealous mind’s proclivity for self-justification side by side with the violations of privacy caused by the jealous lover’s actions in the external world. Jealous intrusion into the lives of other people has been largely overlooked by scholars, yet it is an essential part of Proust’s novel. Indeed, from its very first occurrence, jealous intrusion is directly linked to both the novel’s overarching theme of the “search,” which turns out to be not so much a search for lost time as a search for truth and knowledge, and the narrator’s final transformation into an artist and writer capable of depicting fundamental human truths. In my thesis, I aim to show that Proust’s conception of jealousy is more complex and nuanced than previously understood, capable of both inspiring the artist-narrator and engendering indefensible violations of privacy and deep moral harms.

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1 Leo Bersani tells us that the Proustian lover’s “jealousy of another person is really self-jealousy (*Marcel Proust*, 180); Germaine Brée writes that the “oscillations of jealousy” allows “a penetrating critique of that perennial source of error in love—subjectivity (*Marcel Proust and Deliverance from Time*, 150-151); and Julia Kristeva argues that “[j]ealousy is a hate-induced reorientation of desire” which “protects the lover’s mind and body by limiting the victim” of hate to the beloved other (*Time and Sense*, 27-28).
The following pages trace the development of jealous intrusion — the external realization of the Proustian lover’s internal anguish and jealous imaginings — throughout *In Search of Lost Time* and lay out the key characteristics of jealous violations of privacy in Proust. The first chapter outlines legal and social conceptions of privacy in *fin-de-siècle* France to contextualize, and aid us in evaluating, the jealous intrusions depicted in the novel. The second chapter develops a vocabulary of jealous intrusion and justification by giving a close reading of the most important scene of jealous intrusion, which is not only the first instance of jealousy-motivated violation of privacy in the novel but also the origin of the narrator’s justification of such intrusions as a pursuit of truth. The third chapter defines patterns of jealous intrusion and traces the escalation of this phenomenon over the course of the entire novel. Part of the analysis in the third chapter uses distant reading and computational analysis on a set of twenty scenes of jealous intrusion.² The fourth and final chapter then considers the ethical legitimacy of the narrator’s defense of jealous intrusion as a pursuit of truth and pathway to artistic creation.

² A short description and page references for each of these twenty scenes can be found in Appendix A. My methodology for all computational analysis can be found in Appendix B.
CHAPTER ONE

Legal and Social Notions of Privacy in France and Proust’s World

The French legal system near the turn of the nineteenth century, though different from the modern French and American legal systems, incorporated important notions of privacy. French historian Michelle Perrot notes that “[a]s early as 1791, article 184 of the Penal Code specified harsh penalties for violation of guarantees against unreasonable search and seizure in private homes (‘l’inviolabilité du domicile’).”\(^3\) Though privacy-protecting laws existed in the eighteenth century, Perrot argues that the long-term effects of the French Revolution — including a "sharpened distinction between the public and private spheres" — made the nineteenth century “the golden age of private life, a time when the vocabulary and reality of private life took shape. Privacy as an idea was elaborated with great sophistication."\(^4\) Legal scholar Wenceslas Wagner also reiterates the importance of privacy during Proust’s lifetime (Proust lived from 1871 to 1922): “Thus, in the legal history of the common law, the problem [of privacy and “intangible personality rights”] did not appear with force until the second half of the nineteenth century.”\(^5\) Even before privacy engendered legal disputes in France, Wagner argues that “the French walls were a sacro-sanct institution, respected by the society and protected by the law. Thus, Article 675 of the Civil Code was couched in the following terms: ‘One of the neighbors may not, without the consent of the other, install any window or make any opening in the dividing wall, in whatever manner possible, even by using opaque glass.”\(^6\) Though physical walls were less prevalent in Proust’s time, Article 675 — introduced as part of the Napoleonic Code in 1804 and

still part of France’s Civil Code today — demonstrates that the concept of privacy was neither a foreign concept nor an insignificant one in France as Proust wrote *In Search of Lost Time.*

The privacy of the home is a concept “long revered” by the French, and there are two instances in the novel where we see this notion of privacy clearly subverted by the jealous lover. In the first, Charles Swann attempts to peer through (what he believes to be) his lover’s bedroom window late at night, in hopes of uncovering the man with whom she is supposedly being unfaithful and proving his own “advantage.” Though Swann’s intrusion does not involve breaking the window or drilling a hole to spy from, in some ways, Swann may still be violating Article 675 since his repeated knocks on the closed shutters constitute an attempt to force those inside to open the shutters, and thus create an “opening in the dividing wall.” Though the shutters can only be opened by the person inside, the question of “consent” is murky, since Swann insistently taps on the shutters until the window is opened — it takes three knocks, but we could easily imagine Swann continuing to tap on the window if the shutters had not opened then. Swann is perhaps keenly aware of his illegality, and not only stops his cab several streets from his beloved’s house, but also has an excuse — “Please don’t bother; I just happened to be passing, and saw the light. I wanted to know if you were feeling better.” — at the ready, spoken out loud the moment the shutters are opened, even before he sees the faces of the two gentlemen inside and realizes he is at the wrong house. The second incident is of a different nature, but also

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7 Though Proust’s novel hardly focuses on laws and governmental institutions, it would be a mistake to believe that the characters of *In Search of Lost Time* operate in a world completely detached from the French legal system. The police are invoked 24 times throughout the novel, and we learn that they not only keep certain characters under surveillance (*Cities of the Plain*, 2:892) but also actively conduct raids (*Cities of the Plain*, 2:933). At the end of the novel, set during World War I, we also see three arrests (*Time Regained*, 3:883-884) and the explicit subordination of social life to the rule of law (*Time Regained*, 3:756).

8 Trouille, “Private Life and Public Image,” 205.

9 *Swann’s Way*, 1:299. In this paper, Marcel Proust’s *In Search of Lost Time* is cited by volume name and page number as given in the 1982 Vintage Books translation.

10 *Swann’s Way*, 1:300.
concerned with the sanctity of the private home. In his jealousy, Marcel, who is also the narrator, quickly realizes that unless he moves Albertine, his beloved, into his private home, there will always exist some space — her separate private home — that will, by virtue of law, moral philosophy, or simply social customs, be limited, if not completely closed off, to him. Believing that he “at all costs must prevent [Albertine] from being alone,” Marcel subverts Albertine’s right to privacy in the home, replacing her private home with his own through exhortation and deceit (he makes up a sad “fiction” about a “woman [who] had never existed” to convince Albertine to stay with him) in an intrusion that strips Albertine of her most basic privacies and deeply threatens her autonomy and happiness.

Though only two incidents in the novel seem to engage with the privacy laws that existed in nineteenth-century France, there exists another force, much weaker in our times, that may have compensated for this lack of express legal protections: Namely, the violation of privacy appears to be, both through a historical lens and within Proust’s novel as a self-contained world, a gross social improriety that creates formidable obstacles for the jealous lover comparable to those imposed by more modern privacy laws. Perrot observes that privacy had increasing value in the nineteenth century: Everyday workers began to dream of single-family homes, and greater privacy, independence, and intimacy, while also “increasingly resist[ing] the surveillance practiced in prisons, hospitals, barracks, and boarding schools.” Perrot argues that this “desire for a private space of one’s own reflected a heightened sense of physical individuality, an awareness of individual personality” that also appeared in the writings of Flaubert, whom

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11 Cities of the Plain, 2:1159.
12 Cities of the Plain, 2:1156.
13 Cities of the Plain, 2:1160.
14 Perrot, From the Fires of Revolution, 355.
15 Perrot, From the Fires of Revolution, 356.
Proust both read and wrote on. Though privacy and “[p]rotection for the individual” had become “a pressing need” in France, the law lagged behind: “In both ideas and mores the individual advanced nearly everywhere, though to a degree that varied with milieu and locale. The law lagged behind the reality. More and more people rebelled against communal and family discipline and declared that they needed more time and space of their own.”

In Proust’s novel, too, we find signs that even as the law resisted change, there existed an increased social and cultural emphasis on privacy and respect for the individual. Throughout the novel, there are several ways in which Proust underscores the (largely unfavorable) social dynamics the Proustian lover must navigate in his jealous violations of privacy. The frequent construction of barriers and physical worldbuilding in scenes of jealous intrusion, which will be examined in the second and third chapters of this thesis, not only demonstrate the beloved’s desire, and perhaps even expectation, for privacy but also suggest a social world in which walls, envelopes, and other privacy-protecting mechanisms have inherent value, mirroring Perrot’s observations on the growing desire for spatial privacy. It is not only in the worldbuilding, however, that Proust acknowledges the social improprieties that the jealous lover commits so frequently. At times, the characters themselves elucidate the social and ethical framework they operate within. Swann knows that he can ask “any number of women” to spy on his beloved, Odette, in a manner more thorough than he or any man can achieve, by virtue of social and gender norms, but he notably refrains from doing so since it would be an unreasonable expectation for these female friends “to adjust themselves to his new point of view, and not to look at the matter from the one which for so long had been his own,” apparently a perspective.

16 Proust wrote pastiches based on Flaubert and other authors, and published an essay “A propos du Style de Flaubert” (On the Style of Flaubert) in January 1920. See Painter, Marcel Proust, 2:99.
17 Perrot, From the Fires of Revolution, 454.
quite common in French society, which does not condemn Odette for her supposed infidelities but rather Swann for being a “jealous monster.”\textsuperscript{18} Furthermore, we see that when Odette is no longer in love with Swann, “whenever he wanted to see her, [she] appealed to the proprieties or pleaded some engagement.”\textsuperscript{19} Though referencing primarily the social norms that governed the behavior of lovers in \textit{fin-de-siècle} France, Odette’s turn to the “proprieties” is telling from a privacy perspective, for it confirms that even Swann’s desire to surveil or constantly accompany his beloved — a desire shared by all iterations of the Proustian lover figure in the novel — is unseemly and improper in society, a violation of some moral or social order. When Marcel waits outside for the Duchesse de Guermantes daily, in the hope of intercepting her morning walks, he consciously leaves “long before the hour at which she left her house”\textsuperscript{20} and admits that after the third day, “so that the porter should not discover my stratagem, I betook myself much further afield.”\textsuperscript{21} Marcel knows that the first two instances of “happening upon” the Duchesse are perhaps excusable but doing so daily creates an unacceptable breach of privacy and etiquette. Indeed, when Robert de Saint-Loup refuses to give his aunt’s photograph (his aunt is the Duchesse) to Marcel, the narrator immediately recognizes this denial as an adherence to “certain moral principles” which govern French society.\textsuperscript{22} It is clear, then, that privacy, if not protected by official laws, is at least protected by the social laws of French society, which abhor the jealous lover and rejoice in personal freedom and autonomy.

Thus, it is hardly surprising to consider that most of the jealous lover’s violations of privacy take the form of clandestine, lonely operations where the lover acts in a largely “solitary”

\textsuperscript{18} \textit{Swann’s Way}, 1:399.  
\textsuperscript{19} \textit{Swann’s Way}, 1:339.  
\textsuperscript{20} \textit{The Guermantes Way}, 2:55.  
\textsuperscript{21} \textit{The Guermantes Way}, 2:56.  
\textsuperscript{22} \textit{The Guermantes Way}, 2:102.
fashion\textsuperscript{23} and takes great pains to remain hidden from the rest of society.\textsuperscript{24} In the scene where Swann knocks on what he believes to be Odette’s window, Swann not only intentionally stops the cab in a small alleyway, walking the rest of the way, and fabricates a lie to excuse his jealous spying, but he also intentionally “never spoke to [Odette] of this misadventure, and ceased even to think of it himself,”\textsuperscript{25} as though attempting to hide his misconduct from himself. When Swann reads Odette’s letter to a man he suspects is a rival, he does so only in the privacy of his home, even as he carries on his (silent) internal debate about whether to post or read the letter while standing at the post-office. Swann’s appeals to his friend the Baron de Charlus are cloaked with duplicity: After asking the Baron to accompany Odette out in public when he himself cannot, Swann endeavors to “force” the Baron, whose nickname is “Méme,” to reveal more information about Odette’s doings by falsely “appearing not quite to understand his first answers”\textsuperscript{26}:

But what do you mean, my dear Mémé, I don’t quite understand. … You didn’t go straight from her house to the Musée Grévin? Surely you went somewhere else first? No? How very funny! You’ve no idea how much you amuse me, my dear Mémé. But what an odd idea of hers to go on to the Chat Noir afterwards. It was her idea, I suppose? No? Yours? How strange. But after all, it wasn’t such a bad idea; she must have known dozens of people there? No? She never spoke to a soul? How extraordinary! Then you sat there like that, just you and she, all by yourselves? I can just picture you. What a nice fellow you are, my dear Mémé. I’m exceedingly fond of you.\textsuperscript{27}

What should be a dialogue between two friends is presented as an absurd monologue, comedic in its excessive back-and-forth and blatantly dishonest. This telling not only implies a sort of mockery on Proust’s part but also heightens our understanding of jealous intrusion as a

\textsuperscript{23} The Guermantes Way, 2:66.
\textsuperscript{24} Indeed, if we computationally compare scenes of jealous intrusion with two other forms of transgression common in the novel — snobbery and cruelty, we find that one of the key distinguishers between these different offenses is the lack of social rhetoric in scenes of jealous intrusion (and the presence of it in scenes of snobbery or cruelty). See Appendix C for further information.
\textsuperscript{25} Swann’s Way, 1:300.
\textsuperscript{26} Swann’s Way, 1:344.
\textsuperscript{27} Swann’s Way, 1:344.
transgression perpetrated by a single figure. Indeed, though the Baron was the one who accompanied Odette — out of social propriety, and to hide the extent of Swann’s breaches of privacy — we see that Swann is never truly in dialogue, never *collaborating*, in his jealous violations of privacy, even with the man Swann considers a great friend with whom “nothing untoward could ever happen” with Odette.\(^{28}\) Rather, the figure of the Baron de Charlus is erased, his words filtered through the unreliable and often self-deceiving words of Swann, with the result that the Proustian lover is not only condemnable for his invasions of privacy but also for his materialistic uses of friendship and the people closest to him.

When the jealous lover questions his beloved or other possible sources of information, it is always in a private space. Swann goes to Odette’s home for the sole purpose of interrogating her\(^{29}\) and Marcel’s daily interrogations of Andrée, who Marcel has enlisted to accompany and report on Albertine, happen only after three conditions have been satisfied: Albertine’s door must be “shut behind her,” Marcel must be “quite sure” that any visitors to the house are “on the staircase” on their way out, and Andrée must be in Marcel’s bedroom, with the door closed for privacy.\(^{30}\) When Marcel calls Andrée for information about Albertine’s plan to visit the Verdurins, he is interrupted by Françoise entering the room. Rather than continue his conversation, Marcel feels “obliged to break off the conversation for a moment and to make menacing gestures” at Françoise, even as he fears being cut off by the operator, because the conversation is “so private” that Marcel is “particularly anxious to keep it from Françoise’s ears.”\(^{31}\) The vocabulary the narrator uses in this scene is particularly telling, for Françoise’s

\(^{28}\) *Swann’s Way*, 1:344.

\(^{29}\) *Swann’s Way*, 1:393.

\(^{30}\) *The Captive*, 3:53.

\(^{31}\) *The Captive*, 3:96.
presence is not merely that of a nosy servant but also that of an “intruder[],” who, somewhat ironically, violates Marcel’s requisite privacy as he attempts to do the same to Albertine.\textsuperscript{32} Even when Marcel asks Saint-Loup for a photograph of his aunt at a dinner with Saint-Loup’s military friends, we see that the conversation is held in private, with the subject broached as the two “stand talking” apart from the rest of the diners, and Marcel’s words addressed privately only to Saint-Loup.\textsuperscript{33} Knowing that jealous intrusion can only be done alone or in the company of unscrupulous others, Marcel intentionally times his appeal so that the “awkward conditions” and “presence of others” create a “pretext” that not only hides the “brief and disjointed” manner of Marcel’s speech — which is odd and jarring because this rhetoric has no place in proper society — but also prevents Saint-Loup from having the time to ask “questions which would have been all the more disturbing in that I should not have been able to answer them.”\textsuperscript{34} It is interesting to note that in modern times, French and European law explicitly protects the “\textit{droit à l’image}” (right to one’s own image) as a fundamental privacy right.\textsuperscript{35} Indeed, this scene of attempted intrusion is constantly threatened by two dual forces: On the one hand, the external social world, where Saint-Loup’s friends are “getting impatient” or disparaging Marcel’s manners, constantly threatens to jeopardize Marcel’s attempts;\textsuperscript{36} on the other, the true nature of Marcel’s request threatens to show itself in full force as an egregious breach of privacy, social protocol, and the “moral principles” which Saint-Loup and seemingly all but the Proustian lover hold dear.\textsuperscript{37}

\textsuperscript{32} \textit{The Captive}, 3:96.
\textsuperscript{33} \textit{The Guermantes Way}, 2:100.
\textsuperscript{34} \textit{The Guermantes Way}, 2:100.
\textsuperscript{35} Trouille, “Private Life and Public Image,” 201.
\textsuperscript{36} \textit{The Guermantes Way}, 2:99.
\textsuperscript{37} \textit{The Guermantes Way}, 2:102.
CHAPTER TWO

Close Reading of a Template Scene of Jealous Intrusion and Violation of Privacy

Jealousy is a critical part of the various romantic relationships in *In Search of Lost Time*, but the Proustian lover is unique in his willingness to intrude upon his beloved’s privacy in his jealousy. Such intrusion is pervasive in Proust’s novel and though most fully developed in the romantic relationships of our narrator Marcel, it begins with the character of Charles Swann in the very first volume. Despite his intelligence and high social standing (he frequents the most exclusive salons of the Faubourg Saint-Germain), Swann falls in love with a former courtesan named Odette de Crécy, an unintellectual woman Swann finds relatively unattractive.\(^{38}\) Swann’s story, related to the narrator at some point, is often seen as a miniature of the novel and not only cements the violation of privacy as a critical part of love but also serves as the origin of Marcel’s justification for his later instances of jealous intrusion. After falling in love with Odette, Swann begins to suspect her of infidelity. When Swann arrives at Odette’s house later than agreed upon one night, he is turned away by Odette, who claims that she is tired and not feeling well. Swann returns to his home but is “suddenly struck” by the idea that Odette is “perhaps” lying to him because she has plans to meet some other man.\(^{39}\) Seized by this possibility, Swann orders a cab back to Odette’s home; after he sees that her bedroom light appears to be on, he decides to knock on her shutters to identify who the other man is. After knocking, Swann realizes that he is at the wrong house and returns home, apparently satisfied that Odette has not deceived him.

In this scene, though there may only appear to be a single instance of jealous intrusion (the knocking on the shutters), there are in fact many smaller decisions and intrusions that build

\(^{38}\) No longer blinded by love, Swann realizes that Odette is “a woman who didn’t appeal to me, who wasn’t even my type!” *Swann’s Way*, 1:415.

\(^{39}\) *Swann’s Way*, 1:297.
up to the knocking on the shutters. The first decision that Swann makes is to go back to Odette’s house, a process that is inherently physical in its act, and reconstructed in all its physicality by the narrator:

He went out, took a cab, and stopped it close to her house, in a little street running at right angles to that other street which lay at the back of her house and along which he used sometimes to go, to tap upon her bedroom window, for her to let him in. He left his cab; the streets were deserted and dark; he walked a few yards and came out almost opposite her house.\(^{40}\)

On the street across from Odette’s home, Swann has not yet trespassed onto private property and this is not yet a physical violation of privacy. Regardless, this sort of worldbuilding — the physical reconstruction of the scene and external barriers — is a common characteristic of jealous intrusion in Proust’s novel and any analysis of intrusion depends largely on our understanding of the barriers in place to prevent the breach of the public-private boundary. Such barriers, especially physical ones, represent an external manifestation of the loved one’s internal desire for privacy, often unvoiced but keenly felt by the surveilled lover who is most often in a position of less power and status. Thus, Proust takes pains to outline these physical details of the external world not only to create a visual image of the Proustian universe but also to help us assess the degree to which the jealous lover is willing to encroach upon his beloved’s privacy. The sense of violation in this scene is further accentuated by Swann’s furtiveness and his need to stop the cab on a small street near the rear of Odette’s house, rather than directly in front of Odette’s house as Swann would if he were paying a normal, socially acceptable visit. Indeed, when Swann first visits Odette, before returning surreptitiously with jealous suspicions, he takes a carriage directly to “her door;” the second time, he stops at a back street and announces his

\(^{40}\) *Swann’s Way*, 1:297.
presence by knocking on Odette’s bedroom window.\textsuperscript{41} This change in behavior and the efforts Swann takes to conceal himself also emphasize that Swann has no defensible pretext for his intrusion — he merely notes that “the idea suddenly struck him,” shifting the action of this decision from himself to some arbitrary idea.

