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The Contextualized Body: Narrative Event in *La religieuse*

Heather Howard

Ecrire c'est produire une marque qui constituera une sorte de machine à son tour productrice ... de se donner à lire et à réécrire.

(Derrida 376)

... je ne connais de véritables religieuses qui sont retenues ici par leur goût pour la retraite, et qui y resteraient quand elles n'auraient autour d'elles ni grilles, ni murailles qui les retinssent.

(*La religieuse* 287)

La clôture is an enclosure which delineates and marks out a defined, limited spatial configuration within its protective walls. It is also an obstacle to the transgression of these boundaries which effectively bars the passage of travel from exterior to interior or vice versa. The monastery or convent can be seen to participate in the notion of the *clôture*: a space constituting an entire religious community behind the walls which separate it from the secular world. The *clôture* is inseparable from the essence of the convent in both structure and function. The architectural integrity of the convent, its structural planning and layout, can be conceived as what Michel de Certeau describes as a *place* or *lieu*: "A place is ... an instantaneous configuration of positions. It implies an indication of stability" (*Practices* 117). Once the construction of the *place* is completed, it is the interaction of the mobile elements within it that construct actual *space*. De Certeau explains that the geometrical *place* of a street is thus transformed into *space* through the "pedestrian speech acts" of the walkers which fill it: "*space is a practiced place*" (117; emphasis added). In theory, religious ideology prevents the establishment of creative, individual trajectories within the convent through spatial and temporal coercion. Although the history of the convent's actualization extends from the Middle Ages to the present, it is in a sense a utopian community which has yet to be realized.

What is the effect on the individual body of prolonged confinement within the walls of the convent? Although the convent

may have a blueprint for its general structure, how is the convent space deployed and ordered in specific cases? And most importantly, what happens to this tightly organized space when an element of disorder is introduced into a narrative structure which replicates the space of the convent structure? These questions are explored in depth in *La religieuse*, the story of a nun, Suzanne Simonin, who challenges the religious and legal system in an attempt to find freedom. Rather than feeling part of the community that has been constructed behind the convent walls, Suzanne feels that she has been locked away from the outside society: "... le couvent en est une [prison] pour moi mille fois plus affreuse que celle qui renferment les malfaiteurs..." (289). Suzanne's status as an illegitimate child has led to her parents' decision to place her in a convent. She is therefore doubly an unassimilable element in an environment which attempts to normalize individual characteristics: both in terms of her own rejection of the religious community and because she is born of sin.

Within the context of the memoir novel, the disruption Suzanne causes in the spatial configuration of the convent is reflected in disjunctions on the narrative level. Narrative and physical space can be seen as co-existing or intersecting temporally within the diegesis: although Suzanne recounts the story from an extradiegetic and retrospective position, she continually "forgets" or denies knowledge of events she should now understand. We will see that it is in fact her body which bears marks or traces of her experiences and which replays them. In this way, Suzanne physically re-experiences the peripetia of her own diegesis, her body becoming the site of what I will describe as the "narrative event."

The complex narrative structure of *La religieuse* reflects the disjointed creation of the novel. The story of Suzanne Simonin was inspired by a true-life nun, Marguerite Delamarre, who pursued the revocation of her vows. The tale was transferred to a fictional space when Diderot and several friends decided to "create" the character of Suzanne in order to arouse the compassion of their friend, the Marquis de Croismare, and convince him to return to Paris from his isolated country retreat. Having escaped the convent, the (fictional) nun began writing to the Marquis de Croismare, requesting his aid in finding her a position somewhere as a servant. Thus, a short-term correspondence was established, mediated by a Mme Madin, a real-life woman with whom Suzanne was to have

been lodged. When the Marquis attempted to make direct contact with Mme Madin (who knew nothing of the plot), Diderot and friends quickly decided to announce Suzanne's demise. The Marquis later learned the truth of the confabulation and was greatly amused that the wool had been pulled over his eyes so successfully.

