

Perec's *Les Revenentes*: the word made flesh

Même la pensée (la réflexion) ne s'achève en nous que dans l'excès. Que signifie la vérité, en dehors de la représentation de l'excès, si nous ne voyons ce qui excède la possibilité de voir, ce qu'il est intolérable de voir, comme, dans l'extase, il est intolérable de jouir? si nous ne pensons ce qui excède la possibilité de penser...?

[Georges Bataille, *Madame Edwarda*]

Bataille, en somme, me touche peu: qu'ai-je à faire avec le rire, la dévotion, la poésie, la violence? Qu'ai-je à dire du «sacré», de l'«impossible»?

[Roland Barthes, *Roland Barthes par Roland Barthes*].

The abnormal, then, in terms of excess. But excess, abnormally, in terms of form: if, viewed formally or structurally, excess can be approximately defined as overflow, the inability to contain $X + 1$ in the space intended for X , then that which we shall now examine is excessive in that it constantly breaks through the frame which surrounds it, be it conceptual, aesthetic, or material. And yet, as it designates itself, it would seem to invite framing, or enclosure. How exactly is this invitation worded? It is not, if one restricts oneself to the text of *Les Revenentes*, our focus here.¹ And yet it affects the very conception of the text, is partly inscribed in the term conception itself; is, indeed, present in that which hopes to prevent conception, the condom. What is this which is at once prophylactic and fertile? It is *contrainte formelle*, formal constraint, the generic name for the procedure (a descendant of Roussel's *procédé*) which was resuscitated in modern times by the OuLiPo and which consists in the self-imposition of arbitrary rules which serve to generate a text. So conceived, or contrived, constraint is the seed from which the text grows. In the present case, we are dealing with a monovocalism in E or, if one prefers, a lipogram in A, I, O and U. That is to say, E is the only vowel.

Les Revenentes is therefore placed massively under the sign of E, in French the letter most closely associated with the feminine. Doubly so

¹ Georges Perec, *Les Revenentes* (Paris: Julliard, 1972, 1994).

in that the adjective *formelle* agrees with the feminine noun *contrainte*. Moreover, the word 'contrainte' contains *con*, a slang expression for the female genitals, while 'formelle' contains the third person pronoun *elle*. Whence my insistence on the notions of conception and framing, both allusively present in the term *enceinte*, traditionally the telos of the feminine: it is through the *con* that the text comes into being, is made pregnant with meaning and, when this reaches its term (becomes excessive), through the same place (*lieu de passage*) that it must in turn emerge from the enclosure, the matrix. What is the *clôture* is also a *ligne de fuite* (as we shall see when we examine the graphic nature of the letter Q, the only letter which rivals the primacy of E in *Les Revenentes*). Further down this family tree, 'pregnant with meaning' introduces the paternal seed, the lone semen which is in this case at the very least polysemic, and which avoids the question of filiation and authority.

The above to avoid stating simply that we shall be analysing the explicitly described orgy scene in *Les Revenentes*, bastard son of the Marquis de Sade. And that, dating from 1972, it also bears the mark of Barthes's *Sade, Fourier, Loyola* and Derrida's *La Dissémination*.² The essays collected in these books were, for the large part, published individually from 1968 onwards and so an influence on *Les Revenentes* is eminently possible. Moreover, Perec was influenced from the very beginning of his career by Barthes, and was later to refer approvingly to Derrida.³ This is therefore a genealogy which we shall have to bear in mind when discussing *Les Revenentes* not simply as a post-Sadean text, but as a post-structuralist one (though it is not my intention to statistically 'prove' any filiation).

Let us now begin by indicating briefly the intertext with Sade. It should initially be pointed out that the orgy in *Les Revenentes* is inserted into the narrative as the culmination of a plot led by the narrator and his partners to steal jewellery belonging to a guest of the Bishop of Exeter, the idea being that in the general melee it will be easy to surreptitiously

² Roland Barthes, *Sade, Fourier, Loyola* (Paris: Seuil, 1971); Jacques Derrida, *La Dissémination* (Paris: Seuil, 1972).