Though Proust has clearly erected physical barriers that support Odette’s expectation of privacy, it is important to keep in mind the identity of the two individuals involved, namely, that Swann and Odette are both adults and established lovers. Indeed, though Odette’s bedroom is ostensibly a private place and perhaps even the most private place within the home, itself often considered a sacred space, we must consider the fact that Swann has not only often been invited into Odette’s bedroom as her lover, but he has also previously eschewed the front door to “tap upon her bedroom window, for her to let him in.”\textsuperscript{42} Swann’s act of knocking on the shutters in this scene, then, is less invasive than if the two characters had been strangers or parties of a less intimate relationship, which would better preserve the expectation of privacy within the bedroom. Yet, while Swann’s behavior in this scene would have been more invasive if he had had no relation to Odette, his actions (which leads to him actually knocking on the shutters, as we will see shortly) still represent breaches of Odette’s privacy. Swann’s previous history of knocking on Odette’s bedroom window is enclosed within a structure that professes itself to be habit, something familiar and acceptable to both parties, especially with the use of the French \textit{imparfait}, which most commonly denotes habitual actions: “\textit{il allait quelquefois},” or as translated by Scott Moncrieff and Kilmartin, “he used sometimes to go.”\textsuperscript{43} Yet, though this outward grammatical structure of habit is used, Proust qualifies this description with the adverb

\textsuperscript{41} Swann’s Way, 1:296.
\textsuperscript{42} Swann’s Way, 1:297.
\textsuperscript{43} Swann’s Way, 1:302.
“sometimes” (“quelquefois”), decreasing both the frequency and regularity with which this previous knocking has happened and challenging our association between the *imparfait* and habit. This intentional reduction — for the sense of habit is intact without this qualifying adverb and would have remained intact with the use of another adverb such as “regularly” — tells us that Swann’s behavior is, crucially, *not* routine, heightening the sense of violation. And though Swann is Odette’s lover, any reduction in privacy by virtue of “being lovers” is offset by the fact that the two are not married and live separately and, most importantly, by the language used to describe the scene. In particular, we learn that Odette “would not let [Swann] stay” and had “sen[t] him away” earlier that night, phrases which both underscore Odette’s understanding that her house is *not* shared with Swann, despite their relationship, and establish that she has an expectation of privacy in her own home, even from her lover.

In scenes of jealous intrusion, similes frequently work to slow time and more clearly demonstrate the limits to the jealous lover’s knowledge. After reaching Odette’s street, Swann appears to find the light in Odette’s house still on, though he had turned it off before leaving her house earlier.

Amid the glimmering blackness of the row of windows in which the lights had long since been put out, he saw one, and only one, from which percolated—between the slats of its shutters, closed like a wine-press over its mysterious golden juice—the light that filled the room within, a light which on so many other evenings, as soon as he saw it from afar as he turned into the street, had rejoiced his heart with its message: “She is there—expecting you,” and which now tortured him, saying: “She is there with the man she was expecting.” He must know who; he tiptoed along the wall until he reached the window, but between the slanting bars of the shutters he could see nothing, could only hear, in the silence of the night, the murmur of conversation.\footnote{Swann’s Way, 1:297.}
The simile describing the glowing shutters as “closed like a wine-press over its mysterious golden juice” lends the somewhat inglorious intrusion greater beauty, contributing to the aesthetics of jealous intrusion, while also subtly expressing one of Swann’s deep fears: that the essence of what Odette has planned and is currently doing may not be completely recoverable even if the shutters were to open, just as grapes that have already been transformed into “golden juice” can never be fully reconstructed. More importantly, in scenes of jealous intrusion, these sentences of comparison and elaborate detail work to slow down time for the Proustian lover, who is anxious not only about the length of separation but also the time that the beloved spends privately engaged in activities that the jealous lover cannot see or know — we shall see in Chapter Three that homosexuality will be a prominent theme in this vein. Indeed, in such moments, the Proustian lover can only guess at what is happening, what his beloved’s experience is like, in a form of comparison akin to the simile. The discursive duration (length of the incident in the text) is, by and large, noticeably longer than the narrative duration (length of the “actual” incident in the story), a feature that has the effect of slowing down time and putting us at the border between the character’s consciousness and external reality, while also indirectly linking the jealous lover to the artist, whose eye captures and collects external details for future remembrance.

Literary theorist Gérard Genette has characterized such lengthy, yet active contemplation as much of the “action” in nearly all significant scenes in Proust. Genette points to two critical roles of the scene in Proust’s novel: (1) singular scenes that “mark irreversible stages in the fulfillment of a destiny” and (2) “typical or illustrative scenes” which “marks the hero’s entrance

into a new place or milieu.” A number of scenes of jealous intrusion, including this one of Swann, play the role of the former: Jealous intrusion becomes a fundamental and inescapable part of Swann’s love for Odette the moment he made his initial decision to return to Odette’s home. Swann’s motivations for his further violations of privacy fall back not on logic but on some arbitrary, primitive “need” to know the private life of Odette: We have only four words — “He must know who” — before Swann makes his decision to further invade Odette’s privacy. As motivation and not justification for Swann’s behavior, this line is unsurprisingly straightforward, yet it is complicated by Proust’s decision to have it directly preceding the physical act of spying, which is separated only by a semicolon. Wayne Glausser remarks that the semicolon often “signal[s] a deviation from what the narrative voice constructs as normal or admirable,” and a highly circulated French grammar book from 1811 notes that the semicolon is often used to prompt a comparison between two different, if not opposed, elements. This semicolon, then, forces us to compare, perhaps with skepticism or even disapproval, Swann’s candid but self-interested impetus and the resulting act of intrusion in its physical and real form.

Though Swann’s decision to approach the wall is now a more fully physical manifestation of jealousy, and a physical violation of Odette’s privacy, it is still a relatively mild one, for Swann is outside of the house and has not forcibly broken any barriers to enter a private space. Yet, it is important to take note of when an intrusion escalates from internal jealous imaginings (which is inevitably how this, and all other, jealous intrusions begin) to external actions in the real world, a change which greatly magnifies the potential for genuine harm to the beloved. Once more, the furtiveness of Swann’s actions — his “tiptoeing” in the “silence of the

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46 Genette, Narrative Discourse, 110-111. Genette’s italics.
48 Pierrot, “Ponctuation, édition, interpretation,” paragraph 27.
night” — and the construction of physical, external barriers — “the slanting bars of the shutters” that prevent Swann from seeing and hearing, with “slanting” emphasizing the unscrupulous nature of Swann’s spying and “bars” also underscoring the role of the shutter as a “material barrier”  — are not only critical to this scene, but, as Genette suggests, also part of an entrance into a new and irreversible stage of the lover’s relationship where the violation of privacy is inextricable from jealousy.

In this scene of spying, we see another common feature of the jealous lover: He is imaginative, up to a certain point. Swann is able to imagine the various infidelities of Odette (though never the specific details of any such hidden transgressions), and he jumps easily to the conclusion that Odette is with another man, rather than talking to a servant or performing some other innocuous activity. The imaginative capacity of the Proustian lover is limited to jealous scenarios that always show the loved one to be unfaithful, mendacious, or otherwise anxiety-provoking. The jealous lover, as Leo Bersani and others have already remarked, is first and foremost concerned with the self, and it is precisely the past self — the experiences the jealous lover has had and knows — that dictates the kinds of imagined infidelities and scenarios that run through the Proustian lover’s mind. Indeed, we see later in the novel that the narrator, Marcel, is able to imagine his beloved being unfaithful with women in large part because he has heard of Odette’s infidelities and because of a scene of lesbianism that he witnesses early on as a boy — his jealousy and his imagination are colored more by his past than by the actions or behaviors of the loved one. The Proustian lover not only uses his past self to imagine scenes that arouse jealousy but also begins to treat and believe in these imaginings as truth. Thus, the “idea” that

49 Oxford English Dictionary, s.v. “bar, n.1.”
Odette was meeting a man becomes indubitable — “She is there with the man she was expecting” — and any sliver of evidence becomes irrefutable proof.

Indeed, in the next paragraph, as we begin a study of Swann’s internal state, we see that this “murmur of conversation” immediately transforms into a “murmur which revealed the presence of the man who had crept in after his own departure, the perfidy of Odette, and the pleasures which she was at that moment enjoying with the stranger.”  

And yet he was not sorry he had come; the torment which had forced him to leave his own house had become less acute now that it had become less vague, now that Odette's other life, of which he had had, at that first moment, a sudden helpless suspicion, was definitely there, in the full glare of the lamp-light, almost within his grasp, an unwitting prisoner in that room into which, when he chose, he would force his way to seize it unawares; or rather he would knock on the shutters, as he often did when he came very late, and by that signal Odette would at least learn that he knew, that he had seen the light and had heard the voices, and he himself, who a moment ago had been picturing her as laughing with the other at his illusions, now it was he who saw them, confident in their error, tricked by none other than himself, whom they believed to be far away but who was there, in person, there with a plan, there with the knowledge that he was going, in another minute, to knock on the shutter.

In this particularly lengthy sentence, we can trace Swann’s decision-making process as he starts with a description of the initial intrusion — returning to Odette’s home — that minimizes his own agency (the torment “forced” Swann to leave home and investigate, although he is the one who calls a cab and stops it several streets from Odette’s home) and works his way to choosing his next step and intrusion: knocking on the shutters. The excessive length of this sentence — at 194 words, this sentence is six times the length of this scene’s median sentence — permits such movement while also creating the almost Modernist effect of being within Swann’s

50 Swann’s Way, 1:298.
51 Swann’s Way, 1:298.
consciousness and eavesdropping on his interior monologue. Indeed, the lengthiest sentences in scenes of jealous intrusion tend to provide space for the jealous lover’s consciousness and all of its conflicted internal reasonings. In his contemplations, Swann considers “forc[ing] his way to seize” the secret of “Odette’s other life,” an almost violent trespass that Swann suggests he could do “when he chose.” Yet, this idea is still a fancy, one which Swann considers but which the reader understands would never actually happen; indeed, Proust’s scenes of jealous intrusion are full of these possibilities that are, in fact, impossible so long as the lover is still in love because to do so would result in permanent consequences, likely a rupture, jeopardizing both the romantic relationship and the lover’s ability to find his own self in the external world.

This sentence also demonstrates another common feature of Proust’s writing and jealous intrusion in general. An element of comedy, even absurdity, seems to color the Proustian lover’s thoughts and decisions, and this absurdist comedy will be fully realized in the farce-like ending of the scene. Though the reader is still unaware that Swann is preoccupied with the wrong house, the dramatic irony of this sentence becomes glaringly clear once Swann’s error is revealed. The use of the word “illusions” not only hints at this error but also reminds us of the Proustian lover’s limited imaginative capacity and impulsive habit of jumping to conclusions, both of which largely work against the beloved and imagine or conclude her guilty of some wrongdoing. Even more unequivocal is the irony present in Swann’s description of “them” (Odette and the supposed rival) as “confident in their error, tricked by none other than himself.” It is, after all, Swann who is unjustifiably “confident” and “tricked by none other than himself.” The element of comedy in scenes of jealous intrusion, like the creation of barriers via worldbuilding, works to accentuate the degree of violation that the Proustian lover is willing to go to and his willingness to violate another’s privacy solely on the basis of often unsubstantiated jealous imaginings.
Though comedy often appears through irony, we will see in the next chapter that an element of ridiculousness and absurdity — Swann later argues to himself that he has what amounts to a moral obligation to read Odette’s private letters — is also a common facet of this comedy.

Throughout scenes of jealous intrusion, Proust’s comedy works to complicate our perception of the jealous lover’s actions and our natural sympathy for his plight.

It is in this sentence that Swann first decides to knock on the shutters, a significantly more invasive act than his previous intrusions. Yet, this decision to knock on the shutters is chosen not at the end of this internal contemplation but in the middle of the sentence: “he would force his way to seize it unawares; or rather he would knock on the shutters …” Swann’s decision to overcome this barrier, to knock on the shutters, is made quickly, with little transition and no justification preceding the decision. Indeed, Swann’s decision suddenly appears, with only a semicolon — which Jacques Dürrenmatt argues is often used by Proust to mark a “threshold, of entrance or exit, to different stages of transcribed experience or reasoning”52 — to alert us to this key decision, a presentation whose form mirrors the irrationality of the Proustian lover and the human consciousness. It is only after this choice to knock on the shutters has been made that Swann then gives us a possible motivation for doing so: “by that signal Odette would at least learn that he knew.” The intrusion seems less irrational with this new detail, but there is no attempt to defend the level of invasiveness that knocking on the shutters would entail.

Whereas Swann previously stayed away from disturbing Odette’s solitude where she has a reasonable expectation of privacy, knocking on the shutters in order to peer into Odette’s home becomes a physical intrusion of the home; even though Swann has previously been admitted into Odette’s bedroom, it is an especially intimate and sacred space that Swann can only access with

Odette’s explicit, visit-specific permission. Furthermore, Swann’s admission that he hopes this knocking will be a signal that Odette will recognize makes this act more invasive and unpalatable because we see that it is intended as a violation of privacy and consciously chosen as the next action in this stepwise jealous intrusion.

Following this motivation for knocking on the shutters comes a new idea and what I’ve termed the justification for jealous intrusion. The remainder of Proust’s paragraph is dedicated to overcoming the problem of previously recounting only jealous motivations, which generally offer no defense of the lover’s breaches of privacy. Thus, we have the creation of what is portrayed as a stronger and more legitimate justification: that of the intellectual pursuit of truth.

And perhaps the almost pleasurable sensation he felt at that moment was something more than the assuagement of a doubt, and of a pain: was an intellectual pleasure. … now it was another of the faculties of his studious youth that his jealousy revived, the passion for truth, but for a truth which, too, was interposed between himself and his mistress, receiving its light from her alone, a private and personal truth the sole object of which (an infinitely precious object, and one almost disinterested in its beauty) was Odette's life, her actions, her environment, her plans, her past. … But in this strange phase of love the personality of another person becomes so enlarged, so deepened, that the curiosity which he now felt stirring inside him with regard to the smallest details of a woman's daily life, was the same thirst for knowledge with which he had once studied history. 53

This justification is an instance of willful self-deception, for Swann is merely trying to persuade himself that his jealous spying is not only not despicable but in fact also noble, a sort of commitment to higher principles whose pursuit is worth offending and violating Odette’s sense of self and privacy. The fatuousness of Swann’s rationalization is most clearly exposed in the last line, an unironic analogy between the “smallest details” (not even of an exceptional event or momentous occasion, but of “daily life”) and the vast richness of history. Though Swann finds

53 Swann’s Way, 1:298.
this comparison convincing, the reader, and perhaps Proust himself, as an external witness to Swann’s self-deceptive consciousness, cannot help but find the rationalization ludicrous, comedic, and even pathetic.\textsuperscript{54} This justification, which is presented after Swann’s decision to knock on the shutters and after his initial, instinctive rationale, is, quite importantly, one that is created at least in part by the narrator. Whereas we were in Swann’s internal thoughts in the previous sentence, the first line introducing this justification seems to be both within and outside of the scene: “And perhaps the almost pleasurable sensation he felt at that moment …”\textsuperscript{55} The emphasis on “that moment” and the uncertainty of the “perhaps” could simply be a feature of the French imparfait that Proust wrote in, but it also acts as a reminder that the story of Swann’s jealousy is told through Marcel, himself a classic Proustian lover, who, more than Swann, needs a more compelling justification for his own later jealous intrusions, which are much more invasive. Given that Proust is considered particularly sensitive to the “tonus of tense,”\textsuperscript{56} it seems unlikely that Proust could have inserted “that moment” without recognizing the ambiguity it introduces for this justification’s authorship. Regardless of whether this is Marcel or Swann’s creation, this intellectual justification, which not only ennobles jealousy motivated violations of privacy but also reminds the reader of the difference in social class and intelligence separating the Proustian lover and his beloved, is the one that Marcel seems to find the most convincing, for it is indirectly and directly appealed to throughout the remainder of the novel.

Indeed, we have an inkling of this justification’s durability and persuasiveness at the end of this paragraph, when Swann expands beyond his decided method of intrusion:

\textsuperscript{54} Swann’s Way, 1:303.
\textsuperscript{55} In French, the line is “Et peut-être, ce qu’il ressentait en ce moment de presque agréable …” Proust, Du côté de chez Swann, 1:273.
\textsuperscript{56} Shattuck, Proust’s Binoculars, 79.
And all manner of actions from which hitherto he would have recoiled in shame, such as spying, to-night, outside a window, to-morrow perhaps, for all he knew, putting adroitly provocative questions to casual witnesses, bribing servants, listening at doors, seemed to him now to be precisely on a level with the deciphering of manuscripts, the weighing of evidence, the interpretation of old monuments—so many different methods of scientific investigation with a genuine intellectual value and legitimately employable in the search for truth.  

It is clear that the intellectual pursuit of truth is not merely seen as sufficient justification for Swann’s decision to knock on the shutters, but also for the future invasions of privacy that Swann — and other characters in the novel — will repeatedly perpetrate. This sentence also foreshadows the varied forms that jealous intrusion will take throughout the novel, a key feature in understanding both the breadth and depth of jealous intrusion in Proust. As his relationship with Odette progresses, Swann does indeed pose “adroitly provocative questions to casual witnesses,” including the Baron de Charlus, a good friend of his whom he sometimes asks to accompany Odette in his stead.  

Our narrator, Marcel, does the same, asking the friends of his love interest for daily reports and information. The bribery of servants never occurs, though money often changes hands: Swann, Marcel, and the Baron (himself a jealous Proustian lover) all use money at some point to acquire information about a loved one. Though we have spying in this scene, the Proustian lover uses many different methods: always accompanying (or sending someone to accompany) the beloved, directly interrogating the loved one, indirectly interrogating the loved one by questioning others, and intercepting the loved one’s communications.  