Thus begins the creation of a complicated web of narrative voices. The letters between the Marquis and Suzanne make up only a small portion of the book and are included in the notorious "Préface-Annexe." Once Suzanne is deemed too ill to write, it is Mme Madin's fictional voice who continues the correspondence with de Croismare, thereby describing Suzanne's writing of her memoirs and her eventual death. The plot is explained by Grimm, one of Diderot's cohorts in the scheme. The central portion of the book is composed of Suzanne's memoirs which explain the series of events which lead up to and include her escape from the convent. Ironically, although she has found her freedom, Suzanne is able to speak only of her experiences *within* the convent walls before her voice is silenced.

Suzanne's escape provides her with the (narrative) space to describe her experiences within the convent: a community hardly conducive to writing one's autobiography. Regardless of narrative perspective, the main section of the novel can be seen as coexisting with the space of the convent. In this sense, the narrative is also restrictive and creates its own limits in relation to the "outside." While writing about her memories of life as a nun, Suzanne is obliged to re-enter the diegetic world physically.

An important narrative aspect of Suzanne's memoirs is her direct correspondence with the Marquis de Croismare. Throughout she frequently makes asides to her benefactor which emphasize her innocence and purity of nature: "... j'atteste Dieu que mon coeur est innocent, et qu'il n'y eut jamais aucun sentiment honteux" (286). The denial of knowledge which she should possess in an extradiegetic narrative position reinforces this aspect of innocence. If she refuses to understand the full implications of her illegitimate birth (or her lesbian encounter), she somehow remains untainted by them. This phenomenon is a form of paralipsis where the narrator identifies fully with the former self, therefore renouncing all temporal and cognitive privileges of the extradiegetic narrative position (Edmiston 136). The moments of temporal displacement within the narrative structure are thus ones where narrator and

diegetic heroine become one, within an "eternal present" where "... Suzanne seems to regard herself as a symbol of monastic repression, achronic and ageless" (Edmiston 140).

Narrative and convent space are coextensively temporal since a distortion of linearly progressive or evolving time takes place within both of them. Having broken with the outside world in the ceremony of the taking of vows where the nun becomes the bride of God and is for the last time "dressed for the occasion," the nun enters a space bereft of the temporal markers that clutter the life of someone in the secular world: birthdays, childbearing, wedding anniversaries and other cultural celebrations. Certainly days are organized on the basis of a strict timetable, yet religious holidays are experienced without variation from year to year. The only real occurrence within the nun's life is her ultimate corporal death and unity with God, for which her life on earth is only a long stage of spiritual training and preparation.

In requiring the vow of chastity, the convent thus denies the woman's sexual and reproductive capacities. Julien Dominique describes the convent as "un lieu d'une enfance artificielle et permanente" where the young girl who becomes a nun is never allowed to mature and discover her true physical nature (140). Time is not only prevented from passing, it is also repressed. This movement is mirrored by the repression of the young woman's body which appears to regress towards its origin in the womb: "... le cloître doit demeurer un ventre où l'enfant, monstrueusement, rentre, où l'ordre chronologique et généalogique s'inverse" (Julien 137).

Despite the repression of what one might call "biological time," Suzanne's experience has also marked her physically. Although Suzanne was never spiritually in accord with monastic life, she is unable to shed the coded gestures which compose a kind of body-language within the religious community: "... je me suis accoutumée en religion à certaines pratiques que je répète machinalement ... mes étourderies me décèleront, et je serai perdue" (392). Suzanne's body can only express the "brand" of her convent life. The gestures and small talk necessary to achieve anonymity in normal society have become a foreign language to her.

The body, site of investment of the disciplinary procedures practiced within the convent, is thus "scarred" by its experiences.

Like an automaton, it cannot avoid repeating motions that were themselves learned through rote. In *Discipline and Punish*, Michel Foucault qualifies discipline in the Enlightenment as a method of training the body "by the traces it leaves, in the forms of habit, in behavior" (131). Within the world of the convent, there is a strict economy of gesture related to a rigid program of temporal control: "In the correct use of the body, which makes possible a correct use of time, nothing must remain idle or useless" (Foucault 152). Nuns must be left with no free time to contemplate subjects that might lead them away from the spiritual path. Theirs is a timetable of activities mapped out their day from sunrise to bedtime. Their dress, prayer and limited conversation are all carefully orchestrated to reinforce devotion.