³ On the influence of Barthes see *Pouvoirs et limites du romancier français contemporain* in *Parcours Perec: Colloque de Londres* (Lyon: Presses Universitaires de Lyon, 1990), 31–40. For references to Derrida, see *Espèces d'espaces* (Paris: Galilée, 1974), 21.

appropriate the gems. In this respect, it differs from Sade, whose orgies are always their own motivation. However, it soon becomes obvious that the narrative and descriptive energy expended on the scene exceeds that required by the logic of the intrigue.⁴

As regards similarities, *Les Revenentes* opens with seven limousines entering the grounds of the Bishop's residence. At this point in the narrative no comment is made regarding the Bishop's somewhat libidinous nature. However, in retrospect, certain parallels can be drawn with the voyage to, and enclosure in, the Château de Silling as described in *Les 120 journées de Sodome*.⁵ Obviously not quite as secluded as Silling, the Bishop's residence is nonetheless heavily fortified and guarded by an elite troop of 'Feds'. Moreover, it contains a church which is irreverently used to house toilets, as in *Les 120 journées*. This church, as 'sæptum' or enclosure, the etymology of transept shows, also provides the closed space necessary for the orgy to take place.

As in Sade, a certain symmetry is observed in the distribution of the protagonists. There are twenty-two in all, the twenty-two remaining letters of the alphabet, and they can be divided into the following groups: the victim of the conspiracy (Béregère de Brémen-Brévent); seven 'masters' (the four conspirators, the leader of a rival gang and the Bishop and his aide); seven *éphèbes* or *pédés* (the rival gang); and finally, seven priests. The latter two groups roughly correspond to what in Sade are referred to as *fouteurs*. However, the hierarchy is not as strict as in Sade: there are no victims in a Sadean sense for, though Béregère is the victim of a theft, she is a willing participant in the orgy, as are the others.

The above as background. What is of importance here is the permutational and combinatorial elements of the orgy, the manner in which the aesthetic form takes precedence. Consider the following, which is announced before the orgy actually begins (as Barthes says of Sade: 'ce qui se fait a été dit', the text precedes the action): 'L'Evêque

⁴ Of one hundred and twenty-five pages of actual text, the two sections depicting the orgy occupy fifty-one. That is to say, forty-one percent of the total. The actual theft of the jewels is dealt with, as a *chute rapide*, in one page at the close of the novel.

⁵ D.A.F. de Sade, *Les 120 journées de Sodome* (Paris: Union Générale d'Editions, 1975).

en effet est très street: le clergé, de temps en temps, se permet de révéler ses préférences envers des 'événements' franchement débordés, mets l'évêque même que ses fêtes respectent des règles sévères et les transgresser, c'est fréquemment risquer de se faire relegger'.⁶ The notion of transgression introduced here is singular in that it does not refer to the transgression of sexual norms, which are not considered at all, but rather to the transgression of the rules which govern the already transgressive behaviour. What is unacceptable is not illicit sex but unregulated sex.

This emerges more clearly in what is the novel's major set-piece. After a period of initial unrestrained enthusiasm, one of the priests expresses his dissatisfaction. He would prefer that the orgy follow the strict rules mentioned above. There follows a debate on the merits of the opposing positions, a debate which is essentially a summary of the different views taken on the use of formal constraint, and of the Romantic versus the post-Romantic conception of the artist. On the one hand, complains Tencrède, the priest in favour of constraint, 'Tel bête et tel se laisse faire, tel se brûle et tel se fait lécher, mets ce n'est réglé, ce n'est pensé! Z'êtes tels des bêtes! Et, en tant qu'esthète, je le regrette extrêmement!'⁷ What emerges from this statement of principle is, firstly, the aesthetic nature of constraint, which, precisely, values form over content. Secondly, an opinion is passed on the nature of what is human. Contrary to a Romantic viewpoint, which values spontaneity, the reliance on animal instinct, Tencrède considers that it is man's capacity for reasoned action which is important. In light of this, he goes on to inscribe himself in a certain aesthetic tradition by naming, surnames only of course, Paul Klee, Maurice Scève and Anton Webern; all of whom were formalists in the broadest sense.

The opposing camp, the Romantics, maintain that liberty is the important element: 'Let's be free! Laisse les gens se bécher librement!'⁸ They put the emphasis on the inspiration of the moment: 'bécher, c'est créer per se, c'est créer tel que.'⁹ They also take up again the notion that what is perverse is not transgressive behaviour itself, but the transgression of rules governing such behaviour. In their case they

⁶ *Les Revenentes*, REV, 88.