Though Swann’s decision to further his violation of Odette’s privacy by knocking has already been made, this intellectual justification — a blanket pretext — is necessary to bridge the gap between Swann’s decision and the physical act of intrusion that he has decided upon. Indeed,

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57 Swann’s Way, 1:298-299.
58 Swann’s Way, 1:344.
as Swann is “on the point of knocking on the shutters,” he feels “a pang of shame,” a self-contradiction similar to those Ingrid Wassenaar has linked to flawed and often highly damaging self-justifications situated in Proust’s social scenes.\(^59\) This sharp sense of shame causes Swann to hesitate for a moment, yet Swann’s explanation for this shame is not because encroaching upon Odette’s solitude is shameful but rather because Odette “would now know that he had suspected her,” a violation not of privacy but of trust.\(^60\) Though Swann concludes that Odette will “detest him for ever after” once he shows his jealousy whereas “perhaps she love[s] him still” before he knocks on the shutter, his hesitation is only momentary as he recalls the newly created, indubitable justification:

> But his desire to know the truth was stronger, and seemed to him nobler. He knew that the reality of certain circumstances which he would have given his life to be able to reconstruct accurately and in full, was to be read behind that window, streaked with bars of light, as within the illuminated, golden boards of one of those precious manuscripts by whose artistic wealth itself the scholar who consults them cannot remain unmoved. He felt a voluptuous pleasure in learning the truth which he passionately sought in that unique, ephemeral and precious transcript, on that translucent page, so warm, so beautiful.\(^61\)

Yet, even as Swann falls back on this intellectual justification for intrusion, the artificiality of the reasoning is inescapable. In the first sentence, Swann’s supposed “desire to know the truth” is undermined by the second clause: his need for a justification that “seemed to him nobler.” Not only is the element of subjectivity and unreliability manifest with the word “seemed,” the subsequent addition of “to him” heightens the suspicion that this is simply artifice and self-deception. Swann’s romantic jealousy — rather than his desire to know the truth — is hinted at with the description of intellectual pleasure as a “voluptuous” one and the portrayal of

\(^59\) “Ingrid Wassenaar on Parties and Self-Justification,” 166-167.
\(^60\) *Swann’s Way*, 1:299.
\(^61\) *Swann’s Way*, 1:299.
the transcript as “warm.” Furthermore, this reaffirmation of the intellectual legitimacy of his invasions of privacy is immediately followed by the initial motivation Swann gave for knocking on the shutters, that Odette will know that he knows, further undercuting the effectiveness of the intellectual justification.\textsuperscript{62} It is unsurprising, then, that it is this motivation and not the loftier argument that directly precedes the act of Swann’s physical intrusion:

And moreover, the advantage which he felt—which he so desperately wanted to feel—that he had over them lay perhaps not so much in knowing as in being able to show them that he knew. He raised himself on tiptoe. He knocked. They had not heard; he knocked again, louder, and the conversation ceased. A man's voice—he strained his ears to distinguish whose, among such of Odette's friends as he knew, it might be—asked:

“Who's there?”

He could not be certain of the voice. He knocked once again.\textsuperscript{63}

Swann knocks a total of three times, increasing the level of invasiveness as the barriers fail to capitulate. After Swann knocks the second time, the voices cease — he is noticed and, if we are to take Swann’s earlier end goal (“Odette would at least learn that he knew”) at face value, this should be enough and Swann should return home, having learned of Odette’s infidelity and proven to her that he knows. Yet, this is still not enough: Swann must know beyond a reasonable doubt who the man — his rival — is, and the only way to do so is to knock for the third time and force the shutters open by means of harassment and repeated invasion.

The shutters open and Swann, after hastily blurting out an excuse about how he “just happened to be passing” by, looks up to find that he has made a mistake: “Two old gentlemen stood facing him at the window, one of them with a lamp in his hand; and beyond them he could

\textsuperscript{62} Swann’s Way, 1:299.
\textsuperscript{63} Swann’s Way, 1:299.
see into the room, a room that he had never seen before.” The comedic, even humiliating, ending to this scene not only results in the intrusion into the lives of strangers, but also demonstrates that it is not the intellectual pursuit of truth that Swann is truly concerned with. Indeed, embarrassed but also satisfied that he has managed to hide his jealousy and error from Odette after knocking at the wrong house, Swann “hurrie[s] home” without stopping by Odette’s house next door to ascertain the truth of his original suspicion.

Though Swann’s case demonstrates the distance between the true emotions and motivators of the Proustian lover and his invented justification of the intellectual search for truth, this justification is nonetheless repeated throughout In Search of Lost Time by Marcel and other characters. This scene as the origin of the narrator’s overarching defense — the search for some final truth about another person — further cements this instance of jealous intrusion as one of Genette’s “decisive” scenes for it not only sets in motion new and “irreversible stages” for the Proustian lover figure but also alters the course of the novel. Indeed, how we view the Proustian lover — and his various intrusive behaviors — by the end of the novel depends in no small part on how convincing we find this justification.

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64 Swann’s Way, 1:300.  
65 Swann’s Way, 1:300.  
66 Genette, Narrative Discourse, 110.
CHAPTER THREE

The Range of Jealous Intrusion: Patterns and Escalation of the Violation of Privacy

In this chapter, I will be extending my analysis of jealous intrusion to the rest of the novel, focusing especially on a cluster of twenty scenes of jealous intrusion, each listed with a brief description in Appendix A. Though this set is not comprehensive, it includes scenes from five different romantic relationships and uses examples from six of the seven volumes. (There are no scenes of jealous intrusion in the final volume, which is set many years later and is centered on the middle-aged narrator’s transformation from a dilettante into a great writer. Part of the narrator’s grand revelation arises from the recognition and repudiation of past errors, and we shall see in the final chapter how jealous intrusion and the narrator’s justification may be an ethical error.) At times, the analysis in this chapter will incorporate computational evidence and distant reading; a methodology for my digital humanities work is in Appendix B.

I. Worldbuilding and the Physical

The emphasis on worldbuilding that we saw in the previous chapter is present in many other scenes of jealous intrusion, and also evident from a quantitative perspective. This is especially true in scenes of spying, which are primarily occupied with physical barriers, and those of following a love interest, which often occurs when the love is unrequited and there is no formal romantic relationship. Largely because of these types of intrusions, in our twenty scenes of jealous intrusion, various words related to space and the physical world appear with unusually high frequency, as compared to the rest of the novel. The text of these twenty scenes constitutes 1.96 percent of words in the French text and 1.96 percent of words in the English text. If words were evenly distributed, we would expect the words “street” and “streets” to appear roughly five
to six times in these scenes of jealous intrusion. Yet, we have approximately triple the number of expected occurrences of “street(s)” in these scenes, a result that holds true for the French equivalents of “rue” and “rues,” indicating that this particularly high frequency is not a byproduct of translation, but a true characteristic of jealous intrusion in Proust’s novel. Streets and roads are critical in scenes of jealous intrusion because they not only provide a physical means of gaining access to the beloved (at one point, Marcel claims that the streets are “simply the means of rejoining Albertine”\footnote{The Guermantes Way, 2:1045.}, but also serve as a clear example of the Proustian lover misusing public space to further his violations of privacy. Various words used in worldbuilding, as well as words indicating a desire to break past physical barriers, appear at higher frequencies in scenes of jealous intrusion. The words with the highest relative frequency are listed below, and others (including words related to stairs, spaces, and walls) are listed in Appendix D.

<table>
<thead>
<tr>
<th>Word and its derivatives (French italicized)</th>
<th>Count in novel</th>
<th>Count in set of JI scenes</th>
<th>Percent of total occurrences in set of JI scenes</th>
<th>Comparative multiplier (vs percentage of total words in set of JI scenes)\footnote{The comparative multiplier is calculated by dividing the value in the penultimate column (the percentage of the novel’s total occurrences that appear in the set of JI scenes) by the percentage of the novel’s words that appear in the set of JI scenes, which is 1.96 percent for both the English text and the French text.}</th>
</tr>
</thead>
<tbody>
<tr>
<td>street, streets</td>
<td>305</td>
<td>20</td>
<td>6.56%</td>
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<tr>
<td>rue, rues</td>
<td>345</td>
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<td>5.80%</td>
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<td>window, windows</td>
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<td>15</td>
<td>4.01%</td>
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<tr>
<td>fenêtre, fenêtres</td>
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<td>13</td>
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<td>behind</td>
<td>309</td>
<td>11</td>
<td>3.56%</td>
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<td>derrière</td>
<td>199</td>
<td>9</td>
<td>4.50%</td>
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</tr>
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<td>20</td>
<td>4.63%</td>
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<td>430</td>
<td>14</td>
<td>3.26%</td>
<td>1.66</td>
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<tr>
<td>walk + tenses</td>
<td>346</td>
<td>14</td>
<td>4.05%</td>
<td>2.06</td>
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<tr>
<td>promener, marcher + tenses</td>
<td>374</td>
<td>14</td>
<td>3.74%</td>
<td>1.91</td>
</tr>
<tr>
<td>open + tenses\footnote{There are so many more occurrences of “open” and its verb variants in the English text than the French text because it is difficult to distinguish between the adjective and verb forms in English. Given that the French adjective for “open” (“ouvert”) has a different stem from the verb, it seems that the word “open” appears as a verb with higher frequency than shown by the numbers for the English calculations.}</td>
<td>568</td>
<td>17</td>
<td>2.99%</td>
<td>1.53</td>
</tr>
<tr>
<td>ouvrir + tenses\footnote{There are 15 tenses of the verb “ouvrir” (including the infinitive) in the French novel, six of which are also legitimate conjugations for the verb “ouvrer” (meaning to decorate or work on something). There is no simple way}</td>
<td>244</td>
<td>13</td>
<td>5.33%</td>
<td>2.72</td>
</tr>
</tbody>
</table>
Most violations of privacy that take the form of spying or eavesdropping use these and other similar words to more fully construct the physical and external world in which the Proustian lover operates. To take an example from the middle of the novel, the Baron de Charlus learns that his chief love interest, Morel, a young male violinist, has arranged to meet some unknown person at a luxury brothel next week. With the help of his assistant Jupien, the Baron attempts to spy on Morel after paying the brothel’s managers to conceal them in a room where they can watch Morel. On the evening of this planned spying, we see that the Baron begins “to walk on tiptoe, to disguise his voice, to beg Jupien not to speak so loud” when he is “still three streets away” from the brothel.\footnote{Cities of the Plain, 2:1114.} The streets are both an aid and a barrier: The streets allow the Baron to close the spatial distance between himself and Morel, itself a barrier, through an act as simple as walking, yet the streets and the openness of walking also impose a new barrier by threatening to reveal the Baron’s unscrupulous activities and plans, especially since the Baron must enter the brothel from the street. Thus, the Baron “tremble[s]” in the street, tiptoes, and “creep[s] stealthily into the entrance hall.”\footnote{Cities of the Plain, 2:1115, 2:1114.} Throughout this scene, the brothel’s madame “order[s] the doors to be alternately opened and shut, like a policeman regulating the flow of traffic.”\footnote{Cities of the Plain, 2:1114.} The laws that the doors must follow and especially the physical solidity of the doors prove to be infuriating obstacles for the Baron, who knows that Morel is somewhere, behind one of these doors meeting with an unknown person in a planned tryst. After waiting impatiently for some time to be taken to spy on Morel, the Baron “stormed with rage, tried to open the doors, to identify whether these conjugations are for “ouvrir” or “ouvrir,” but among the 20 scenes of jealous intrusion, only one of the 13 occurrences appear as an ambiguous conjugation. If we consider only the verb variants that could belong to “ouvrir,” we find that scenes of jealous intrusion account for an even higher proportion of the novel’s occurrences: At 12 of 117 occurrences, the 20 scenes of jealous intrusion make up 10.26 percent of the novel’s occurrences of “ouvrir” and its unambiguous tenses, giving a significantly higher multiplier of 5.23.
and sent for” the woman in charge. These physical doors — presumably shut and locked — are the primary, and seemingly insurmountable, obstacle to the Baron’s plan to spy on Morel. This fixation on what lies beyond, or behind a barrier such as a shut door or, as we saw in Chapter Two, the closed shutters Swann knocked on, is another reason why “behind” and “derrière” (the French equivalent) occur with unusual frequency in scenes of jealous intrusion. Like the window that first prevented, then permitted, Swann to peer into what he imagined to be Odette’s bedroom, the door to Morel’s room becomes the Baron’s central obsession and the barrier that, once overcome, allows the most invasive step of the intrusion to take place. After several hours, the Baron finally succeeds when the door to Morel’s room is left “ajar;” once the solidity of this physical barrier — Morel’s chief protector of privacy — is pierced, the Baron is able to peer “through the cleft of the door” and spy on his beloved in what would should be a private space.

The focus on the physical world also appears in other violations of privacy beyond spying. In particular, when a formal relationship has not yet been established between the Proustian lover and his love interest, the forms of intrusion undertaken often involve physically following or attempting to regularly see the other party. Marcel’s unrequited love for the Duchesse de Guermantes takes the form of trying to intercept the Duchesse on her daily walks: “Now, every morning, long before the hour at which she left her house, I went by a devious route to post myself at the corner of the street along which she generally came, and, when the moment of her arrival seemed imminent, I strolled back with an air of being absorbed in something else, looking the other way, and raised my eyes to her face as I drew level with her, but as though I had not in the least expected to see her.”

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74 Cities of the Plain, 2:1115.
75 Cities of the Plain, 2:1116.
76 The Guermantes Way, 2:55.
“hidden behind the window curtains,” Marcel is left to the public world of the physical, “pacing up and down the street for hours on end” until he manages to catch a glimpse of the Duchesse outside the gates, walls, and curtained windows of her private home. So long as Marcel follows and waits for the Duchesse’s public movements, he will be able to see her, and thus the streets take on a new significance, where their very nature as public places — Marcel tells himself, “But, after all, the streets belong to everybody” — reassure Marcel enough for him to continue behaving in the same way day after day. The endlessness of Marcel’s repeated attempts to encounter the Duchesse are felt clearly by the reader. These repeated violations of privacy, which would certainly be considered harassment or stalking under modern laws, are split into three separate scenes, the last of which is separated by approximately 80 pages from the first two. In these three distinct scenes, the word “street” or “streets” appears 14 times in the English text, revealing not only Marcel’s preoccupation with the few physical places where the Duchesse and he can coexist, but also Proust’s, whose repetition and physical organization of words emphasize the Proustian lover’s need to surmount the barrier of spatial distance via public streets while also echoing the Duchesse’s sense of entrapment and rising “displeasure” as Marcel relentlessly follows her around.

II. Insurmountable Barriers and Uncertainty

Though physical barriers and the external world play important roles in the Proustian conceptions of love and jealousy, the most fundamental barriers are those that are intangible and

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77 *The Guermantes Way*, 2:60.
80 Cal. Civ. Proc. § 527.6(b); European Institute for Gender Equality’s Glossary and Thesaurus, “stalking.”
significantly more difficult to overcome. In particular, the barriers of homosexuality and time are inescapable in the Proustian lover’s quest to uncover the truth about his beloved. In his jealousy, the Proustian lover becomes preoccupied not only with time, with every minute his beloved is unaccounted for, but also with homosexuality, a subject that non-homosexuals and public society intentionally turn away from. This section is divided into three parts: The first two sections cover insurmountable barriers and uses standard close reading analytic techniques, and the third section deals with uncertainty and makes use of both traditional close reading and computer-based distant reading.

**Homosexuality**

For Marcel and Swann, as ostensibly heterosexual lovers, lesbianism becomes a key obsession as their romances with Albertine and Odette, respectively, advance. Indeed, though both lovers experience jealousy aroused by another man, as the novel progresses, such rivalry with those of the same sex is noticeably absent by the end of the novel and fear of homosexual infidelity becomes dominant. Leo Bersani argues that Marcel finds that “the idea of Albertine’s having relations with other women is much more painful to him than the idea of her betraying him with Saint-Loup” because Marcel, as a man, is forever closed off from the world of lesbianism. The Proustian lover can neither engage in lesbianism nor experience the same sensations and desires, and this unknowability and the solidity of this barrier horrifies him. In the beginning, we see that the foreignness of lesbianism protects Albertine from the brunt of Marcel’s jealousy; indeed, it is not until Doctor Cottard claims that Albertine and Andrée are

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82 Consider, for instance, how Marcel’s mother, despite being exceedingly kind, refuses to visit Mlle Vinteuil and offer condolences for her father’s death, leaving the girl an orphan, because of Mlle Vinteuil’s association with lesbianism. See *Swann’s Way*, 1:174.
83 Bersani, *Marcel Proust*, 49.
“certainly keenly aroused” as they waltz together that Marcel begins to worry about and investigate the possibility of Albertine having lesbian tendencies, an idea that he would have otherwise been “incapable” of forming. A similar phenomenon occurs with Swann, who initially dismisses potentially incriminating statements from Odette. After he suddenly resolves that Odette is guilty of having had lesbian relations, Swann relentlessly pursues this investigation, repeatedly interrogating Odette for specific details of past relations and visiting brothels to question female prostitutes about Odette. After Cottard’s remark, Marcel doggedly continues his attempts to break through the barriers of homosexuality or, at the very least, prevent Albertine from engaging in lesbian relations. Thus, Marcel moves Albertine into his home in Paris not merely to “leav[e] Gomorrah” and “pluck[] Albertine from it,” but also to remove one of the layers of privacy protecting homosexuality by depriving Albertine of a private place to meet with other lesbians. We have seen previously that the Proustian lover’s imaginative capacities are limited, and Leo Bersani argues that the impenetrability of homosexuality is, similarly, a problem “of imaginative possibility.” Thus, it is unsurprising to see that many scenes of jealous intrusion focus on attempting to make lesbianism — the inconceivable — real and tangible to the heterosexual jealous lover, which Marcel is only able to do after Albertine’s death, for “tongues become strangely loosened and will readily talk about a misdeed when the culprit’s resentment need no longer be feared.” Thus, even when Albertine can no longer hurt him, Marcel seeks out “substitutes for Albertine” and pays others to question young women in Albertine’s hometown. The intrusion into the intimate affairs of a dead girl leads to what Bersani

84 Cities of the Plain, 2:824.
85 Cities of the Plain, 2:861.
86 Bersani, Marcel Proust, 49.
87 The Fugitive, 3:501.
88 Bersani, Marcel Proust, 47.
rightly calls “frankly unsavory,”89 with Marcel not only asking Andrée to perform on another girl the kinds of sexual acts she and Albertine supposedly did in private, but also paying two young laundry girls to engage in sexual relations before him, after which he questions them about Albertine, whom they do not know.90

Time and Memory

Even more than homosexuality, time and memory represent perhaps the most fundamental barriers for the Proustian lover and the greatest protectors of the beloved’s expectation of privacy. Though the jealous lover is always curious about his beloved’s past, including her past before she met him, temporal distance, to a greater degree than spatial distance, erects an inscrutable barrier of privacy that is further strengthened by the fallibility of human memory. Faced with this seemingly insurmountable temporal obstacle, the Proustian lover chooses to outsource his jealous intrusions and borrow the memories of others, especially the memories of people who have, for whatever reason, been at times in closer proximity to the beloved. In a scene from The Captive, Marcel is reminiscing about his second visit to Balbec when he suddenly remembers that Aimé, the head waiter of the Grand Hotel at Balbec, had once called Albertine “badly-behaved.”91 Though Marcel originally took this to mean poor manners, he is suddenly struck by the horrible possibility that Aimé was referring to lesbian behavior. Yet, when Marcel tries to contextualize Aimé’s comment, time and memory thwart him:

I tried to recall exactly what Aimé had said to me, in order to see whether it could be related to what I imagined, or whether he had meant nothing more than common manners. But in vain might I ask the question, the person who put it and the person who could supply the recollection were, alas, one and the same person,

89 Bersani, Marcel Proust, 46.
90 The Fugitive, 3:561.
91 The Captive, 3:79.
myself, who was momentarily duplicated but without any additional insight. Question as I might, it was myself who answered, I learned nothing more.”

Marcel’s memory cannot withstand the workings of time, and thus nothing else can be recalled from this episode, which is temporally disconnected from Marcel’s romance with Albertine. Indeed, this remark of Aimé’s occurs before Marcel and Albertine become lovers, at a time when Marcel “had given but little thought to Albertine.” In part a result of his new suspicions of Albertine’s lesbianism, which have arisen in the time since Aimé’s remark, Marcel convinces himself that “badly-behaved” must refer to Albertine behaving improperly with another woman, whom he suspects is a known lesbian of similar age named Esther, also the cousin of Marcel’s friend Bloch. Yet, since this moment is in the past — and Marcel was not there to witness the incriminating act (which may or may not actually exist) — his only viable option is to outsource the violation of privacy to Aimé: “I must write to Aimé, try to see him, and then check his statement by talking to Albertine, making her confess.” Not only does Marcel write to Aimé, releasing private facts about Albertine in the process, he also asks Bloch for a photograph of his cousin, which Marcel then “ma[kes] haste to forward” to Aimé. The photograph, a snapshot of a moment frozen outside of time, thus called upon not only attempts to answer the question of whether Aimé has seen Albertine and Esther behaving intimately with each other, but also aims to aid Aimé in his recollections, in recovering the moment from the oubli of time.