What Foucault calls a "micro-physics" of power or an "anatamo-chronological schema of behavior" is indicative of both a temporal and spatial control of every detail of convent life and the relegation of the individual body to a pre-assigned site (139, 152). The walls which contain and protect the religious community are extended and multiplied within the interior space to prevent any one individual body from coming too close to another and establishing the kind of physical relation that so often arises from promiscuity: "La raison d'être primitive de la clôture se trouve ainsi inversée: ce n'est plus contre les dangers extérieurs qu'elle protège les religieuses, mais contre elles-mêmes, contre les tentations du monde et leur propre désir de liberté" (Reynes 126). Nuns are constantly under the surveillance of others in a hierarchical network to ensure that they do not overstep any boundaries such as breaking an oath of silence or entering another sister's room alone after dark. Despite the imposed constraints on space, the historical convent did not possess the same efficiency as a panoptic structure with its single eye watching over all without being seen. Rather, its gaze was split up between different members of the convent; nuns were encouraged to report on each other if an infraction of the rules was observed. Although the *religieuse* was often alone in silent contemplation or within the space of her cell, she was never truly solitary or isolated.

Through the ensemble of the utilization of spiritual discipline to control time and the enclosed, regimented architecture with its cellular construction to regulate space, a new kind of society or community was created within the convent walls: "... dans

la notion de clôture l'aspect spirituel, par lequel cette clôture délimite une partie de l'espace urbain où les femmes se sont retirées ... et l'aspect matériel, par lequel cette fois-ci elle délimite des terrains et des bâtiments appartenant à la personne morale qu'est la communauté religieuse, se pénètrent et se confondent..." (Olliver 93). The claustral space will later become the model for other institutions (schools, work camps, prisons) designed to produce docile bodies through the serialization of time and the compartmentalization of space. In *Foucault*, Deleuze explains that this is accomplished through the creation of a *diagram*, a mapping out of space where "the multiplicity is reduced and confined to a tight space and ... the imposition of a form of conduct is done by distributing in space, laying out and serializing in time, composing in space-time..." (34) In this way every detail of religious life can be invested with power, and a rigid economy of both time and space can be maintained. Every individual is assigned a *place*, yet there is no *space* for individual dissension or variation.

The creation of Suzanne as an element of discord within both narrative and convent space arises with the discovery of her illegitimate birth. At the beginning of the narrative, in reaction to her father's coldness, Suzanne remarks: "Peut-être mon père avait-il quelque incertitude sur ma naissance ... que sais-je? Mais quand ces soupçons seraient mal fondés, que risquerais-je à vous les confier?" (236). Several pages later she comments: "Tant d'inhumanité, tant d'opiniâtreté de la part de mes parents, ont achevé de me confirmer ce que je soupçonnais de ma naissance" (248). Her mother's "sin" having been revealed, Suzanne becomes an unacceptable member of the family and a threat to its stability.

Simultaneously, this discovery (or its denial) causes a temporal distortion on the narrative level. Through use of the conditional tense, "Mais quand ces soupçons *seraient* mal fondés," Suzanne speaks to the Marquis as though she were still debating the truth of her illegitimacy (236; emphasis added). At the same time, she adds the disclaimer, "que risquerais-je à vous les confier?," emphasizing that her origins have not been revealed nor tainted her character (236). Later, in a conversation with her mother, Suzanne admits that she has been "marked" by her illegitimate birth and should be treated differently: "... je me connais, et il ne me reste qu'à me conduire en conséquence de mon état. Je ne suis plus surprise des distinctions qu'on a mises entre mes sœurs et moi..." (252). Upon

entering the convent, Suzanne bears the scar of a sin that brands her as other, the outsider who does not truly belong in the homogeneous religious community. In Suzanne's first convent, Longchamps, where she undergoes two years of a novitiate, her difference is noticed by the good Mother Superior, Madame de Moni: "... il me semble, quand vous venez, que Dieu se retire et que son esprit se taise..." (260). Having recognized Suzanne's spiritual lack, Mme de Moni begins to challenge her own authority and faith, leading her to bouts of spiritual anguish and finally to her own death, a discrete event which in itself becomes an element of narrative destabilization.