⁷ *Ibid.*, 113–14.

⁸ *Ibid.*, 114.

⁹ *Ibid.*, 114–15.

reverse this argument, claiming that it is the rules which are perverse: 'N'entreprends tes enchevêtrements pervers! Lesse les mecs s'enfeeler pépère!'¹⁰ By extension, it is every formalist aesthetic which is rejected, declared vain, in favour of the expression of self: 'Ces scènes ne révèlent qe vènes dégénérescences et dérèglements de crévés!'¹¹ Are degenerate those who need the stimulus of constraint, bondage, as opposed to those with life force sufficient enough to constantly create themselves, to use a vaguely Nietzschean terminology.

The end result of these discussions is that all agree to experiment with an ordered arrangement (an *opération*, or combination of postures, to use Barthes's terms). The resulting synchronic tableau is exhaustive in many respects. Firstly, every position is attempted and every area of the body simultaneously penetrated or inundated. Secondly, and perhaps more importantly, given the rewriting of language required, every body part is named (with a certain emphasis on those capable of penetrating and those capable of penetration). Equally, every preference is catered for (from incest to buggery, from bestiality to coprophagy). This grammar of exhaustivity is complemented by another: a grammar of reciprocity, every actor in turn being acted upon, every subject becoming in turn an object.

Having looked at the combinatorial aspects of the orgy, we must now look at the erotic nature of the language used to describe it. It is here that the notion of excess comes into its own, the language employed exceeding all orthographic and syntactic rules. And this despite the apparent asceticism of the monovocalism (deprivation of four vowels). Our point of entry into this section is the moment of reconciliation of the opposing sides on the constraint debate. This is brought about by the Bishop who declares that 'le terme même de "pense-fesses" lesse entendre qe c'est excellent de penser!'¹² The term *pense-fesses* is a deformation of *pince-fesses* necessitated by the lipogrammatic nature of the text. It is not limited to an orthographic deviation, however, as it serves to overcome the dialectic which opposes the two camps. This it does by including the concept of rationality and order contained in

¹⁰ *Ibid.*, 115.

¹¹ *Ibid.*

¹² *Ibid.*

penser (i.e. philosophy, science, literature) with the notion of unfettered animal instinct contained in the standard *pince-fesses*.

(At this stage, two incidental points need to be made. Firstly, the term *pense-fesses* initially occurs on page twenty of the novel, and is the first departure from the preliminary rules established for the text. That is to say, it is the first un-programmed deformation of language that we encounter in *Les Revenentes*. Secondly, while it is not my intention to suggest that *pense-fesses* acts as an Hegelian *relève* (*Aufhebung*) in any strict sense, it is nonetheless worth noting that Hegel does make an appearance in the text as a lipogrammatic deformation of *également*, here spelt *hegelement*).¹³

Returning to the term *pense-fesses*, and the link between the erotic and the act of writing, let us not forget that, as Barthes remarked, every neologism is obscene, and that linguistic transgression is as offensive as moral transgression. This notion manifests itself in two separate ways in *Les Revenentes*. Firstly, and most obviously, by linking writing/literature to the sexual act, and thence moral transgression. Secondly, through the notion of structural excess which we opened by discussing: if transgression is a question of exceeding limits, then a given language is transgressive to the extent that it refuses to be pinned down to a fixed meaning, to the extent that the syntactic disrupts the semantic. This second aspect is arguably more radical than the first (or less so, to the extent that it prevents recourse to the root).

Before looking at the former, let us examine the following brief quotation, in and out of context, from Derrida's *La Double Séance*: 'La dissémination dans le repli de l'hymen, telle est donc l'"opération".'¹⁴ Leaving aside temporarily the terms *dissémination* and *hymen*, we shall discuss *opération*. This is to emphasise the fact that we have now gone beyond the erotic as permutation, which Barthes's use of the word *opération* limited us to. In the context of Sade, such a notion was liberating in that it permitted an approach to his work which bypassed the need to address the so-called moral issue. However, for any given number of actors, there is a finite number of permutations, and therefore the play of meaning must come to rest at some stage. While the permutational is polysemic, it is not 'dissemic': 'Le concept de

¹³ *Ibid.*, 90.