Time also further complicates the Proustian lover’s jealousy by making it difficult for him to separate past love interests and experiences from his new romance. Georges Poulet argues

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92 *The Captive*, 3:79.
93 *The Captive*, 3:79.
95 *The Captive*, 3:80-81.
that in the Proustian world, the human is anguished most by “being detached from fixity,”\textsuperscript{96} by the constant transformations into “another being” that necessitate a kind of death for the self.\textsuperscript{97} In trying to find a “justification for his existence,” then, there is a constant need to go beyond the purely external, which is always changing, and enter into the depths of memory to locate the self. The narrator’s memories of jealousy and intrusion, which include the second-hand memories of other Proustian lovers, influence both his willingness and desire to break into the beloved’s private life as he repeatedly applies the past to the present. Marcel’s fears of Albertine’s lesbianism are initially provoked by Cottard, but they are \textit{sustained} by “all that [Marcel] had been told about Swann’s love for Odette, of the way in which Swann has been tricked all his life.”\textsuperscript{98} Indeed, unable to shake “the rooted idea of Mme Swann’s character” from his conception of Albertine’s own, Marcel not only fears that Albertine has Odette’s lesbian proclivities, but also “the same immorality, the same capacity for deceit as a former prostitute.”\textsuperscript{99} Similarly, Marcel’s penchant for buying Albertine gifts to keep her complacent while in his Paris home is motivated by the actions of Saint-Loup and Swann: “Being, in spite of myself, still pursued in my jealousy by the memory of Saint-Loup’s relations with ‘Rachel when from the Lord’ and of Swann’s with Odette, I was too inclined to believe that, once I was in love, I could not be loved in return, and that pecuniary interest alone could attach a woman to me.”\textsuperscript{100} Though Marcel admits that “[n]o doubt it was foolish to judge Albertine by Odette and Rachel,”\textsuperscript{101} the past becomes indistinguishable from the present, and former love interests of the Proustian lover at large (whether represented by Swann, the Baron, Saint-Loup, or Marcel himself) become the

\begin{thebibliography}{99}
\bibitem{96} Poulet, “Proust,” 294.
\bibitem{97} Poulet, “Proust,” 295. Poulet’s italics.
\bibitem{98} \textit{Cities of the Plain}, 2:832. “Mme” is the French abbreviation for “Madame” and is kept by the translators in the 1982 Vintage Books edition.
\bibitem{99} \textit{Cities of the Plain}, 2:832.
\bibitem{100} \textit{Cities of the Plain}, 2:1161.
\bibitem{101} \textit{Cities of the Plain}, 2:1161.
\end{thebibliography}
beloved in the present. Indeed, as Poulet writes, “it is not God, it is simply the past which confers on the present its authentic existence.”\(^{102}\) The jealous lover is not only haunted by these “phantoms” of former loves in his suspicions and fears, but is also spurred to intrusion through the influence of the past.\(^{103}\) It is quite clear that the various scenes of spying, stalking, and other violations of privacy from Swann’s love affair with Odette are repeated and expanded in Marcel’s relationship with Albertine, and certain elements — for instance, the recourse to brothels to ask questions, or the decision to appoint a trusted person to accompany the beloved — recur in multiple distinct relationships. Yet, more than that, in Marcel’s personal past, even before the narrator recounts (and presumably hears) the story of Swann and Odette, we see two particularly important instances in establishing the act — and success — of jealous intrusion: the goodnight kiss and the sadism at Montjouvain.

In the scene of the goodnight kiss, the narrator, still a young boy, is denied a goodnight kiss from his mother because she is entertaining Swann, their neighbor, who is visiting for dinner. Marcel attempts to send a note to his mother in the dining room, hoping the note will “at least admit me, invisible and enraptured, into the same room as herself” which was “concealing pleasures that were baleful and of a mortal sadness because Mamma was tasting of them while I was far away.”\(^{104}\) Though this stratagem fails, Marcel eventually gets his kiss by intruding upon an intimate, domestic scene between his parents: After spying and eavesdropping on his parents to ascertain when his mother will be coming upstairs to bed, Marcel, who should be asleep, rushes out of his bedroom and “thr[ows]” himself “upon” his mother,\(^{105}\) separating her from his

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\(^{102}\) Poulet, “Proust,” 305.

\(^{103}\) Cities of the Plain, 2:1045.

\(^{104}\) Swann’s Way, 1:32.

\(^{105}\) Swann’s Way, 1:38.
father. This tactic proves successful, and Marcel’s mother not only gives her son the desired
goodnight kiss but also spends the entire night in his bedroom. Though a Freudian argument can
certainly be made about this scene, even without it, there are clear parallels between Marcel’s
mother’s imprisonment in his room and Albertine’s imprisonment in Marcel’s home in Paris
years later. The narrator himself makes this connection, explicitly linking the past success of his
non-romantic intrusions to his new jealous ones: “When I reflect now that, on our return from
Balbec, Albertine had come to live in Paris under the same roof as myself, … what I at once call
to mind in comparison is … the night on which my father sent Mamma to sleep in the little bed
beside mine.”

In the second scene from Marcel’s childhood, he stumbles upon a scene of sadism and
lesbian amour between his neighbor, Mlle Vinteuil, and a female friend of hers. Though Marcel
initially had no intention of spying, he surreptitiously watches and listens to the two girls through
an open window until Mlle Vinteuil closes the shutters. This scene at Montjouvain, though
known most for its sadism (the friend intends to spit on a portrait of Mlle Vinteuil’s recently
deceased father), is significant for “open[ing] up” a new, “fatal and inevitably painful road of
Knowledge” for Marcel. In particular, this scene introduces to Marcel the concept of
lesbianism and suggests to him that lesbianism is both secretive and nearby, protected by the
privacy of the home and perhaps only ever discoverable via intentional intrusion and spying.
Marcel’s later decision to remove Albertine from her home, and his horror upon hearing Saint-
Loup describe the physical layout of Albertine’s home — “At these words, shed, passage,
drawing-room, and before [Saint-Loup] had even finished uttering them, my heart was shattered

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107 *Cities of the Plain*, 2:1152.
more instantaneously than by an electric current … In a shed one girl can hide with another. And in that drawing-room, who knew what Albertine did when her aunt was not there?"\textsuperscript{108} — appears to be fueled in part by this memory of Montjouvain. Further linked to Albertine when she claims to know Mlle Vinteuil, this memory guides the present, and renders Marcel suspicious of his beloved not just for her own transgressions but also for those of everyone he has encountered, whether directly or through the shared experience of another.

Uncertainty

The accumulation of various obstacles works to protect the privacy of the beloved and prevent the Proustian lover from conclusively determining what his beloved has done at any hour on any given day, past or present. As a result, it is unsurprising that Proustian jealousy and scenes of jealous intrusion are often filled with words of uncertainty and unresolved possibilities. In the scene just mentioned, where Marcel suddenly recalls Aimé’s comment about Albertine being “badly-behaved,” we see that it is full of hypotheses: “What had he meant by bad behaviour? … perhaps he had meant Gomorrhan behaviour. She was with another girl, perhaps their arms were round one another’s waists, perhaps they were staring at other women, were indeed behaving in a manner which I had never seen Albertine adopt in my presence” (italics added).\textsuperscript{109} Marcel pursues this train of thought, interrogating his own memory and with it, time itself. Even though Marcel cannot locate in his memory any concrete evidence that Aimé had been referring to improper lesbian behaviors (we must remember that initially, Marcel had “understood [Aimé] to mean vulgar” and unrefined,\textsuperscript{110} rather than homosexual, behavior and had

\textsuperscript{108} The Fugitive, 3:480.
\textsuperscript{109} The Captive, 3:79.
\textsuperscript{110} The Captive, 3:79.
also responded to Aimé with that innocuous interpretation), the things that he has since noticed or learned about Albertine color the past differently, so that he cannot ignore the possibility that Aimé has witnessed Albertine behaving like a lesbian. In holding on to the incriminating interpretation of Aimé’s now-forgotten comment, Marcel creates what appears to be a logical, even natural, path toward more intrusion, which takes the form of engaging Aimé (knowingly) and Bloch (unknowingly) in perpetrating these investigations into Albertine’s past, though she can hardly have expected her behavior from before becoming intimate with Marcel to be subject to such detailed scrutiny. In refraining from making any decision, which necessarily excludes certain conjectures, the lover finds a way to justify his further violations of privacy since if “anything” can be true, any investigation, no matter how intrusive, into even the most implausible or contradictory conjectures may be nominally cast as legitimate pursuits of truth. This is especially damaging to the beloved, since the “jealous man does not hesitate to form the most terrible suspicions upon a basis of innocuous facts.” 111 Regardless of how careful Albertine may be to avoid even the appearance of impropriety with others, Albertine — and this is true writ-large, for all love interests of the jealous lover — will never be able to fully convince her lover to trust her or respect her privacy. The Proustian lover will never stop after any particular piece of evidence, no matter how convincing, no matter if it proves or disproves, even if he claims, as Swann does while interrogating Odette, that this will be the final question or the last intrusion. We see a marked contrast between the jealous lover’s imaginative expansion for new secrets or misdeeds and his relative inability or unwillingness to narrow these options and disavow implausible ones. The uncertainty and at-times forced plausibility that the Proustian lover introduces in scenes of jealous intrusion are either self-interested or detrimental to the

111 The Captive, 3:80.
beloved. The jealous lover “refuses to accept the irrefutable evidence” of the beloved’s guilt when doing so would be too painful,\textsuperscript{112} even though such a refusal directly contravenes the lover’s search for truth; on the other hand, out of an “anticipatory suspicion,” Swann finds “everything” Odette says “suspect,” and imagines that every mentioned name must “obviously” be one of her lovers.\textsuperscript{113} The beloved, then, will always be trapped by the inexorable possibility of transgression, one that she can never fully remove.

Moving to computational analysis, we find concrete evidence that uncertainty is a core feature of the jealous violation of privacy. In our twenty scenes of jealous intrusion, words and phrases correlated with uncertainty and possibility appear with unusually high frequency when compared to the rest of the novel. The word “perhaps” — which occurs in this set more than twice as often as we might expect, given the number of words in these scenes — explicitly gestures toward the jealous lover’s hermeneutic challenges as he attempts to navigate both true unknowns and his conflicted mind. Several words relevant to possibility and uncertainty with particularly high frequencies in the set of twenty scenes are listed below:\textsuperscript{114}

<table>
<thead>
<tr>
<th>Word and its derivatives (French italicized)</th>
<th>Count in novel</th>
<th>Count in scenes of JI</th>
<th>Percent of total occurrences in scenes of JI</th>
<th>Comparative multiplier (vs percentage of total words in scenes of JI)</th>
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</thead>
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<tr>
<td>perhaps</td>
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<td>2.46</td>
</tr>
<tr>
<td>peut-être</td>
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<td>2.04</td>
</tr>
<tr>
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<td>3</td>
<td>4.55%</td>
<td>2.32</td>
</tr>
<tr>
<td>incertitude, incertitudes</td>
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<td>3</td>
<td>6.25%</td>
<td>3.19</td>
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<tr>
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<td>712</td>
<td>26</td>
<td>3.65%</td>
<td>1.86</td>
</tr>
</tbody>
</table>

\textsuperscript{112} The Captive, 3:80.

\textsuperscript{113} Swann’s Way, 1:323.

\textsuperscript{114} A complete list of word frequency results may be found in Appendix D.
The last word in this table, “soit,” has no straightforward English equivalent, but is often used in one of the three patterns listed below (rough English translations in italics):

1. … soit que … soit que … || … whether ... or ...
2. … soit ... soit ... || … either ... or ...
3. … (que ce) soit ... ou ... || … whether (it be) ... or ...

In each of the variations listed, “soit” plays an important role in introducing multiple possibilities, and though “soit” is the third-person singular present subjunctive conjugation of the verb “être,” meaning “to be,” it is used relatively infrequently as a verb in scenes of jealous intrusion. Indeed, of the 24 occurrences of “soit” in our set of jealous intrusions, three-quarters of these instances occur as part of one of these three patterns of possibility. Of the novel’s 727 occurrences of the word “soit,” a slightly smaller fraction (60.25 percent) belongs to one of these structures of uncertainty and possibility. Proust’s penchant for using a “soit” pattern of uncertainty in relation to jealousy has also been noticed by Leo Bersani:

[Because the jealous lover] can never be sure of what these facts [about his beloved] are, and because he has an urgent, obsessive need to know, he may, while apparently watching the world, lose himself in the confusing variety of solutions he inevitably imagines. The Proustian system of multiple motivations (the ‘soit que...soit que...’ type of sentence to explain a piece of behavior), and, especially, the agonized moving from one painful mental picture to another illustrate how the desire merely to absorb certain facts results in a proliferation of conjectures that make external reality seem more ungraspable than ever.115

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115 Bersani, Marcel Proust, 74-75. Note that though Bersani only mentions the first pattern (… soit que … soit que …) that I have listed, the three are roughly equivalent in function and the second pattern is by far the most common of the three. There are 438 sentences in the novel which match one of these patterns, with 79 (18.04 percent) matching only the first pattern, 283 (64.61 percent) matching only the second (i.e., not matching the first pattern), and 76 (17.35 percent) matching the third pattern.
In scenes of jealous intrusion, “soit” patterns of possibility often introduce conjectures about the beloved’s motivations and thoughts. When Swann questions Odette, he tries to decipher how much she is hiding and how much of what she says is truthful, ascribing possible explanations to Odette’s smile in his attempts to go beyond language, which is frequently unreliable and mendacious:

Odette racontait cela presque en riant, soit que cela lui parût tout naturel, ou parce qu'elle croyait en atténuer ainsi l'importance, ou pour ne pas avoir l'air humilié.116

Odette narrated this episode almost with a smile, either because it appeared to her to be quite natural, or because she thought she was thereby minimising its importance, or else so as not to appear humiliated.117

The “soit” construction, italicized, proposes three different possibilities for Odette’s smile, though the first and third conjectures are contradictory: Whereas the first suggests Odette sees nothing wrong in her past lesbian encounters, the third (and the second, to a lesser extent) suggests the exact opposite. Though the truth is perhaps unknowable, Swann makes no sincere effort to identify which of these three options is most likely, because, though not all can be simultaneously true, they all permit him to continue his jealous violations of privacy, even as he falsely pledges to Odette that “it’s all over now.”118 And indeed, within the next ten pages, we have four new instances of intrusion: Swann interrogates Odette twice more, breaks off sex to spontaneously search her house, and visits a brothel to question prostitutes about Odette.

III. The Stepwise Nature of Jealous Intrusion

In this section, we shall see that jealous intrusion is not only stepwise in form, with each scene comprising multiple discrete violations of privacy, but also in severity, with the degree of

117 Swann’s Way, 1:397-398.
118 Swann’s Way, 1:398.
invasiveness escalating in a step-by-step manner. Interrogation, one of the jealous lover’s most frequent methods of violating privacy, naturally assumes a stepwise form: No answer satisfies the jealous lover, and in fact provokes further interrogation until the lover senses he can find out no more. Though the second question is not necessarily more invasive than the first when compared side by side, the accumulation of these questions within a scene, coupled with the Proustian lover’s use of psychological manipulation and false premises intended to intimidate the beloved, build up to a clear invasion of privacy. After suddenly being struck by the conviction that Odette has had lesbian relations with Mme Verdurin, Swann takes the first step of his intrusion by getting up and going to Odette’s house to question her.\textsuperscript{119} Swann begins with a specific suspicion — “You remember the idea I once had about you and Mme Verdurin? Tell me, was it true?” — but quickly expands the scope of his questioning so that everything, even from the past, is vulnerable to Swann’s interrogations: “Have you, with her or anyone else, ever?” (italics added).\textsuperscript{120} Even as Odette, “angry and uncomfortable,”\textsuperscript{121} rebukes Swann for his excessive questioning, he does “not let her go” and instead puts the burden on Odette, arguing that if she answers the question of whether she has had lesbian relations in the past, she “can end it in a second” and will “be free of [his questioning] for ever.”\textsuperscript{122} Yet, when Odette complies and answers in the affirmative — “perhaps two or three times,” Swann instead furthers his interrogation, despite his earlier promise. Swann pushes Odette for specific names, places, and dates, all the time falsely promising that he won’t “bother [Odette] any more about it” and that he has only “one word more” that he must ask.\textsuperscript{123}

\textsuperscript{119} Swann’s Way, 1:393.  
\textsuperscript{120} Swann’s Way, 1:393.  
\textsuperscript{121} Swann’s Way, 1:394.  
\textsuperscript{122} Swann’s Way, 1:394-395.  
\textsuperscript{123} Swann’s Way, 1:397.
Yet, it is not just interrogation that occurs and escalates in discrete steps; the physical aspect of spying on and following a love interest around can also be broken down into smaller units. We have already seen this in Chapter Two, with Swann knocking on Odette’s shutters. From a different relationship, the scene where the Baron de Charlus spies on Morel at a luxury brothel can also be divided into smaller steps of varying severity and invasiveness: (1) Though we do not know how the Baron finds out about Morel’s planned tryst, we certainly suspect that it may have emerged through surreptitious surveillance, since the Baron admits to hiring a spy agency to surveil Morel;124 (2) upon discovering this private plan of Morel’s, the Baron immediately shares it with a third party, Jupien, widening the circle of perpetrators in his jealousy; (3) the Baron asks Jupien to bribe the managers of the brothel (which Jupien does, with the Baron’s money) in preparation for the primary physical intrusion, which also amounts to another disclosure of private information; (4) the Baron and Jupien undergo the physical act of walking to and entering the brothel; (5) the Baron attempts to open locked doors to find Morel, and makes a variety of “promises and threats” to the woman in charge;125 and (6) the Baron is finally brought to the door of Morel’s room and able to peer “through the cleft of the door” to spy upon his beloved.126

Another intrusion with a different physical component can be found in a scene from the beginning of the novel, in which Swann is asked by Odette to post several letters and ends up taking one home to read instead. After walking to the post-office, Swann takes “the letters out of his pocket, and, before dropping each of them into the box, scanned its address.”127 This is not a particularly intrusive action and it can be argued that Swann has done nothing wrong here, but

125 *Cities of the Plain*, 2:1116.
126 *Cities of the Plain*, 2:1116.
this becomes the first step in what sums to an indefensible breach of privacy. Upon seeing that one of the letters is addressed to the Comte de Forcheville, with whom Swann suspects Odette is carrying on a clandestine affair, Swann hesitates and “ke[eps] the letter in his hand,” a small, but new step in this scene of intrusion.\textsuperscript{128} In an absurd dialogue with himself, Swann convinces himself that he has almost a moral obligation to read the letter, arguing that “by not looking inside I’m behaving shoddily towards Odette, since it’s the only way I can rid myself of a suspicion which is perhaps slanderous to her, which must in any case cause her suffering, and which can never possibly be set at rest once the letter is posted.”\textsuperscript{129} With this justification — that his violation of privacy is in fact beneficial to the beloved, Swann returns home, the third step of intrusion. At home, Swann then lights a candle and brings the envelope “close to its flame” in an attempt to read through the “thin” envelope.\textsuperscript{130} Swann succeeds in reading “a stiffly formal ending” by “pressing [the envelope] down on to the stiff card which it enclosed.”\textsuperscript{131} Though this seems to indicate Odette’s relationship with Forcheville is much less amorous than his own, Swann is unsatisfied and continues his attempt to read through the envelope: “He took a firm hold of the card which was sliding to and fro, the envelope being too large for it, and then, by moving it with his finger and thumb, brought one line after another beneath the part of the envelope where the paper was not doubled, through which alone it was possible to read.”\textsuperscript{132} Proust recounts Swann’s deliberate, clearly effort-consuming attempts to overcome the physical barrier of the envelope in excessive detail, heightening the sense of intentional invasiveness and slow accumulation that follows directly from the stepwise nature of the sentence and the scene.