Clearly, Suzanne stands outside of the ritual system represented by the convent; her disruption of the narrative and temporal planes indicates this. Yet an attempt must somehow be made to inscribe her into this system and to make her a functioning part of it. The ceremony of Suzanne's vows is the moment where the body is invested with the marks of a ritual system. During her symbolic "marriage" to God and to the monastic community, Suzanne becomes so distraught that she remarks:

Je fus prêchée bien ou mal, je n'entendis rien: on disposa de moi pendant toute cette matinée qui a été nulle dans ma vie, car je n'en ai jamais connu la durée; je ne sais ni ce que j'ai fait, ni ce que j'ai dit ... j'ai prononcé des vœux, mais je n'en ai nulle mémoire, et je me suis trouvée religieuse aussi innocemment que je fus faite chrétienne. (263)

Following the traumatic event, Suzanne falls seriously ill as though she had undergone a surgical procedure. Suzanne retains no conscious memory of the experience; her body, however, has been encoded by the ceremony. This physical memory which overrides the conscious memory is what facilitates her initiation into the complex system of coded gestures within the convent space. Despite attempts in the second convent to use her attested lack of conscious memory as a tactic, her body nonetheless attests to events which her conscious mind would deny.

De Certeau describes memory as an "originary and secret writing" which leaves "its mark like a kind of overlay on a body." These invisible inscriptions are "recalled" to the light of day only through new circumstances (*History* 87). Not unlike the raised dots of Braille which can only be deciphered by the fingers of its blind

readers, the imprint of the traces of the ceremony on Suzanne's body can only be "read" within the space of the convent itself. Outside the convent, the ritualized gestures of the religious life which she repeats so automatically betray her training as a nun and prevent her reintegration into the secular world.

The second convent to which Suzanne is transferred would seem to mimic the physical space of the secular world to a far greater extent than does the first. In the second convent (Arpajon), the first impression given to the reader is one of the loosening or "opening up" of the normal rigidly structured convent space. The Mother Superior holds salon in the parlor, surrounded by her favorites who chat amicably, play music and drink tea or liqueur. The nuns themselves circulate between the individual cells. Doors are often closed by their inhabitants with no gaze of authority to assure the "purity" of any interactions.

However, all change within the convent has been instigated to satisfy the Mother Superior's capricious whims and in no sense reflects a move towards a more "liberated" or "enlightened" larger religious community. The Mother Superior leads the community through a constant series of extremes which leads to chaos: "... aussi l'ordre et le désordre se succédaient-ils dans la maison" (329). As soon as too much indulgence has been given to the senses, the Mother Superior is overwhelmed by religious guilt. She tries to bring her nuns back in line through extreme forms of discipline: "... elle est tantôt familière jusqu'à tutoyer, tantôt impérieuse et fière jusqu'au dédain..." (329).

Diderot's major criticism of the convent as an unnatural form of confinement, as evidenced in *l'Encyclopédie*, resurfaces in the description of the convent of Arpajon. The emphasis on worldly things within the convent—enhancement of the physical appearance through the *toilette*, the Mother's evident taste for luxury foods and alcohol, the socialization between the nuns—all point to an increased focus on the sensual. These changes in convent life are all due to the Mother Superior's repressed sexuality which, in breaking free of its imposed constraints, wreaks havoc within the confines of the convent. As Suzanne (Diderot) comments within her narrative: "Voilà l'effet de la retraite. L'homme est né pour la société; séparez-le, isolez-le, ses idées se désuniront, son caractère se tournera, mille affections ridicules s'élèveront dans son cœur; des pensées extravagantes germeront dans son esprit..." (342). The

playing out of the challenge to the institution of the convent, and therefore to that of the Church itself, takes place through the staging of the Mother Superior's dementia, a necessary result of her lesbianism, or sexual "disease." This textual event, localized in the body of the Mother Superior, is narrated/mediated by the intervention of a male voice of authority: "Man" sets the example, although the space of the drama is a community of women. Suzanne's narrative voice is thus co-opted by that of the Encyclopedic defense against celibacy which, like the voice of the lawyer Manouri, disrupts the space of the convent, bringing the challenge of Enlightenment philosophy into the religious community.¹