¹⁴ *La Dissémination*, 330.

polysémie relève donc de l'explication, au présent, du dénombrement du sens. Il appartient au discours d'assistance. Son style est celui de la surface représentative. L'encadrement de son horizon y est oublié. La différence entre la polysémie du discours et la dissémination textuelle, c'est précisément la différence'.¹⁵ Derrida's *opération*, on the other hand, inscribed as it is in the logic of the hymen, placed as it is in quotations, is an operation which does not operate. That is to say it does not produce, it is the seed which gets lost in the folds of the labyrinth and never reaches its objective (it is a spilt seed and a split seed — 'La semence est d'abord essaimée').¹⁶ It is this logic which we shall now attempt to follow, without reproducing.

In the text of *Les Revenentes*, alongside the linguistic deformations, there are words which are naturally lipogrammatic in E. Two of these will clarify the erotic as a metaphor for writing, with the same movement that we use to oppose natural lipograms to unnatural sex. They are *membre* and *fesses*, the male member and buttocks, the expectant page, belonging to either sex. That the *membres* are a metaphor for the pen is suggested by the fact that, at one stage in the orgy, the priests dye theirs with henna,¹⁷ indicating a pen dipped into an inkwell — not to mention the priest whose *membre* is tattooed,¹⁸ indicating that what writes can also be written on, there is no absolute distinction and so no absolutely virgin surface. Elsewhere, the word *manche* (here: *menche*) is used as a synonym for *membre*, the definition of which is a tube through which liquid flows. These 'pens' need a surface on which to write. This is provided by *fesses*, and *ventre*, the other natural lipogram which suggests a blank page, which are frequently 'tellement bègné[s] de sperme qe [les] étencher demenderè des serpeehères!'¹⁹

Linking the penis to the buttocks, as sodomy, which the letter Q suggests so eloquently, could be seen as transgressive itself, though it is not my intention here (*le cul* is simply written as a capital Q,²⁰ while we

¹⁵ *Ibid.*, 426.

¹⁶ *Ibid.*, 369.

¹⁷ *Ibid.*, 125.

¹⁸ *Ibid.*, 96.

¹⁹ *Ibid.*, 113.

²⁰ *Ibid.*, 116.

also have ‘enQler’²¹ and ‘j’étéQle’²² — our desiring subjects are therefore forced to choose between a feminine E and a male Q, the other as sexually other). Nonetheless, it is worth noting that Klossowski considers sodomy to be the transgressive act *par excellence* as it denatures the reproductive act.²³ Here, on the contrary, there is talk of insemination: ‘Et le Révérend pénètre lentement Thérèse et entreprend de l’ensemencer.’²⁴

That this is in name only is illustrated by the following scene between Clément and Estelle: ‘Je me démène en Estelle et j’étéQle tellement frénéteeqement qe ce me semble qe le Zembèse déferle! — Père et Mère, bèle Estelle, tes jets m’éventrent ! Elle s’extrée le membre effervescent et de ses lèvres s’empresse de lécher les grandes lempées de sperme qe j’éjets’.²⁵ At the moment of his orgasm, he withdraws, letting his sperm fall onto barren ground. The Reverend’s moment of pleasure is also interrupted, left suspended (*en souffrance*), as the narrative moves on from him before he manages to effectuate the desired insemination.²⁶

It is during this supremely erotic moment shared between Clément and Estelle that the language used moves beyond the erotic, opening up another (in)fertile field. As Clément comes, his partner cries out ‘tes jets m’éventrent!’²⁷ Not a reference to his virility, this disembowelling is rather another occurrence of the letter Q, another instance of a matrix being opened up, violated, by a dash, penis, pen, forcing the contents of the closure out into the open. Indeed, it would seem that the Q is an example of auto-penetration, as it is at once a *matrice/cul* and a penis penetrating same. This will perhaps be made clearer if we change typescript, emphasising the graphic nature of this phenomenon: Q. This auto-penetration problematises the notion of the contract – does one not always only (p)lay with oneself? So, even had Clément remained inside,

²¹ *Ibid.*, 100.

²² *Ibid.*, 112.

²³ See Pierre Klossowski, *Sade mon prochain*, précédé de *Le Philosophe scélérat* (Paris: Seuil, 1967), 31.

²⁴ *Ibid.*, 99.

²⁵ *Ibid.*, 123.