\textsuperscript{128} Swann’s Way, 1:307.
\textsuperscript{129} Swann’s Way, 1:307.
\textsuperscript{130} Swann’s Way, 1:307.
\textsuperscript{131} Swann’s Way, 1:307.
\textsuperscript{132} Swann’s Way, 1:308.
In this manner, Swann manages to read the first line, which at first seems to concern a “trifling incident,” but, upon closer inspection, appears to establish that Forcheville had secretly been at Odette’s home when she had opened the door for Swann in a flustered state.\footnote{Swann’s Way, 1:308.} Given this new, irresistible tidbit of evidence, Swann then reads the entire letter, with the help of these physical maneuvers that break down the physical barrier of the envelope into a “transparent screen,” violating not just Odette’s privacy but also her trust.\footnote{Swann’s Way, 1:309.}

The stepwise nature of intrusion operates on three levels. We have clearly seen the accumulation of small intrusions within a singular scene, but iterative jealous intrusion adds a second layer to this stepwise quality. The iterative violation of privacy is almost always a single discursive episode that stands in for a repeated, sometimes even habitual, narrative occurrence. The discursive text of the scene possesses the same intra-scene stepwise behavior that we have already seen, but the understood repetition of the intrusion works in such a way that each iteration increases the severity and invasiveness of the Proustian lover’s behavior. We see this when Marcel first begins to keep close watch over Albertine, his chief love interest, in Paris. Within the scene, though the questions Marcel poses to Andrée, who he has asked to accompany Albertine daily, are relatively straightforward, they are still invasive, for Marcel is never satisfied. After finding that Albertine has met an unknown girl, he immediately asks Andrée, “What did they talk about?” in an attempt to eavesdrop from afar.\footnote{The Captive, 3:54.} This represents the first kind of stepwise behavior. Yet, a particularly complex sentence at the beginning of this scene attunes us to the presence of the second form of inter-scene stepwise behavior:

And still swathed in the big grey veil, falling from her chinchilla toque, which I had given her at Balbec, [Albertine] would turn from me and go back to her
room, as though she had guessed that Andrée, whom I had entrusted with the duty
of watching over her, would presently, by relating their day's adventures in full
detail, mentioning their meeting with some person of their acquaintance, impart a
certain clarity of outline to the vague regions in which the day-long excursion had
run its course and which I had been incapable of imagining.\textsuperscript{136}

The detail of Albertine’s attire marks this scene as a single narrative episode, but the second
half of the sentence clarifies that this scene represents a series of similar intrusions. Though an
individual episode may not be so objectionable, the daily compounding of such interrogation is
depensively troubling, creating surveillance on the level of a “prison” for Albertine,\textsuperscript{137} one which only
becomes “harsher and harsher” over time.\textsuperscript{138} Indeed, questioning or accompanying someone out
once is very different from doing so every day for a week, which is still less severe and less
invasive than monitoring someone “minute by minute” for more than “six months” on end,\textsuperscript{139} as
happens to Albertine while living with Marcel in Paris.

Among the iterative scenes of jealous intrusion in our set of twenty scenes, there exists a
common pattern in how sentence complexity\textsuperscript{140} changes over the course of a single discursive
scene (Figure 1). In particular, the sentence with the greatest number of clauses is inevitably
near the beginning of the scene for iterative violations of privacy. As was the case in the scene of
Marcel’s daily questionings of Andrée, the complex sentence that occurs early on plays a role in
generalizing and expanding beyond the discursive singularity of the recounted intrusions, usually
by either emphasizing that this single discursive scene has heavier narrative significance, since it

\textsuperscript{136} \textit{The Captive}, 3:53.
\textsuperscript{137} \textit{The Captive}, 3:174.
\textsuperscript{138} \textit{The Fugitive}, 3:509.
\textsuperscript{139} \textit{The Fugitive}, 3:479, 3:478.
\textsuperscript{140} I have used the number of clauses as a relatively straightforward indicator of sentence complexity. Though an
imperfect measure of complexity, the number of clauses in a sentence is positively correlated with both sentence
length and reading difficulty, as measured by the Flesch Reading Ease Test, a standard for assessing the difficulty of
English texts. Charts for the number of clauses over time (English and French), sentence length over time (English
and French) and reading ease over time (English only) can be found in Appendix E.
represents a series of such events, or providing an explanation, even justification, for the violations of privacy that follow. When Marcel describes his daily attempts to meet the “little band” at Balbec, the complex sentence which occurs early on does the latter by ascribing larger aesthetic motivations to his repeated endeavors before recounting the actual intrusions: “[If we see a pretty girl, days on the beach] become then, and for that reason, albeit idle, as alert as working-days, pointed, magnetised, raised slightly to meet an approaching moment, that in which, while we purchase shortbread, roses, ammonites, we will delight in seeing, on a feminine face, colours displayed as purely as on a flower.”¹⁴¹ Thus given, the intrusion, which is made up of relatively simpler sentences — in part because dialogic questioning naturally conforms to shorter lines and physical steps are often broken down into separate sentences — is allowed to proceed. Curiously, when we concatenate, or string together in the order they appear, the text of iterative intrusions that are recounted in several disjoint scenes, the combination of these disjoint units mirrors the structure of iterative intrusions contained within a single scene. For instance, Marcel’s attempts to repeatedly encounter the Duchesse de Guermantes are described in three disjoint discursive scenes in the novel, though we understand that these three instances are intended to represent not three instances of intrusion but rather daily intrusions that Marcel perpetrates for months. The concatenation of these three scenes follows the same general rule for iterative scenes recounted only once, whereby the most complex sentence always occurs early on. In the case of Marcel following Mme de Guermantes, this sentence appears early on and likens Marcel’s violations of privacy to an almost intellectual analysis and discovery of discrepancies between the image and the real, another important and recurring theme in Proust.

¹⁴¹ *Within a Budding Grove*, 1:889.
(1a) “question_andree” English  
(1b) “question_andree,” French  
(2a) “marcel_band,” English  
(2b) “marcel_band,” French  
(3a) Concatenation, “marcel_oriane1-3,” English  
(3b) Concatenation, “marcel_oriane1-3,” French  
(4a) Concatenation, “question_andree1-3,” English  
(4b) Concatenation, “question_andree1-3,” French

**Figure 1.** The number of clauses per sentence over time in iterative scenes. The left column (a) shows data for the English text, the right column (b) for the French. (1): The singular discursive scene of Marcel’s daily questioning of Andrée. (2): The singular discursive scene of Marcel’s regular attempts to meet the little band. (3): The concatenation of three disjoint discursive scenes of Marcel trying to meet Mme de Guermantes. (4): The concatenation of four disjoint discursive scenes of Marcel questioning Andrée, after Albertine’s death.
The stepwise nature of jealous intrusion operates on one more level: that of the novel. As the novel progresses, scenes of jealous intrusion increase in severity and intensity, and Germaine Brée writes that by the end of the novel, the beloved’s “hell is presided over by a grim and calculating jealousy of an intensity which Swann hardly approached.”\(^{142}\) A brief sample of several scenes in chronological order\(^ {143}\) will be useful in seeing this meta-stepwise progression:

1. The two scenes from Marcel’s childhood — the goodnight kiss and the sadism and lesbianism at Montjouvain — first establish the concepts of intrusion, but are relatively minor invasions of privacy, especially since the window at Montjouvain is intentionally left “partly open” by Mlle Vinteuil and her friend, who tells Mlle Vinteuil multiple times not to close it.\(^ {144}\)

2. In the first instance of jealous intrusion, Swann returning to Odette’s home and knocking on what he believes are her bedroom shutters, we have a singular and primarily physical violation of privacy. Swann’s interception of Odette’s letter to Forcheville is another singular intrusion of similar severity. In all scenes focused on Swann and Odette, it is perhaps useful to keep in mind that this is a relationship between two mature adults, both of whom are experienced in matters of love.

3. Swann asks the Baron de Charlus to accompany Odette for surveillance purposes, though he does so without disclosing his true intentions to either Odette or the Baron. Here, the violation of privacy is iterative, and the scene is what Genette would call “illustrious.” Though this intrusion has escalated by bringing in third parties and occurring more than once, it is crucial to remember that the Baron only accompanies Odette when he is free and when Odette has “declared so emphatically to Swann that it was impossible for her to see him on a particular evening.”\(^ {145}\)

4. Marcel follows the “little band” of girls at Balbec, and later, the Duchesse de Guermantes in Paris. In both cases, the iterative nature moves from irregular, sporadic occurrences to daily rituals and excursions that sometimes last hours. Furthermore, here we begin to see a clearer imbalance of power that will only grow starker: Even someone as powerful as the Duchesse, who is much older than Marcel and married, cannot force Marcel to stop running into her every day because he follows her about in public.

\(^{142}\) Brée, *Marcel Proust and Deliverance from Time*, 155.
\(^{143}\) That is, the order in which they appear as we read the novel, which does not necessarily correspond to the actual order of events.
\(^{144}\) *Swann’s Way*, 1:174.
\(^{145}\) *Swann’s Way*, 1:344.
5. The Baron de Charlus, significantly older than Morel, hires a spy agency and resorts to bribery in attempts to extend the daily access that Marcel found in public to also encompass areas that would otherwise be private or grey areas, such as the brothel.

6. Marcel takes this one step further by moving Albertine, who appears to be slightly younger than Marcel, into his home for roughly half a year and having at least one, if not multiple, people with her at all times when she leaves the house and enters the public sphere. Albertine’s private sphere has been more or less obliterated, and we see that Marcel assiduously questions Andrée each day, and the chauffeur often, about everything Albertine has done. Marcel, like the Baron, also spends money to further his investigations. Most importantly, Marcel continues questioning Andrée and others for an extended period of time even after Albertine’s death, when she can no longer commit any offense or harm against him.

It is clear that these scenes build upon each other, with Marcel not only extending what Swann and other jealous lovers do but also transforming one-off, accidental, and spontaneous violations of privacy into repetitive and intentional breaches of privacy that lead Albertine to run away, and indirectly precipitate her death. In the first scene of jealous intrusion, of Swann knocking on Odette’s shutters, the narrator hints at the ways in which his justification — the grand pursuit of art and truth — will prove tenable for various other instances of intrusion, and briefly alludes to the scenes that are to follow. Each scene, though not explicitly, performs a similar function by using the previous scene(s) of jealous intrusion as a sort of proof that such actions are acceptable and justifiable. In this way, the stepwise nature of jealous intrusion, at the macro level, creates a chain of intrusions that appear logically and naturally linked, with the overall effect of not only implicitly connecting each intrusion to its predecessors but also desensitizing us to and establishing as normal these assaults on privacy and personhood.

IV. Justifying Jealous Intrusion

This section, central to my thesis, lays out the importance and dominance of the narrator’s original justification: the pursuit of truth through art. By connecting each scene of jealous intrusion throughout the novel via a stepwise escalation, the narrator also links each violation of
privacy to the initial justification created in the scene with Swann and the shutters. Indeed, though other justifications are given at various points in the novel, the prevailing one — and the one that is consistently repeated over the course of the narrative — is the one that directly links jealous intrusions to the narrator’s final aesthetic revelation and transformation into a great writer. In our set of twenty scenes, only half give an explicit justification for the intrusion, and of the ones that are given, they generally do not appear with any regularity. The following is a list of other justifications given and the number of scenes (out of twenty) that they appear in:146

<table>
<thead>
<tr>
<th>Justification</th>
<th>Sample Quote</th>
<th>Number of Scenes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The lover is entitled to private knowledge about the beloved.</td>
<td>“Oh, I only wanted to know whether it had been since I’ve known you. It’s only natural. Did it happen here?”148</td>
<td>1 (swann_questioning)</td>
</tr>
<tr>
<td>The intrusion is in fact beneficial to the beloved.</td>
<td>“Perhaps indeed by not looking inside I’m behaving shoddily towards Odette, since it’s the only way I can rid myself of a suspicion which is perhaps slanderous to her.”149</td>
<td>2 (forcheville_letter, swann_questioning)</td>
</tr>
<tr>
<td>The intrusion or jealousy enriches the lover’s mind.</td>
<td>“It’s hard to imagine the extent to which this anxiety agitated the Baron’s mind, and by the very fact of doing so had momentarily enriched it.”150</td>
<td>2 (morel_brothel, question_andree)</td>
</tr>
<tr>
<td>The intrusion is an expression of love.</td>
<td>“For was it not, despite all the denials of my reason, tantamount to knowing Albertine in all her hideousness, actually to choose her, to love her?”151</td>
<td>1 (question_andree2.5)</td>
</tr>
<tr>
<td>The intrusion is necessary for the lover’s own emotional state.</td>
<td>“This mood of depression left me only if a new jealous suspicion drove me to further inquiries.”152</td>
<td>1 (aimés_comment)</td>
</tr>
</tbody>
</table>

146 A more complete list, with full quotes for all scenes mentioned and more context for each quote, can be found in Appendix F.
147 The shorthand codes for the scenes are presented in parentheses. All shorthand codes for scenes of jealous intrusion can be found in Appendix A.
148 *Swann’s Way*, 1:397.
150 *Cities of the Plain*, 2.1114.
151 *The Fugitive*, 3.624.
152 *The Captive*, 3.80.
The intrusion is part of a more important search for truth.  “it was another of the faculties of his studious youth that his jealousy revived, the passion for truth.”¹⁵³  It is clear that the refrain of searching for the truth is the narrator’s most compelling, especially since it is the very first given to us, with the explicit provision that it allows “all manner of actions” — even intrusions that would ordinarily cause one to “recoil[] in shame” — to take on equal merit and legitimacy as “the deciphering of manuscripts, the weighing of evidence, the interpretation of old monuments—so many different methods of scientific investigation with a genuine intellectual value and legitimately employable in the search for truth.”¹⁵⁴ In the scene where Marcel agonizes over Aimé’s comment about Albertine being “badly-behaved,” the narrator steps in and explicitly makes the connection between jealous intrusion and the search for truth: “How many persons, cities, roads jealousy makes us eager thus to know! It is a thirst for knowledge thanks to which, with regard to various isolated points, we end by acquiring every possible notion in turn except the one that we require.”¹⁵⁵ There is a direct link here with the initial justification, as both describe jealous intrusions as part of a “thirst for knowledge.”¹⁵⁶ Note that this is the narrator speaking in hindsight, rather than in the moment, an example of what Stéphanie Fonvielle calls the “Proustian maxim.” Intended to propose a “universal [truth] about man,” the Proustian maxim often makes use of the indefinite pronoun “on” (meaning “one” in English) or “nous” (meaning “we”), which is even more marked in explicitly including the author (the narrator) and the reader in this universal.¹⁵⁷ In these two lines, the narrator purports to

¹⁵³ *Swann’s Way*, 1:298.
¹⁵⁴ *Swann’s Way*, 1:299.
couch his justification as a general statement of truth not only with the use of “we,” but also through the sudden shift to the present tense, which Fonvielle argues gives the statement “(a)temporal” qualities that further accentuate its general, universal quality. Indeed, in one of the scenes where Marcel is questioning Andrée, the narrator once more interrupts and shifts to the present as he links the intrusions with knowledge and truth: “All this [the complexities of human character and lying] confronts the sensitive intellectual with a universe full of depths which his jealousy longs to plumb and which are not without interest to his intelligence.”

Though Marcel tells us in the next sentence that he was not “precisely a man of that category,” he does so without clarifying how he may be different, and his use of the qualifier “precisely” seems to suggest this difference to be a mere matter of technicalities, irrelevant to the larger connection between the intellectual and jealousy-motivated violations of privacy. Furthermore, this second sentence is brought back to the past tense and focused more narrowly on this particular moment in time, whereas the narrator’s justification seeks to defend, after the fact, the various actions of the Proustian lover. Fonvielle, too, argues that these maxims, “falling under the art of persuasion,” are often used to “justify the behavior of the narrator,” which we see both at-large and in these specific invasions of privacy perpetrated by Marcel.

The dominance of this search-for-truth justification can be seen through word frequency analysis as well. We see that the words “truth” and “truths” appear roughly twice as often as we might expect in our set of twenty scenes, for both the English and French texts. Though this elevated frequency is notable, it does not necessarily point to the preeminence of the narrator’s

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158 Proust, La prisonnière, vol. 3 of A la recherche du temps perdu, 86.
159 The Fugitive, 3:632.
justification of intrusion as a pursuit of a greater truth, since “truth(s)” can be used in a variety of contexts. Yet, the much more specific word “intellectual,” which we have already seen the narrator reference in justifying these violations of privacy, also occurs more than twice as often as expected. Considering that these scenes of jealous intrusion never involve the more scholarly characters like Brichot, a professor at the Sorbonne, it seems likely that the prevalence of these words results from the narrator’s justification of jealous intrusion as an intellectual pursuit of truth. Words related to this justification which appear with significantly higher frequency in scenes of jealous intrusion are listed below.\footnote{A complete list of word frequency results may be found in Appendix D.}

<table>
<thead>
<tr>
<th>Word and its derivatives (French italicized)</th>
<th>Count in novel</th>
<th>Count in scenes of JI</th>
<th>Percent of total occurrences in scenes of JI</th>
<th>Comparative multiplier (vs percentage of total words in scenes of JI)</th>
</tr>
</thead>
<tbody>
<tr>
<td>truth, truths</td>
<td>456</td>
<td>18</td>
<td>3.95%</td>
<td>2.01</td>
</tr>
<tr>
<td>vérité, vérités</td>
<td>365</td>
<td>18</td>
<td>4.93%</td>
<td>2.52</td>
</tr>
<tr>
<td>intellectual + variants</td>
<td>177</td>
<td>7</td>
<td>3.95%</td>
<td>2.02</td>
</tr>
<tr>
<td>intellectuel + variants</td>
<td>133</td>
<td>6</td>
<td>4.51%</td>
<td>2.30</td>
</tr>
<tr>
<td>scholar, scholars</td>
<td>19</td>
<td>1</td>
<td>5.26%</td>
<td>2.68</td>
</tr>
<tr>
<td>savant(e)(s)</td>
<td>54</td>
<td>3</td>
<td>5.56%</td>
<td>2.83</td>
</tr>
<tr>
<td>knowledge</td>
<td>175</td>
<td>6</td>
<td>3.43%</td>
<td>1.75</td>
</tr>
<tr>
<td>connaissance</td>
<td>191</td>
<td>6</td>
<td>3.14%</td>
<td>1.60</td>
</tr>
</tbody>
</table>

By now, it is clear that the narrator often finds recourse in this justification of jealous intrusion as a pursuit of fundamental truth, which he suggests is nobler than, and perhaps above, the legal and social laws which censure such violations of privacy. The final chapter of this thesis focuses on moral philosophy, extending the legal and social perspectives on privacy we saw in the first chapter to consider the ethical ramifications and legitimacy of the narrator’s weighty, but polemical, claim.
CHAPTER FOUR
The Ethics of Jealous Intrusion and the Alibi of a Search for Complete Knowledge

In linking jealous intrusion directly to the creation of art and the pursuit of truth, the narrator offers us a complex conception of jealousy that seems “unsavory” in its severest violations of privacy, yet deeply beneficial to the artist attempting to portray great truths. To accept the narrator’s argument completely is to subscribe to a hierarchy of values that subordinates and “sacrifice[s] individuals to the general truth which the artist will draw from them.” Such a claim appears problematic in its uncompromising and wide-ranging nature, yet the brilliant novel which the narrator manages to write at the conclusion of In Search of Lost Time tempts us to take this proposition seriously and ask, in the context of jealous intrusion: Does the artist’s search for truth and creation of art take precedence over an individual’s right to privacy? Proust gives us no clear answer to this question. Proust himself was known to be a jealous lover — George Painter writes that the “main narrative” of Albertine “indubitably retells the true story of Proust’s love for Agostinelli” — and jealousy certainly inspired part of In Search of Lost Time. Yet, at the same time, numerous scholars, including Vincent Descombes, have cautioned against conflating the narrator’s philosophy and beliefs with Proust’s, and the elements of absurdity and dramatic irony often present in scenes of jealous intrusion suggest that Proust may have had misgivings about such behavior, especially later in life as he distanced himself from love and society to focus solely on writing. Though Proust himself seems somewhat divided on the value and defensibility of jealous intrusions, such invasions of privacy

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163 Bersani, Marcel Proust, 46.
164 Brée, Marcel Proust and Deliverance from Time, 215.
165 Painter, Marcel Proust, 2:208-209. Alfred Agostinelli, seventeen years younger and poorer than Proust, was one of Proust’s chauffeurs and the primary model for Albertine.
166 Descombes, Proust, 24.
are not only, as we saw in the first chapter, rejected by the laws and social norms of fin-de-siècle France, but also, as we shall see, irreconcilable with basic principles of moral philosophy.

The exact meaning of privacy is often a point of disagreement for philosophy and legal scholars, with definitions including, among many others, “the right to be let alone,”¹⁶⁷ the “limitation of others’ access to an individual,”¹⁶⁸ and the “ability to determine for ourselves when, how, and to what extent information about us is communicated to individuals.”¹⁶⁹ In spite of this ongoing debate, Judith DeCew argues that “most theorists take the view that privacy is a meaningful and valuable concept.”¹⁷⁰ Part of this consensus likely stems from empirical research which suggests that privacy is a “cultural universal” and “necessary for human well-being or flourishing.”¹⁷¹ In particular, privacy is fundamental to intimacy and social relationships, which are themselves foundational to humans as a species. The philosopher James Rachels argues that “even in the most common and unremarkable circumstances, we regulate our behavior according to the kinds of relationships we have with the people around us. If we cannot control who has access to us, sometimes including and sometimes excluding various people, then we cannot control the patterns of behavior we need to adopt (this is one reason why privacy is an aspect of liberty) or the kinds of relations with other people that we will have.”¹⁷² Rachels’s argument calls to mind the repeated, often daily, intrusions — in particular, Marcel requiring that Albertine be accompanied at all times by the chauffeur, Andrée, or Françoise, and his regular questioning of Andrée — that leave Albertine no control over who has access to her and who is watching or listening to her, whether at home (where Marcel is monitoring her) or out in public. We see other

¹⁶⁷ Warren and Brandeis, “The Right to Privacy.”
¹⁶⁹ DeCew, “Privacy,” 17.
¹⁷⁰ DeCew, “Privacy,” 2.
¹⁷² Rachels, “Why Privacy is Important,” 331.
singular violations of a similar nature: Marcel “extract[s] a promise from Albertine” to never return to Rivebelle after he notices her admiration for one of the waiters;\textsuperscript{173} the Baron de Charlus delights in the prospect of marriage between Jupien’s niece and Morel because doing so allows him “to control their relations;”\textsuperscript{174} and Marcel decides that he must, “at all costs,” compel Albertine to return home immediately after accidentally discovering that Léa, a known lesbian, is scheduled to perform at the show she is currently attending (a show that Marcel himself first suggested Albertine attend).\textsuperscript{175}

According to DeCew, being unable to control our own social relationships poses a fundamental threat to our autonomy and “our very integrity as persons,” which dictates that a person must have “basic rights and the need to define and pursue one’s own values free from the impingement of others.”\textsuperscript{176} Anita Allen echoes the fundamental importance of privacy to our conception of personhood and human dignity: “Following Immanuel Kant, Kantian deontologists view a principle of respect for persons as the fundamental moral duty constraining human actors. Moral respect requires that persons never be treated solely as means to an end. … Conduct that is physically injurious, cruel, demeaning, or degrading would presumably count as immoral.”\textsuperscript{177} Though Allen does not explicitly cite an invasion of privacy here as a possible transgression, it is not difficult to see how the narrator’s justification — that jealous intrusion can be excused if it brings us to truth and art — contradicts this idea of moral respect. Indeed, the indecipherable loved one is repeatedly treated by the Proustian lover as “means to an end” and her life’s mysteries, desires and emotions are valued primarily as an opportunity and means for uncovering

\textsuperscript{173} Cities of the Plain, 2:1049. Note that Marcel himself revisits Rivebelle alone “now and again.”
\textsuperscript{174} The Captive, 3:42.
\textsuperscript{175} The Captive, 3:144.
\textsuperscript{176} DeCew, “Privacy,” 19.
\textsuperscript{177} Allen, Uneasy Access, 39.
truth and creating art. The frequent characterization by scholars of Proustian jealousy as “self-jealousy” only reinforces this moral deficiency. According to Leo Bersani, Marcel suffers because Albertine thwarts his wish of “using her to objectify a stable image of himself”\textsuperscript{178} (italics added) and the sequestered life Marcel coerces Albertine into is merely his “preparation for writing, a try-out of the imaginative processes he will use later on for his book”\textsuperscript{179} (italics added). Thus, we are not surprised when Bersani concludes that the beloved is “unimportant, merely an occasion for the acting out of certain characterizing needs in the lover.”\textsuperscript{180} Germaine Brée goes even further, criticizing not just jealousy, but Proustian love as “a diversion with the single selfish aim of artificially generating a flood of emotions.”\textsuperscript{181} It is clear, then, that the Proustian lover’s repeated violations of privacy amount to a staggering moral injury whereby the beloved is not only denied autonomy and freedom, but also personhood and human dignity.

The moral flaws of such invasions of privacy, and the anti-social aspect argued in Chapter One, must also be considered in light of the intrusions that do involve some form of collaboration with other characters. Though the Baron de Charlus often outsources intrusions, he depends on money to convince others to assist him: He hires a “private detective agency to spy on Morel’s every movement”\textsuperscript{182} and after learning that Morel intends to meet an unknown person at a brothel, the Baron has Jupien “bribe the women” in charge of the establishment.\textsuperscript{183} Though Jupien’s fidelity to the Baron seems to suggest that jealous intrusion does not need to be hidden from the social world, Jupien functions not as an individual but as an extension of the Baron —

\textsuperscript{178} Bersani, \textit{Marcel Proust}, 34.
\textsuperscript{179} Bersani, \textit{Marcel Proust}, 69.
\textsuperscript{180} Bersani, \textit{Marcel Proust}, 85.
\textsuperscript{181} Brée, \textit{Marcel Proust and Deliverance from Time}, 156.
\textsuperscript{182} \textit{The Captive}, 3:214.
\textsuperscript{183} \textit{Cities of the Plain}, 2:1114.
Françoise even remarks that the “Baron and Jupien, they’re just the same sort of person” performing the most disreputable acts that the Baron is loath to do under his own name.

Furthermore, there is also a form of quid pro quo, through the Baron’s conferral of social prestige and money. The Baron forcefully recommends Jupien and his niece, a tailor and seamstress, respectively, to a “brilliant clientele” of Parisian elite, and ultimately, not only makes Jupien his secretary — a “lucrative” position but also adopts Jupien’s niece, gives her the title of Mlle d’Oloron, and promises to secure her future after her marriage to Morel falls through, favors which “filled Jupien with joy.” Marcel, like the Baron, often outsources his intrusions but neither Aimé nor Andrée truly condone Marcel’s inquiries. Aimé is not only receiving money from Marcel but is also a potentially unreliable, self-interested figure: Marcel questions how trustworthy Aimé’s promises are, and concludes that Aimé “belongs to that category of working-class people who have a keen eye to their own advantage, are loyal to those they serve and indifferent to any form of morality, and of whom—because, if we pay them well, they prove themselves, in their obedience to our will, as incapable of indiscretion, lethargy or dishonesty as they are devoid of scruples—we say: ‘They are excellent people.’” Marcel is being mendacious when he calls Aimé “excellent,” for what he really means is not that Aimé is excellent but rather that Aimé is excellent as a confederate in these violations of privacy precisely because Aimé has no morals and is the exact opposite of “excellent.” Such lies by the narrator are quite common, and according to Vincent Descombes, give us yet another example of Marcel’s deceptive and flawed self-justifications: “The oblique phrase is of the sort one can

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184 Cities of the Plain, 2:654.
185 Cities of the Plain, 2:653-654.
186 Cities of the Plain, 2:654.
187 The Captive, 3:315.
188 The Captive, 3:55.
189 The Fugitive, 3:502.
exchange with another person in order to justify oneself, whereas the truthful phrase cannot provide an excuse or an extenuating circumstance.”

The most unusual facet of Marcel’s collusion occurs with Andrée, who is questioned repeatedly by Marcel both before and after Albertine’s death. We know, however, that Andrée is a character of many “defects,” marked by a “malevolent touchiness” and a tendency toward “brief, mad hatreds.” Yet, despite these flaws, Marcel still enlists her help because “the information which she alone could give me about [Albertine] interested me too much for me to be able to neglect so rare an opportunity of acquiring it.” Andrée is willing to speak “truthfully” — and speak ill — of Albertine only after her friend is dead and cannot censure her for a lapse in moral judgement or, since we know Andrée had lesbian relations with Albertine, a betrayal of trust. Moreover, the narrator suspects, as we do, that in her truthful divulsions, “Andrée sought to hurt” Marcel rather than genuinely aid his inquests.

There is no case in the novel where the Proustian lover’s jealous intrusions are sanctioned or encouraged by external society’s legal, social, or ethical laws.

Perhaps the actions of the jealous lover would be more excusable if we believe them ignorant of the harms of their violations of privacy, which would certainly forestall an accusation of malicious intent. Yet, we see soon enough that our narrator is conscious of perpetrating harm. When Marcel follows the Duchesse de Guermantes around, he quickly notices that his daily greetings “did not seem to please her.” This observation is noted by the narrator at least five times and reinforced every time he attempts to go on a walk, for Françoise’s face becomes “stiff with coldness, disapproval and pity” whenever Marcel sets out to find the Duchesse. Yet,

190 Descombes, Proust, 236.
191 The Captive, 3:54.
192 The Captive, 3:54.
193 The Fugitive, 3:622.
194 The Guermantes Way, 2:58.
195 The Guermantes Way, 2:60.
Despite the reader’s inability to escape from these clear reprimands, Marcel blatantly ignores them, even as his language admits a degree of guilt. The narrator observes in hindsight that he “was occasionally mendacious and deceitful” as he “set about those urgent, sordid tasks” of trying to meet the Duchesse daily.” Yet the sordidness of his actions is clear even in the moment of intrusion, for Marcel writes that as he continued attempting to see the Duchesse, whenever she passed him, he “trembled like a guilty man.” The harm to the Duchesse is couched in relatively mild terms — displeasure, disapproval, and irritation — and pales in comparison to the injury done when Marcel keeps Albertine in a state of unhappy captivity which results in her abrupt departure and, indirectly, also her death. Marcel remarks that Albertine took “extraordinary pains” to assuage his jealous suspicions:

[Albertine was] never to be alone, never to be free to go out with anyone, never to stop for a moment outside the front door when she came in, always to insist on being ostentatiously accompanied, whenever she went to the telephone, by someone who would be able to repeat to me what she had said—by Françoise or Andrée—always to leave me alone with the latter (without appearing to be doing so on purpose) after they had been out together, so that I might obtain a detailed report of their outing. Contrasted with this marvellous docility were occasional gestures of impatience, quickly repressed, which made me wonder whether Albertine might not be planning to shake off her chains.

This long, detailed list only heightens the sensation of suffocating confinement, so that we feel the relentless, accumulated weight of all these words and Albertine’s “extraordinary pains.” Yet, Marcel’s language is dismissive: This is an example of “marvellous docility” rather than the subjugation of another human, and Marcel’s primary concern is not that Albertine is bound in “chains,” but rather that she will escape. Marcel only reiterates his inability to empathize with Albertine when he states that “the thought of my bondage ceased of a sudden to weigh upon me

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198 *The Captive*, 3:175.
and I looked forward to prolonging it still further, because I seemed to perceive that Albertine was sorely conscious of her own,” a thought that he repeats at least four times throughout the novel.\(^{199}\) Fully aware of the harm done to Albertine, Marcel not only wishes to prolong this painful state for both of them, but also decides that the best course of action, so that Albertine will not “decide to break her bonds of her own accord,” is to resume being “mendacious and deceitful.”\(^{200}\) Marcel fakes a rupture to “give [Albertine] the impression that [her imprisonment] would not be permanent,”\(^{201}\) all because he is “afraid that she might desire some freedom.”\(^{202}\) In this line, we have a clear admission from Marcel that these intrusions — his \textit{consciously chosen} actions — are focused not so much on finding truth as on wresting from Albertine her freedom and the foundations of her personhood.

It is by now abundantly clear that the jealous intrusions justified by the narrator as the search for a kind of complete knowledge justified by art constitute real harm for the beloved, ranging from “irritation” and “displeasure” to imprisonment and the degradation of human dignity. Can this harm be outweighed by Marcel’s lofty pursuit of truth through art? The philosopher Jacques Maritain argues that “an artist is a man before being an artist, [and thus] the autonomous world of morality is simply superior to (and more inclusive than) the autonomous world of art.”\(^{203}\) Firmly in the world of human morality, we can return to Anita Allen, who argues that the primary and fundamental responsibility people have to each other is that of “moral respect,”\(^{204}\) which dictates respecting another’s “[s]elf-consciousness, free-will,

\(^{199}\) \textit{The Captive}, 3:175. The other three instances, all in the third volume of the English text, are on page 355 (both he and Albertine are “captive[s]”), 356 (Marcel’s “servitude” becomes bearable when compared to Albertine’s), and 378 (“Albertine was far more of a prisoner than me”).

\(^{200}\) \textit{The Guermantes Way}, 2:63.

\(^{201}\) \textit{The Captive}, 3:356.

\(^{202}\) \textit{The Captive}, 3:354.

\(^{203}\) Maritain, “Art and Morality.”

\(^{204}\) Allen, \textit{Uneasy Access}, 44.
rationality, moral agency, and the ability to form life plans” above all else.\textsuperscript{205} Yet, we have seen that the violations of privacy perpetrated by the Proustian lover constitute a fundamental harm, an injury which makes our right to be “self-determining individuals” utterly meaningless.\textsuperscript{206} Moreover, these grievous harms do not seem to be absolutely necessary: The narrator justifies these jealous intrusions as though they are unavoidable for the artist, yet never fully supports such a contention. Indeed, Germaine Brée writes that though Proust attempts to justify his novel’s lack of “real kindness” by casting such a lack as an inevitable part of the “artistic vocation,” such a generalization is immediately “questionable” because it originates from a defect in the narrator’s character and cannot be applied “to the artist in general.”\textsuperscript{207} Since the narrator refuses to “admit that there are several roads that lead to heaven,”\textsuperscript{208} we must wonder whether the narrator has in fact presented us with a false choice between moral respect for other individuals and the artist’s pursuit of truth. Regardless of whether jealous intrusion is necessary for the narrator’s aesthetic vision, his actions are unconscionable. To “lightly impose” the gross invasions of privacy upon another — the narrator not only never apologizes for his injuries, despite recognizing that he created for Albertine the “action speeding headlong, as in a tragedy, towards a swift death,”\textsuperscript{209} but also admits to “look[ing] forward”\textsuperscript{210} to the prolongation of Albertine’s imprisonment — is to commit “a grave moral wrong,”\textsuperscript{211} one that can never be justified because it constitutes a wound to the foundations of moral personhood.

\textsuperscript{205} Allen, Uneasy Access, 43.
\textsuperscript{206} Allen, Uneasy Access, 44.
\textsuperscript{207} Brée, Marcel Proust and Deliverance from Time, 215.
\textsuperscript{208} Brée, Marcel Proust and Deliverance from Time, 215.
\textsuperscript{209} The Fugitive, 3:509.
\textsuperscript{210} The Captive, 3:175.
\textsuperscript{211} Allen, Uneasy Access, 46.
Conclusion

We have seen that the external manifestation of jealousy as violations of privacy clearly causes inexpiable harms to others. Yet, that is not to say that jealousy is a wholly negative emotion. Proust himself recognized this, and thus gave us a portrait of jealousy — an emotion he was altogether too familiar with in his personal life — that is both troubling and moving. We feel for the jealous lover and marvel at the novel — the narrator’s, but also Proust’s — that emerges, many years later, from the pen of a man who has obsessed in his jealousy and perpetrated these (or similar) intrusions. All the same, we cannot, as Harold Bloom says, “empathize too closely” with the figure of the jealous lover;\(^{212}\) rather, we are obligated by moral philosophy to condemn the lover’s jealous violations of privacy and the harms wrought by jealousy. Proust’s moments of comedy and self-mockery point us toward this conclusion, but this never becomes pure satire because Proust recognizes — and helps us recognize — that jealousy can be beneficial and a positive emotion, so long as we stop ourselves before the first step of intrusion and moral injury. No other author has so fully conveyed this complex and uneasy nature of jealousy, which emerges from one figure but touches the lives of so many, and for that, we must thank Proust and the figure of the jealous lover for inimitably complicating, refining, and deepening our understanding of jealousy and its ramifications.

\[^{212}\text{Bloom, Marcel Proust, 11.}\]
APPENDIX A

The Set of Twenty Scenes of Jealous Intrusion

Each of the twenty scenes of jealous intrusion used in Chapter Three are listed below with a brief description, a shorthand name (which is used in figures), and page numbers for both the English and French texts. Page and volume numbers for the French text refer to the 1954 Pléiade edition.

1. Swann knocks on the shutters ("swann_midnight")
   English: *Swann’s Way*, 1:297-300
   French: *Du côté de chez Swann*, 1:272-275
   Suspecting his beloved, Odette de Crécy, of meeting another man late at night, Charles Swann returns to what he believes is Odette’s house and knocks on the closed window shutters until they are opened.

2. Swann reads Odette’s letter to Forcheville ("forcheville_letter")
   English: *Swann’s Way*, 1:307-309
   French: *Du côté de chez Swann*, 1:281-283
   After seeing that one of the letters Odette has asked him to post is addressed to the Comte de Forcheville, who Swann suspects is sleeping with Odette, Swann decides to take the letter back home, where he subsequently reads it in full.

3. The Baron de Charlus accompanies Odette ("baron_accompany")
   English: *Swann’s Way*, 1:342-344
   French: *Du côté de chez Swann*, 1:314-316
   Swann asks his friend, the Baron de Charlus, to accompany Odette on nights when she insists that she cannot visit Swann. Without revealing his true intentions to the Baron, Swann attempts to get more information about Odette’s night by posing “innocent” questions.

4. Swann interrogates Odette ("swann_questioning")
   English: *Swann’s Way*, 1:391-401
   French: *Du côté de chez Swann*, 1:360-369
   Swann suspects that Odette has had lesbian relations with Mme Verdurin, whose salon Odette regularly attends. Swann goes to Odette’s home and questions her about both this specific suspicion and lesbianism in general.

5. Swann visits a brothel ("swann_brothel")
   English: *Swann’s Way*, 1:405-406
   French: *Du côté de chez Swann*, 1:372-373
Searching for more information about Odette, Swann visits a brothel where he attempts to question the prostitutes about Odette.

6. Marcel attempts to meet the “little band” at Balbec (“marcel_band”)

English: *Within a Budding Grove*, 1:888-891
French: *A l’ombre des jeunes filles en fleurs*, 1:830-833

Captivated by the “little band” of girls at Balbec, the young Marcel attempts to encounter them as often as possible, pacing and waiting for hours each day in hopes of seeing them. Note that Marcel also endeavors to track and uncover the girls’ habits.

7. Marcel attempts to meet the Duchesse de Guermantes (“marcel_oriane1”)


Infatuated with his new neighbor, the Duchesse de Guermantes (her first name is Oriane), Marcel attempts to “happen upon” the Duchesse on her daily morning walks. This is the first of three discursive scenes related to Marcel’s attempts to see the Duchesse.