²⁶ This *souffrance* is not gratuitous as it refers to another intertextual network, that of Poe’s *The Purloined Letter* and Lacan’s *Séminaire* on the same.

²⁷ *Ibid.*, 123.

his semen would have fertilised nothing, but would have trickled out into the open — 'L'insémination "première" est dissémination.'²⁸

(In light of this the whole vocabulary/thematic of the gap in *Les Revenentes* and elsewhere needs to be analysed, beginning with the use of the terms *brèche* and *fente*.²⁹ These terms would seem to relate to (Perec's conception of) the feminine, functioning as metonym: 'Espèce de femelle ébréchée!'³⁰ Perhaps Perec would oppose the singularity of the phallus to this division ('Que les verges se dressent et que béent les fentes!')³¹ as something which would overcome it — admittedly only a stopgap measure?³² It remains to be seen whether the phallus is as unified as it would wish to be. On another level, the etymology of *fesses* leads us back to the Latin *fissa*, which itself means *fente* or fissure. The scene of writing is therefore fractured from within, before the pen even punctures the virginal hymen, the blank page).

In *La Double Séance*, Derrida analyses the concept of the hymen, emphasising its double logic which prevents the operation or event from taking place: 'L'hymen, consummation des différents, continuité et confusion du coït, mariage, se confond avec ce dont il paraît dériver: l'hymen comme écran protecteur, écrin de la virginité [...] qui [...] se tient *entre* le dedans et le dehors de la femme, par conséquent entre le désir et l'accomplissement'.³³ Following on from this, the word hymen does occur in *Les Revenentes*, but its use seems to restrict it to one of its possible meanings, that of union: 'Pendent ce temps, l'hymen de l'Evêque et d'Estelle semble près de se perpétrer.'³⁴ Rather than attempt to forcefully extend it to its second meaning, that of veil or separation, which could be done by pushing the notion that if the union is

²⁸ *La Dissémination*, 369.

²⁹ See, for example, the play *La Poche Parmentier* (in *Théâtre 1* (Paris: Hachette, 1981), 61–132) in which the thematics of the gap are obsessively present. Consider also the fact that all palindromes are texts which are literally *fendus en deux*.

³⁰ *Ibid.*, 100.

³¹ *Ibid.*, 97.

³² Derrida isolates this 'phallogocentric' desire in Lacan as well: 'Si le phallus [voix, vérité] était par malheur divisible ou réduit au statut d'objet partiel, toute l'édification s'effondrerait et c'est ce qu'il faut à tout prix éviter'. *La carte postale de Socrate à Freud et au-delà* (Paris: Flammarion, 1980), 506.

³³ *La Dissémination*, 262.

³⁴ *Ibid.*, 108.

accomplished, terminated, then separation must follow, we shall briefly examine another term which serves a double function. The term is *gemme* and it is present in the text from the outset as it designates the jewels which the conspirators intend to steal, thus providing the motivation for the orgy. Moreover, it is appropriately encrypted in the *stratégèmes*, strategies, which they elaborate in an attempt to procure the jewels. In the orgy itself, it assumes the meaning of testicles, as in 'gemmes de ses encêtres',³⁵ testicles which elsewhere have a Q grafted onto them: *testeeQles*.³⁶

If we consider for the moment the standard definition of *gemme*, a precious stone, we can say that it signifies something which is solid and unified, a sort of monad. While not necessarily an element, it has aspirations in that direction. As such, it signifies the centre of the novel, or central isotope of the diegesis: at once the sacred object which the hero of folk-tales searches for and the telos of the detective novel, which is one of the explicit models for *Les Revenentes*. In this respect, the *gemmes* are a substitution for the letter in *The Purloined Letter*, as desired object (although, whereas the letter undergoes precisely a substitution, here the objective is to remove the gems). Once they are acquired (recuperated), the circle is complete, all narrative responsibilities having been discharged.

This movement of recuperation heralds a return of the concept of Truth. It would seem that, like the letter as analysed by Lacan's *Séminaire*, the gems, despite being plural, are indivisible in that they have a unique destination, which is their meaning. It would seem that, just as in the *Séminaire*, despite an apparent attention to the 'logique du signifiant', the gems have a content (*contenu*) which restricts this logic: 'ce que le Séminaire tient à montrer finalement, c'est qu'il y a un seul trajet *propre* de la lettre qui retourne vers un lieu déterminable, toujours le même et qui est *le sien*; et que si son sens [...] nous est [...] indifférent et inconnu, le sens de la lettre et le sens de son trajet sont nécessaires, uniques, déterminables en vérité, voire comme la vérité'.³⁷ The letter as signifier is replaced by the letter as envelope, that is as something which literally has a content (depository of meaning). It now

³⁵ *Ibid.*, 96.