8. Marcel attempts to meet the Duchesse de Guermantes (“marcel_oriane2”)

French: *Le côté de Guermantes*, 2:68-70

Infatuated with his new neighbor, the Duchesse de Guermantes (her first name is Oriane), Marcel attempts to “happen upon” the Duchesse on her daily morning walks. This is the second of three discursive scenes related to Marcel’s attempts to see the Duchesse.

9. Marcel asks Saint-Loup for a photo of the Duchesse de Guermantes (“orieane_photo”)

French: *Le côté de Guermantes*, 2:100-103

Infatuated with his new neighbor, the Duchesse de Guermantes (her first name is Oriane), Marcel decides to switch tactics and ask his friend Robert de Saint-Loup, the nephew of the Duchesse, for a photo of his aunt and a glowing introduction.

10. Marcel attempts to meet the Duchesse de Guermantes (“marcel_oriane3”)

French: *Le côté de Guermantes*, 2:143-145

Infatuated with his new neighbor, the Duchesse de Guermantes (her first name is Oriane), Marcel attempts to “happen upon” the Duchesse on her daily morning walks. This is the last of three discursive scenes related to Marcel’s attempts to see the Duchesse.

11. The Baron de Charlus spies on Morel at a brothel (“morel_brothel”)

After discovering that his beloved, Morel, is planning to meet an unknown person at a brothel, the Baron de Charlus has his assistant Jupien bribe the brothel managers to let him and Jupien spy on Morel during the scheduled tryst.

12. **The Baron de Charlus manipulates Morel and Jupien’s niece** (“morel_marriage”)

The Baron de Charlus hopes that Morel and Jupien’s niece will marry, and manipulates their relationship with this aim, since the marriage will provide him with another means (Jupien’s niece) of controlling and surveilling Morel.

13. **Marcel questions Andrée daily about Albertine** (“question_andree”)

After asking Andrée, a friend of Albertine’s also in Paris, to accompany Albertine on her daily excursions, Marcel questions Andrée daily behind closed doors to learn who Albertine is interacting with and what Albertine is doing.

14. **Marcel remembers a comment Aimé made about Albertine** (“aimes_comment”)

Marcel suddenly remembers a comment that Aimé, the head waiter of the hotel in Balbec, has made about Albertine being “badly-behaved.” Fearing that this was possibly a reference to lesbian behavior, Marcel writes to Aimé and his friend Bloch to figure out what Aimé meant.

15. **Marcel questions the chauffeur** (“question_chauffeur”)

After hearing two slightly different stories from Albertine and the chauffeur, who Marcel has hired to drive Albertine around, about where Albertine ate lunch, Marcel questions the chauffeur about Albertine’s behavior.

16. **Marcel interrogates Albertine** (“question_albertine”)

Suspecting Albertine of lying to him and having lesbian relations, Marcel interrogates Albertine about lesbianism and incidences from her past.
17. Marcel questions Andrée after Albertine’s death (“question_andree1”)

English: The Fugitive, 3:557-560
French: La fugitive, 3:547-550

Even after Albertine’s death, Marcel still attempts to uncover more about Albertine’s romantic relationships and questions Andrée when she visits him. This is the first of four discursive scenes related to Marcel’s investigations after Albertine’s death and the first of three visits from Andrée.

18. Marcel questions Andrée after Albertine’s death (“question_andree2”)

English: The Fugitive, 3:612-614
French: La fugitive, 3:599-601

Even after Albertine’s death, Marcel still attempts to uncover more about Albertine’s romantic relationships and questions Andrée when she visits him on a second occasion. This is the first of four discursive scenes related to Marcel’s investigations after Albertine’s death and the first half of Andrée’s second visit to Marcel’s home.

19. Marcel questions Andrée after Albertine’s death (“question_andree2.5”)

English: The Fugitive, 3:621-622
French: La fugitive, 3:607-612

This is a continuation of the questioning Marcel does on Andrée’s second visit (recounted in scene 18 above), which is broken by a long digression into two discursive scenes. This is the third of four discursive scenes related to Marcel’s investigations after Albertine’s death and the second half of Andrée’s second visit to Marcel’s home.

20. Marcel questions Andrée after Albertine’s death (“question_andree3”)

English: The Fugitive, 3:627-631
French: La fugitive, 3:613-619

Even after Albertine’s death, Marcel still attempts to uncover more about Albertine’s romantic relationships and questions Andrée when she visits him. This is the last of four discursive scenes related to Marcel’s investigations after Albertine’s death and the last of three visits from Andrée.
APPENDIX B

Methodology for Computational Analysis

Sources
The English translation of Proust that I read and used was the 1982 three-volume Vintage Books translation by C. K. Scott Moncrieff, Terence Kilmartin, and Andreas Mayor. The English translation used the text of the 1954 three-volume Pléiade edition of Proust’s novel, by Pierre Clarac and André Ferré, which is what I have used as my French text throughout the thesis. Though the French text is no longer under copyright, it is not easily accessible and the Kilmartin translation is still protected by copyright.

I used the HathiTrust Research Center and their secure data capsules to access, parse, and analyze the complete texts of these specified English and French editions. Though the original 1954 Pléiade edition is available on HathiTrust, the quality of its text led to significant errors in text recognition, so I have used a 1968 seven-volume illustrated reprint, which uses the same 1954 text edited by Clarac and Ferré, as my French source text for digital analysis.

To properly parse the HathiTrust data, I also used French and Large British English dictionaries compiled through Debian GNU/Linux, which consist of 139,717 and 164,368 unique words, respectively.213

Parsing
HathiTrust contains digital scans of print books, and the text is extracted by automated optical character recognition (OCR) programs that HathiTrust runs. The format of the extracted HathiTrust text presented a number of problems, briefly recounted below.

1. Imperfect OCR
Though HathiTrust’s OCR is quite good for both English and French texts, handwritten annotations, especially underlining, in the source texts often led to errors. In part because In Search of Lost Time is so long, annotations, which seemed to reliably generate OCR errors, were largely absent for the vast majority of the novel, though other OCR errors persisted throughout.

2. Missing pages
In doing my analysis, I happened to notice that the HathiTrust copy of the second volume of the English text was missing all odd-numbered pages between pages 1083 and 1139, and again between pages 1143 and 1169. I managed to find another digital copy with those pages and integrated the text from those pages manually into the rest of the novel. However, it is possible that there were other pages in the novel that were missing that I failed to catch but given that there are over 3,000 pages in the novel, I did not go back to check everything by hand.214

213 There is no “large” equivalent for the French dictionary, and I have used the British dictionary instead of the American one because the Kilmartin translation is written using British spellings. The packages used are wfrench and wbritish-large, and were downloaded for Ubuntu 16.04 (Xenial Xerus).
214 The HathiTrust Digital Library record for the second volume with the missing pages is located at https://babel.hathitrust.org/cgi/pt?id=mdp.39015001671380 and the other copy of the second volume I used is located at https://babel.hathitrust.org/cgi/pt?id=mdp.39015058799027.
3. Hyphens and hyphenated lines

Both the English and French editions used hyphenated lines, making it necessary to decide when and how to merge lines that end in hyphens, since the hyphen could be part of a compound modifier (e.g., “half-opened window”) that happens to split at the line break and should be processed as two separate words, or a single (potentially hyphenated) word cut in two by the line break that makes no sense or has a different meaning if processed as two separate parts. In addition, relatively few non-compound words in English and French contain hyphens, though it is not unheard of. For instance, the words “week-end” and “entre-deux” are unique words in French and should not be separated at the hyphen. Similarly, the English text, translated by non-American writers in the 1900s, retains spellings such as “to-night” and “door-keeper,” both words that are most commonly spelled without hyphens today.

In my parsing algorithm, if there is a hyphen at the end of the line, I first check to see if combining the last word of the hyphenated line and the first word of the next line form a word. If I can make a satisfactory word (or person/place name), I merge them without the hyphen as a single word. Otherwise, they will be considered two separate words. If there is a hyphen in the middle of the line, however, I first check to see if all of the individual components of the hyphenated phrase are words (e.g., “half-opened” would satisfy this since “half” and “opened” are both words). If this is the case, I add them all separately. If even one part is not a word, I add the entire word/phrase, hyphens included, as a single word.

4. Apostrophes

In English, apostrophes are relatively uncommon — “o’clock” is one of the few words with an apostrophe, and contractions are relatively uncommon in formal prose, with the exception of dialogue or specific indications of possession (e.g., “my aunt’s”). In French, however, apostrophes are used more frequently. There are a few more apostrophe-containing words in French, including “aujourd’hui” (today) and “qu’importe” (either), but the primary use of apostrophes in French is that of the elision between a word ending with a vowel and a word beginning with a vowel (e.g., “j’ai l’aimé”).

This was the primary place where my English and French parsing algorithms diverged. In English, I automatically split on apostrophes, given the relative rarity of non-contractions that include apostrophes. In French, however, for each “word” (meaning anything set apart by spaces on both sides) that I attempted to parse, I would first split by apostrophes and check if every component formed a valid dictionary word (e.g., “n’est” would be split into “n” and “est,” which are both considered words in the French dictionary). When checking for hyphenated phrases, I would also check and split on apostrophes in case a phrase such as “s’appeler” happened to be split across two lines, since “s’appeler” is not a single word in the dictionary and must be split into “s” and “appeler.”

5. Proper nouns

215 Though numbers often have hyphens (e.g., “twenty-one” or “vingt-et-un”), numbers over twenty that are hyphenated appear rather infrequently in this novel and literature more generally.
I used an online list of people and place names in the novel\textsuperscript{216} (e.g., “Charlus,” “Swann,” and “Paris”), which may not be fully accurate or complete, to identify important proper nouns and consider them “words” even though they are not in the standard dictionary. The list of people and place names had 441 unique terms. Generally, most of my analysis had proper nouns excluded in order to locate deeper similarities between scenes of jealous intrusion than which characters are involved or what specific city the intrusion occurs in.

6. No paragraph breaks

The HathiTrust text preserves line breaks, but no paragraph breaks or indents. Though other scholars have found evidence that analyzing text in paragraph-sized chunks yields more accurate results,\textsuperscript{217} in the interest of time, I only took paragraphs into consideration when manually defining specific scenes that I used in the analysis.

7. Sentence breaks

I defined sentence breaks as any case where there was a period, an exclamation mark, or a question mark, with a few exceptions. In the case where a male character was referred to as “M. X” (e.g., “M. de Charlus” or “M. Verdurin”), the sentence continued if the “word” directly preceding the period was the letter “m,” which needed to be preceded by a space (something like “them.” would not have counted since the word before the period is “them”). Ellipses, though relatively uncommon, are treated inconsistently throughout the English text if they ended a sentence, sometimes there are three periods and sometimes there are four.\textsuperscript{218} If the word following a three-dot ellipsis was capitalized and not in my list of proper nouns, I considered that the end of a sentence, though this will possibly lead to error if the OCR for the following word is inaccurate. There was also the case of dialogue (or sometimes even a poem) introduced by a colon. Consider the following examples:

a. Amid the glimmering blackness of the row of windows in which the lights had long since been put out, he saw one, and only one, from which percolated—between the slats of its shutters, closed like a wine-press over its mysterious golden juice—the light that filled the room within, a light which on so many other evenings, as soon as he saw it from afar as he turned into the street, had rejoiced his heart with its message: “She is there—expecting you,” and which now tortured him, saying: “She is there with the man she was expecting.”\textsuperscript{219}

b. A man’s voice—he strained his ears to distinguish whose, among such of Odette’s friends as he knew, it might be—asked:

“Who’s there?”\textsuperscript{220}

c. It was in vain that he begged the maids who gathered round him to moderate their voices; in any case their voices were drowned by the stream of auctioneering cries

\textsuperscript{216} Vinces, Proust, Ses Personnages.
\textsuperscript{217} Algee-Hewitt, Heuser, and Moretti, On Paragraphs.
\textsuperscript{218} cf. The Fugitive, 3:621 and The Fugitive, 3:629.
\textsuperscript{219} Swann’s Way, 1:297.
\textsuperscript{220} Swann’s Way, 1:300.
from an old “madame” in a very brown wig with the grave, wrinkled face of a notary or a Spanish priest, who kept shouting in a thunderous voice, ordering the doors to be alternately opened and shut, like a policeman regulating the flow of traffic: “Take this gentleman to number 28, the Spanish room.” “Let no more in.” “Open the door again, these gentlemen want Mademoiselle Noémie. She’s expecting them in the Persian parlour.”

d. And so I walked across to the window and said to her distinctly, with averted eyes:

“You know what a creature of habit I am. For the first few days after I’ve been separated from the people I love best, I’m miserable. But though I go on loving them just as much, I get used to their absence, my life becomes calm and smooth. I could stand being parted from them for months, for years…”

It would hardly make sense to put a sentence break at the colon in the first example, and even the second example, with its line break between the colon and dialogue, might best be described as one sentence. In the third example, however, the sentence probably should end with the colon, and would still be grammatically correct. The fourth example is trickiest, since the sentence is grammatically incorrect if we cut it at the colon, but if we do not, the first sentence of dialogue, and not the rest (which would be even more absurd), is tacked onto the narrative portion. In light of these differing structures, I was not able to find a good rule and instead ended all sentences with the first “ending punctuation” (period, exclamation mark, or question mark) and make no special provision for colons, which unfortunately does, at times, include lines of dialogue that might be better considered independent sentences.

Accuracy and Statistics
Based on my parsing algorithm, the English text had 1,394,863 words and the French text had 1,312,861 words. There were 31,360 unique words in the English text and 41,508 unique words in the French text. Though the French text has fewer words than the English, French is a gendered language and even adjectives take on plural forms, so a single adjective like “blue” in English would have four separate words in French (“bleu,” for a singular, masculine noun; “bleue,” for a singular, feminine noun; “bleus,” for a plural, masculine noun; and “bleues,” for a plural, feminine noun) which may account for the larger number of unique words.

There were 11,411 words in the English text that did not appear in either the English dictionary or the list of proper nouns, an error rate of 0.82 percent. In the French text, there were 25,013 words that appeared in neither the French dictionary nor the list of proper nouns, an error rate of 1.40 percent. Though the French error rate is much higher than the English one, both numbers are relatively low. Three possible causes for the higher French error rate are: (1) a less thorough French dictionary, (2) poorer French OCR in HathiTrust, and/or (3) an older book (printed in 1968, versus 1981 for the English text) that may perform more poorly with OCR. Indeed, this last reason is why I was unable to use the 1954 three-volume Pléiade text.

Identifying Scenes of Interest

221 Cities of the Plain, 2:1114-1115.
222 Within a Budding Grove, 1:782.
Scenes of interest were identified by their first and last lines, which I manually compiled into a spreadsheet that the parsing algorithm read.

**Sentence Complexity and Length**
In both the English and the French texts, I defined sentence complexity as the number of clauses present in a sentence, where a clause was demarcated by either a comma or a semicolon. Note that I did not include words separated by em dashes as another clause since such structures could form a clause, or merely include one or two words for emphasis.

Sentence length was calculated as the number of words per sentence, where words are defined according to the parsing algorithm and the French and English dictionaries. Though we normally consider contractions one word, note that here they would be counted as two words. The same is true for hyphenated phrases that we might consider a single word (e.g., “half-opened” would be two words but “to-night” would count as one word).

**Dendrogram and Keyword Analysis**
In my dendrogram and keyword analysis, I used stemmed and filtered lists of words so that similar words would be considered to have the same semantic meaning. Stemming a word refers to truncating it to its “stem;” for instance, the word “saying” would be truncated to “say,” as would “say” and “says.” In this way, a scene that uses “say” repeatedly and a scene that uses “says” repeatedly will be considered more similar, since the computer has no understanding of how the two words are related. However, stemming is hardly a perfect tool, and sometimes words with unrelated meanings will have the same stem. For instance, “evenly” and “evening” both stem to “even.” Note also that stemming does not distinguish between different meanings of the same words. “Even,” meaning balanced, and “even” as a word of emphasis are indistinguishable to the computer. Filtering out stopwords removes words with relatively little meaning which contribute to noise. Examples of English stopwords include “the,” “a,” and “it” and examples of French stopwords include “le,” “un,” and “il.” I modified the list of English stopwords slightly to include “de,” which is not a proper noun but used (in the English text) only in names (e.g., “Baron de Charlus”). For stemming, I used the NLTK Snowball Stemmer, which supports both English and French, and for filtering words, I used the NLTK lists of stopwords for English and French.
APPENDIX C
Computational Comparison of Jealous Intrusion, Snobbery, and Cruelty

If we computationally compare the keywords found in our set of twenty jealous intrusion (listed in Appendix A) with keywords from a set of fourteen scenes depicting other transgressions (listed at the end of this appendix), it is clear that jealous intrusion is a uniquely solitary form of transgression that occurs outside of the social world of salons and dinners. Hierarchical clustering based on the words present in each scene rather accurately groups jealous intrusions together — and sets them apart from both instances of snobbery and unadulterated cruelty (Figure 2).

Furthermore, a K-Means clustering algorithm assigned to categorize scenes based on the words present immediately identifies words used in social settings as top distinguishers between jealous intrusion and other transgressive behavior. The relative lack of social words is a key component for the algorithm’s identification of scenes of jealous intrusion, which are never sanctioned by society and fall outside the public sphere of parties, dinners, and salons.

In English, the words “Mme,” “said,” “say,” and “us” are the most telling signs that we are looking at a scene of snobbery or cruelty, and their lack (and the presence of the word “perhaps”) points us to scenes of jealous intrusion. In French, the words “Mme,” “dit” (meaning “said”), “duchesse,” and “est-ce” (a common phrase to begin a question, perhaps best translated as “Is … ?”) are the most important in identifying a scene as snobbery or cruelty; the lack of these words (and the presence of “peut-être”) help demarcate scenes of jealous intrusion.

Though the keywords are slightly different for scenes of jealous intrusion in the English and French texts, the results are similar. The words “said” and “dit” do not appear as keywords in scenes of jealous intrusion because these, like “Mme,” are fragments of social rhetoric, where there are multiple parties in direct communication. Since jealous intrusion is a solitary transgression, there is no dialogue, and no “us” to speak of, and nobody the Proustian lover can pose a question to. Expecting the case of Marcel’s infatuation with the Duchesse de Guermantes, a significantly older woman, the Proustian lover always uses the Christian name of his beloved. “Mme” is reserved for women in society and the guests of their salons, parties, or dinners, and its presence indicates a social setting or a woman in her public capacity. Indeed, though Swann has numerous female friends, he never involves them into his efforts to broach Odette’s barriers in part because he only knows them in society, as Madames, Princesses, and Duchesses.

The noticeable lack of social rhetoric in scenes of jealous intrusion makes it clear that even in a social world that permits shocking cruelty as group entertainment, jealous violations of privacy represent a more abhorrent, more egregious form of transgression.

223 Though “Mme” is the French abbreviation for Madame, the English translators retain Proust’s French titles in the 1982 Vintage Books edition, thus making it both a French and English word for the purposes of computational analysis.
Figure 2. The results of a bottom-up hierarchical clustering algorithm on stemmed and filtered scenes in English, top, and French, bottom. There are 20 scenes of jealous intrusion, 9 scenes of cruelty, and 5 scenes of snobbery. The shorthand names for the scenes are on the left side of the graph and the scene’s classification is included after the dash (scenes of jealous intrusion are given the abbreviated label of “JI”). As we can see, most scenes of jealous intrusion are most similar to each other rather than scenes of other transgression. The scene titled “oriane_photo” (green) is one of the few scenes of jealous intrusion that actually takes place in a social setting, and this may be why it is grouped more closely with scenes of snobbery and cruelty. The other scenes that are clustered more closely with non-jealous-intrusion scenes (“marcel_oriane2” and “marcel_oriane3” in French and English, and “forcheville_letter” in English) are all tangentially related to or include some minor discussion of the social world.
Set of Fourteen Scenes of Snobbery and Cruelty

Each of the fourteen scenes of snobbery and cruelty used for the computational analysis above are listed below with a brief description, a shorthand name (which is used in figures), and page numbers for both the English and French texts. Page numbers for the French text refer to the 1954 Pléiade edition.