³⁶ *Ibid.*, 112.

³⁷ *La carte postale*, 464–5, author's emphasis.

remains to be seen whether the gems are 'really' contained within this logic.

That they are not is first suggested by the fact that the concept *gemme* (just like the hymen) obliterates the distinction between the inside and the outside which the letter maintains. The very solidity of the gems means that they cannot contain anything and must therefore be examined as form rather than content. This re-emergence of form (syntax) in turn disrupts their solidity as, on the other hand, *gemme* also means the resin of a pine tree ('Suc résineux qui coule des pins par les incisions de l'écorce du tronc' — *Petit Robert*). As such, in its liquid form, as overflow, it avoids attempts to pin it down, to stabilise it. Moreover, as a liquid which emerges from a breach in the hermetic seal of the tree's bark, it has certain affinities with semen which emerges from a breach. And, in the present case, given the presence of various *fentes*, with semen which passes through a breach, disseminated on the other side.³⁸

Caught up in their own disseminatory logic, the *gemmes* have disastrous consequences for the phallus as unified centre of meaning. This is because the expression 'gemmes de ses encêtres' is also contaminated: 'la dissémination [...] entame l'unité du signifiant, c'est-à-dire du phallus'.³⁹ It can no longer be held up in opposition to the *brèche*, as it itself is fractured. It is, paradoxically, at this point that the language of *Les Revenentes* is most *adequate* to its task.⁴⁰ Calling up yet another meaning of *gemme*, it can be said that in *Les Revenentes* language literally pulses and throbs. This because *gemme* also means a bud or growth ('Bourgeon' — *Petit Robert*). And the language used, because of the deformations required by the lipogram, bulges and grows in the strangest of places. In so doing, language eschews representation

³⁸ Apart from the noun *gemme*, there also exists a verb *gemmer* (used, incidentally, in *La Dissémination*, 397): 'Inciser l'écorce de (certains pins) pour recueillir la gemme' (*Petit Robert*). Of course, the liquid logic of *gemme* means that it will never be gathered up.

³⁹ *La carte postale*, 472, author's emphasis.

⁴⁰ Although this notion of adequacy, along with the notion of performance in the same paragraph, can only be ironic. Consider Derrida's 'Pour une telle performance, nous pouvons nous croire compétents' (in *Psyché. Invention de l'autre* (Paris: Galilée, 1998), 399) and his critique of *adéquation* as a truth value (in *La carte postale*, 467 and 491).

for performance. Consider the word *gigantesque*: here it is spelt *geeggentesqe*, growing by a letter to better indicate its meaning, while simultaneously becoming a new word. Likewise, the slang term for penis, *bite*, is rewritten as *beete*, expanding with desire.

It is this plurality of meanings of the term *gemme*, as indicated by its liquid state, which contaminates *Les Revenentes*, breaking through the frame which would contain it, subverting the 'code herméneutique' of the detective novel. In this respect, it needs to be pointed out that the novel's principal *tableau* is brought to a false climax when one of the protagonists sneezes, causing the edifice to collapse. This spraying of another bodily fluid serves simultaneously as a metaphor for and parody of the male orgasm, showing once more the disruption of the logic of permutation in favour of the logic of dissemination. Once again, it is Barthes who best describes the situation, on the condition that we replace Sade with Perec: 'Et pour [Perec], il y a bien quelque chose qui pondère la langue et en fait une métonymie centrée, mais ce quelque chose est le foutre [...], c'est-à-dire à la lettre la dissémination'.⁴¹ That the matrix, as Q, was never satisfactorily enclosed has been seen. It now emerges that the other representative of the feminine, the E, as mother and offspring of the text, is also, like the description of the E in *La Disparition* 'un rond pas tout à fait clos', the movement of excess never *tout à fait* complete.⁴²

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⁴¹ Sade, *Fourier, Loyola*, 11.

⁴² Georges Perec, *La Disparition* (Paris: Denoël, 1969), 19.