1. Françoise brutally kills a chicken and is cruel to a kitchen-maid ("francoise_cruelty")

   English: *Swann’s Way*, 1:132-135
   French: *Du côté de chez Swann*, 1:121-124

   Françoise, a servant in Marcel’s household, brutally kills a chicken and insults it after it is dead. We then learn that Françoise also dismisses the kitchen-maid’s pains as “malingering” and then forces her out by always cooking asparagus for Marcel’s family, since the asparagus triggers the kitchen-maid’s asthma.

2. Legrandin refuses to recognize Marcel’s family ("legrandin_snobbery1")

   English: *Swann’s Way*, 1:135-137
   French: *Du côté de chez Swann*, 1:124-126

   M. Legrandin, a friendly acquaintance of Marcel’s family, is seen by Marcel and his father walking with an unknown woman. Legrandin pretends not to see Marcel and his father the first time they pass each other, and then only gives a small movement of the eyelids to acknowledge Marcel and his father the second time they pass each other.

3. Legrandin refuses to offer an introduction to his sister ("legrandin_snobbery2")

   English: *Swann’s Way*, 1:141-144
   French: *Du côté de chez Swann*, 1:129-133

   Marcel is planning to stay a few months in Balbec and Legrandin has previously mentioned that he has a sister who lives there. Marcel’s father starts a conversation to see if Legrandin will offer to introduce Marcel to his sister, but Legrandin refuses to admit that he knows anyone in Balbec out of snobbery.

4. Forcheville attacks Saniette at a dinner party ("forcheville_saniette")

   English: *Swann’s Way*, 1:301-302
   French: *Du côté de chez Swann*, 1:276-277

   The Comte de Forcheville, a new guest at the Verdurins’ salon, attacks his brother-in-law Saniette, who is a favorite target of the Verdurins. Forcheville shouts and insults Saniette in front of the dinner party, and Saniette leaves the house in tears.

5. Rachel and her friends boo and laugh a new actress off the stage ("rachels_cruelty")
Rachel, an actress and Saint-Loup’s mistress, and her friends decide to ruin another woman’s debut performance, with the hopes of having her manager refuse to sign a contract, by loudly insulting and jeering at the girl and her body. The show ends early after only two songs.

6. **The Duc and Duchesse refuse to stay with a very ill Swann** ("red_shoes")

The Duc and Duchesse de Guermantes, longtime friends of Swann’s, are told by Swann that he is dying and has only a few months to live. The Duchesse considers staying behind to comfort Swann, but her husband insists that they must arrive on time for their dinner party. However, with Swann still in earshot, the Duc then has the Duchesse go upstairs to change into red shoes which match her outfit better even as the Duchesse embarrassedly protests that they will be late. The Duc then says they have “plenty of time” and shows Swann out.

7. **The Duchesse refuses to help Saint-Loup transfer out of Morocco** ("orieane_morocco")

The Princesse de Parme, on behalf of Saint-Loup, asks the Duchesse de Guermantes to use her influence to prevent Saint-Loup, who is in the army, from being sent back to a post in Morocco. Though the Duchesse is an “intimate friend” of General Monserfeuil, who can effect this change, she pretends that they are only slight acquaintances and then falsely claims that Monserfeuil has no standing or influence, refusing to help her nephew.

8. **The Duchesse is rude to Mme de Chaussepierre at a party** ("orieane_rudeness")

At a large party hosted by the Princesse de Guermantes, the Duchesse de Guermantes rudely refuses to acknowledge Mme de Chaussepierre, who the Duchesse claims to have neither met nor even heard of before.

9. **The Duchesse refuses to see Swann’s wife and daughter** ("orieane_swann")

Though Swann’s dying wish is for his wife Odette and daughter Gilberte to meet the Duchesse de Guermantes, a close friend of his for fifteen years, the Duchesse refuses to see them, even in private. The Duchesse claims that if she permitted it, she would be obliged to see or make introductions for anyone with a sad story about dying.
10. The Duchesse decides to skip Mme de Sainte-Euverte’s party (“oriane_frobervielle”)

English: *Cities of the Plain*, 2:708-709
French: *Sodome et Gomorrhe*, 2:683-684

Out of snobbery, the Duchesse de Guermantes tells the Colonel de Froberville that she has cannot attend Mme de Sainte-Euverte’s party. The Duchesse claims that she absolutely must go see the stained-glass windows at Montfort-l’Amaury, though she has not visited them once in her twenty-five years in Paris.

11. The Verdurins bully Saniette during dinner (“verdurins_saniette1”)

English: *Cities of the Plain*, 2:964-968
French: *Sodome et Gomorrhe*, 2:933-936

While at dinner with the Verdurins, Saniette is bullied by M. Verdurin, who mocks what he says and intimates Saniette’s stutter. The entire group laughs as M. Verdurin and Mme Verdurin take turns deriding Saniette.

12. M. Verdurin bullies Saniette at Morel’s concert (“verdurins_saniette2”)

English: *The Captive*, 3:228-229
French: *La prisonnière*, 3:228-228

Angry that Saniette has told him about Princess Sherbatoff’s death, which M. Verdurin wants to pretend is untrue so that the Verdurins can host their party tonight without seeming callous, M. Verdurin insults Saniette and encourages the coatroom servants to assist all other guests before Saniette.

13. Saint-Loup discusses how easy it is to force servants out (“stloup_cruelty”)

English: *The Fugitive*, 3:479-480
French: *La fugitive*, 3:470-471

Marcel overhears a conversation where Robert de Saint-Loup is telling a footman how to get rid of some other servant in the household that the footman dislikes. Saint-Loup advises the footman to hide or make dirty the things the servant is responsible for. When the footman protests that everyone needs to make a living, Saint-Loup claims it doesn’t matter so long as the footman is fine, and that it is “all the more fun” to have a “whipping-boy.”

14. Gilberite pretends not to know Lady Rufus Israel (“gilbertes_snobbery”)

English: *The Fugitive*, 3:597-600
French: *La fugitive*, 3:585-587

When Marcel is visiting Gilberte, Swann and Odette’s daughter, a footman comes in with a calling card from Lady Rufus Israel, who Gilberte pretends not to know out of snobbery. We also learn that Gilberte tries to hide the fact that Swann, a Jew, is not her father.
APPENDIX D

Word Frequency Analysis

Word frequency analysis on the novel and on the set of twenty scenes of jealous intrusion (listed in Appendix A) was done for three categories: (1) Truth and Knowledge, (2) Physical and Worldbuilding, and (3) Possibility and Uncertainty. For each category, analysis of the English text is presented in the first table, analysis of the French in the second. For both the English and French texts, the set of twenty scenes of jealous intrusion represented 1.96 percent of total words in the novel. The comparative multiplier in the final column of each table is calculated by dividing the fourth column (the percentage of the novel’s occurrences that happen to be in the set of twenty scenes) by this figure of 1.96 percent.

**Truth and Knowledge**

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### Physical and Worldbuilding

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## Possibility and Uncertainty

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APPENDIX E

Sentence Complexity Analysis

For each of the twenty scenes of jealous intrusion used for computational analysis (listed in Appendix A) and each of the two combined scenes, there are three charts for the English text (left side) and two charts for the French text (right side), depicting:

1. The number of clauses per sentence as the scene progresses, where clauses are demarcated by commas and semicolons.
2. The sentence length (number of words) per sentence as the scene progresses.
3. For the English text only, the Flesch Reading Ease score per sentence as the scene progresses. The Flesch Reading Ease score is a standard formula used to calculate reading difficulty of English texts, based on the complexity of words and the number of words.224 The lower the score, the more difficult the sentence is to read.

---

1. **Swann knocks on the shutters** ("swann_midnight")
2. Swann reads Odette’s letter to Forcheville ("forcheville_letter")
3. The Baron de Charlus accompanies Odette ("baron_accompany")
4. Swann interrogates Odette (“swann_questioning”)

- **Clausess per Sentence**
- **Words per Sentence**
- **Flesch Reading Ease**
5. Swann visits a brothel ("swann_brothel")
6. Marcel attempts to meet the “little band” at Balbec (“marcel_band”)
7. Marcel attempts to meet the Duchesse de Guermantes
8. Marcel attempts to meet the Duchesse de Guermantes ("marcel_oriane2")
9. Marcel asks Saint-Loup for a photo of the Duchesse de Guermantes (“oriane_photo”)
10. Marcel attempts to meet the Duchesse de Guermantes ("marcel_oriane3")
Concatenation: Marcel attempts to meet the Duchesse de Guermantes (The combination of three scenes: “marcel_oriane1,” “marcel_oriane2,” and “marcel_oriane3”)

English

French
11. The Baron de Charlus spies on Morel at a brothel ("morel_brothel")
12. The Baron de Charlus manipulates Morel and Jupien’s niece ("morel_marriage")
13. Marcel questions Andrée daily about Albertine ("question_andree")
14. Marcel remembers a comment Aimé made about Albertine (“aimes_comment”)
15. Marcel questions the chauffeur ("question_chauffeur")
16. Marcel interrogates Albertine ("question_albertine")
17. Marcel questions Andrée after Albertine’s death (“question_andree1”)
18. Marcel questions Andrée after Albertine’s death (“question_andree2”)
19. Marcel questions Andrée after Albertine’s death ("question_andree2.5")
20. Marcel questions Andrée after Albertine’s death (“question_andree3”)²²⁵

The English and French texts of this scene are ordered differently in the second half of this scene. The final section of dialogue between Andrée and Marcel is followed by the narrator’s reflections and thoughts in the English version; in the French text, these reflections appear earlier and interrupt the dialogue. I have chosen to include the dialogue in full, as well as the digression, meaning that though the order of these sections are different, the words included still correspond between the English and French texts.
Concatenation: Marcel questions Andrée after Albertine’s death (The combination of four scenes: “question_andree1,” “question_andree2,” “question_andree2.5,” and “question_andree3”)

See Note 226 on the previous page for details about the last part of “question_andree3,” the final scene in this series of concatenated scenes.
APPENDIX F
Justifications Present in Scenes of Jealous Intrusion

The following table shows all explicit justifications present in the set of twenty scenes of jealous intrusion (listed in Appendix A). There are six types of justification, each present in at least one scene. For each scene listed, a quote and page reference for the justification is included in the table.

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</thead>
</table>
| The lover is entitled to private knowledge about the beloved. | swann_questioning | “Oh, I only wanted to know whether it had been since I’ve known you. It’s only natural. Did it happen here?”
This is Swann speaking to Odette. By describing his interrogation as “only natural,” Swann suggests that as her lover, he is entitled to knowledge about her intimate relations. |
| The intrusion is in fact beneficial to the beloved.        | forcheville_letter | “Perhaps indeed by not looking inside I’m behaving shoddily towards Odette, since it's the only way I can rid myself of a suspicion which is perhaps slanderous to her.”
This is Swann’s internal debate at the post-office, before he mails the letters. Swann suggests here that reading Odette’s sealed, private letter will be beneficial to Odette since he will cease to suspect her of infidelity. Of course, regardless of the contents of the letter, we immediately recognize that Swann is lying to himself and that his suspicions would remain even if there had turned out to be nothing incriminating in the letter. |
|                                                           | swann_questioning | “But you alone can mitigate by your confession what makes me hate you so long as it has been reported to me only by other people. … Odette, don’t prolong this moment which is agony for both of us.” |

227 *Swann’s Way*, 1:397.
228 *Swann’s Way*, 1:307.
“I say it for your sake, because then I shouldn’t bother you any more about it.”\textsuperscript{230}

In these two quotes, above, Swann justifies (to Odette) his questioning by shifting the blame and agency to Odette, arguing that his interrogation is beneficial to Odette since it will stop her from being “hate[d]” or “bother[ed]” by Swann.

“He wanted the horrible things which, she had told him, she had done ‘two or three times,’ not to happen again. To ensure that, he must watch over Odette. … But, Swann asked himself, how could he manage to protect her?”\textsuperscript{231}

This is not dialogue but rather the narrated thoughts of Swann. We see here that there is also a justification that Swann’s interventions and surveillance are justifiable because they represent, fundamentally, attempts to help Odette and “protect her” from the “horrible” nature of lesbianism.

“The intrusion or jealousy enriches the lover’s mind.~\textsuperscript{232}

\textit{morel\_brothel}

“It’s hard to imagine the extent to which this anxiety agitated the Baron’s mind, and by the very fact of doing so had momentarily enriched it … [It was as if ‘some sculptor’ had chiseled into the Baron’s mind] in vast titanic groups Fury, Jealousy, Curiosity, Envy, Hatred, Suffering, Pride, Terror and Love.”\textsuperscript{232}

These lines describing the Baron’s internal state occurs before the night of the spying, but after the Baron has asked Jupien to bribe the brothel managers. We see that because of jealousy, which leads to his plans for intrusion, the Baron’s mind has been — according to the

\textsuperscript{230} Swann’s Way, 1:397.
\textsuperscript{231} Swann’s Way, 1:395-396.
\textsuperscript{232} Cities of the Plain, 2.1114.
<table>
<thead>
<tr>
<th><strong>narrator</strong></th>
<th>enriched, transformed and sculpted (ostensibly for the better).</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>question_andree</strong></td>
<td>“[B]y relating their day’s adventures in full detail, mentioning their meeting with some person of their acquaintance, [Andrée would] impart a certain clarity of outline to the vague regions in which the day-long excursion had run its course and which I had been incapable of imagining.”²³³</td>
</tr>
</tbody>
</table>

These are Marcel’s thoughts. We see that there is a direct link between jealous intrusion and the artist’s imagination here, with the suggestion that these intrusions serve as inspiration and enrichment for the lover.

²³³ The Captive, 3:53.

| **The intrusion is an expression of love.** | **question_andree2.5** | “For was it not, despite all the denials of my reason, tantamount to knowing Albertine in all her hideousness, actually to choose her, to love her?”²³⁴ |

This is Marcel thinking/speaking to himself. Though Marcel stops short of saying that intrusion is necessary for fully loving someone, he seems to suggest that his acts of intrusion are motivated by a desire to know Albertine in her entirety — especially the worst of Albertine — so that he can thus demonstrate the extent and fidelity of his love.

²³⁴ The Fugitive, 3.624.

| **The intrusion is necessary for the lover’s own emotional state.** | **aimes_comment** | “This mood of depression left me only if a new jealous suspicion drove me to further inquiries.”²³⁵ |

These are Marcel’s thoughts again. Marcel seems to come up with a dialectical relation between the wellbeing of the beloved and the lover, whereby jealous intrusion harms the beloved but soothes the lover and refraining from these violations of privacy has the opposite effect on both parties.

²³⁵ The Captive, 3.80.
“[I]t was another of the faculties of his studious youth that his jealousy revived, the passion for truth.”\textsuperscript{236}

This is a brief snippet out of many lines in this scene that discuss the search-for-truth justification. See the final pages of Chapter Two for more detail.

Marcel claims that he could not have fully realized the displeasing, invasive nature of his constant attempts to see the Duchesse because his “mind” was “fixed on some lofty ideal.”\textsuperscript{237}

Marcel not only minimizes his own agency in these violations of privacy here, but also emphasizes that his pursuits were in fact part of a nobler, more idealistic search for great truths. Thus, we are asked to not only understand but perhaps also excuse the fact that he failed to cease his “sordid” actions.

“But the information which she alone could give me about my mistress interested me too much for me to neglect so rare an opportunity of acquiring it.”\textsuperscript{238}

The language in these lines, which are Marcel’s thoughts, defend his interrogations as an almost scholarly pursuit. What Marcel describes as an exceedingly “rare” “opportunity” is hardly so grand; in fact, he is defending a daily occurrence and we know that Marcel gets his information from a variety of people, not just Andrée. The use of the word “acquiring” also evokes scholarly pursuits of knowledge or fine art.

“How many persons, cities, roads jealousy makes us eager thus to know! It is a thirst for knowledge thanks to which, with regard to various isolated points, we end...
by acquiring every possible notion in turn except the one that we require.”

The narrator justifies his violations of privacy as a loftier “thirst for knowledge.” (N.B. This exact phrase is also used in the first instance of this justification in the scene of Swann knocking on the shutters.)

“Really, I would have liked to have more strength to devote to a truth of such magnitude.”

We are constantly reminded not only that the narrator’s violations of privacy are part of a pursuit for truth but also that these are truths of great “magnitude” and importance, something that the lover is perhaps morally obligated to pursue once given these opportunities.

“All this confronts the sensitive intellectual with a universe full of depths which his jealousy longs to plumb and which are not without interest to his intelligence.”

Marcel explicitly links his jealous intrusions with the vocation of the intellectual, reiterating once more the search-for-truth justification in the final scene of our set of jealous intrusions, which is also one of the final violations of privacy depicted in the novel.

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240 *The Fugitive*, 3:615.
241 *The Fugitive*, 3:632.
Bibliography


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242 This edition of the French novel was only used in computational analysis conducted via the HathiTrust Research Center to better extract Clarac and Ferré’s text. All page references for citations of the French text refer to the three-volume edition from 1954. See Appendix B for more information.

243 The second volume of this copy of the novel (HathiTrust Digital Library Record 000144092) contained several missing pages, which I located by extracting text from a different copy (HathiTrust Digital Library Record 002585581, located at https://babel.hathitrust.org/cgi/pt?id=mdp.39015058799027).


Acknowledgments

This thesis would not have been possible without the support and guidance of a number of people. First and foremost, I would like to thank my thesis advisors for their unparalleled generosity, brilliance, and wisdom.

Professor Philip Fisher introduced me to both English at Harvard and Marcel Proust. Thank you for agreeing to supervise this unconventional thesis, though I had not yet finished *In Search of Lost Time*. Thank you for helping me refine and develop a vague initial idea into something tenable and exciting, and for always challenging me to think more deeply and more creatively.

Professor Jim Waldo has guided and supported me in all things over the past four years, both academic and personal. Thank you for exploring the strange new field of digital humanities with me and for fostering a lifelong interest in privacy. Thank you for sharing both your sarcasm and your wisdom weekly, and for giving me another home away from home when I needed it most.

Holst Katsma took on this thesis without knowing me and offered invaluable guidance especially on writing a digital humanities thesis. Thank you for helping me navigate the digital humanities side, and for challenging me to think about the bigger picture. Thank you for always pushing me to be a more balanced, more nuanced, and more precise writer every step of the way.

Olivia Carpenter has encouraged me and helped me grow as a reader, writer, and scholar since we first met. Thank you for always letting me talk my ideas out, and for somehow consistently plucking something coherent out of the confused jumble of thoughts. Thank you for pushing me to trust myself, and for always listening and supporting me, academically and personally.

I would also like to thank Christopher Spaide for helping me grow and find myself as a writer and scholar, Eliza Holmes for teaching Proust and others so thoughtfully, and Gary Ingle for encouraging me to read and for both sparking and fostering a lifelong love for books. I would also like to acknowledge the HathiTrust Research Center, who approved my research proposal quickly and provided key resources that made this work possible.

Finally, I am greatly indebted to all the friends and family who have stood by my side. Thank you to those of you who have supported me through this thesis and made my time at Harvard, both in-person and online, so memorable. A special thank you belongs to Anthony Lam for always believing in and encouraging me, in writing this thesis and in all my other endeavors over the past four years. Thank you for your time and energy, patience and love.

My parents, Jihong Yang and Wentao Zhang, have guided and supported me from the very beginning. Thank you for everything that you have given me, for your eternal love, and for nurturing my passion for reading. And thank you to my younger sister, Jessica Zhang, for your love, enthusiasm, and encouragement. Thank you for always inspiring me.