Another form of traditionally masculine discourse, that of the Church as incarnated in the figure of Father Lemoine, explains the Mother Superior's illness to Suzanne. The Father tells Suzanne that this woman is possessed by Satan: "... il l'appela indigne, libertine, mauvaise religieuse, femme pernicieuse, âme corrompue; et m'enjoignit, sous peine de péché, de ne me trouver jamais seule avec elle, et de ne souffrir aucune de ses caresses" (367). He adds the disclaimer: "Sans oser m'expliquer avec vous plus clairement, dans la crainte de devenir moi-même le complice de votre indigne supérieure..." (367). Dom Morel, another priest who hears Suzanne's confession and who is more sympathetic to her wish to leave the convent, describes the Mother Superior's condition as "une espèce de folie" or "des affections dérégées" which stem from confinement in the convent (381). However, he also attempts to protect Suzanne by adding: "mais croyez qu'il y a des lumières funestes que vous ne pourriez acquérir sans y perdre" (381). The true nature of the Mother Superior's "affliction" is thus glossed over to maintain Suzanne's ignorance/innocence of any sexual intentions. During her confessions, Suzanne is given the language in which she is to describe the Mother Superior's condition. She is warned that any independence of interpretation would be an admission of her own sexual tendencies and therefore a mortal sin. In this double bind, she is deprived of the narrative power to "remember" the encounters which take place between her and the Mother.

In *The Writing of History*, de Certeau's description of the discourse of the possessed woman can be seen in terms of this double bind. This discourse is in actuality the discourse of *something other* being played out on the scene of the dominant discourse which attempts to normalize it: "Not by chance is the possessed

body essentially female; behind the scenes a relation between masculine discourse and its feminine alteration is acted out" (245). In the space of the convent, that *something other* is female sexuality which has expressed itself through lesbian interaction. Although the church authorities are involved in what de Certeau describes as an "enterprise of denomination" which attempts to reclassify the woman's "deviancy" within the dominant religious discourse as an extreme form of corruption, the Mother Superior offers her body to Suzanne as a vehicle of communication in an attempt to overcome the logic of the double bind. The Mother Superior's interpretation of their sexual encounter is proposed to Suzanne as a kind of "body language" by which the two women can exchange their sensual feelings:

- Et vos sens ne vous disaient rien?
- Je ne sais ce que c'est que le langage des sens...
- ...C'est un langage bien doux; et voudriez-vous le connaître?
- ... que signifie ce langage des sens, sans objet? ... Je n'ai point de désirs, et je n'en veux point chercher que je ne pourrais satisfaire. (351)

At this point, a communication breakdown takes place between the two as Suzanne rejects this language as unreadable. Although she again expresses her ignorance of all things sexual, she gives herself away in admitting the existence of desire and the necessity of its satisfaction. On some level she *must* know the implications of the Mother Superior's sexual innuendos.

In spite of Suzanne's voluntary "amnesia" of the erotic experience, her body bears the traces of her sexual initiation. Since the event has never been translated into the linguistic equivalent: "I experienced an orgasm," the body has no choice but to reiterate the experience, destroying the temporal distance between diegetic and extradiegetic (retrospective) moments. All the while Suzanne continues to deny comprehension of the experience: "Je ne *sais* ce que se *passait* en moi..." combining present and imperfect tenses within the same phrase (349; emphasis added).

What at first appears to be temporal disjunction is actually what Deleuze describes as a process of "becoming" where the *event* is part of a continuous movement that "places the past in a present portending the future" (*Fold* 78). In this way the individual moment

cannot be separated from a temporal river which causes each narrative event to take part in "in the becoming of another event and the subject of its own becoming" (*Fold* 78). Suzanne's attempt to define or separate her sexual experience from the temporal flux which surrounds it results in a perception of *something else*, an event which remains untranslatable:

... je m'interrogeai sur ce qui *s'était passé* entre la supérieure et moi, je m'examinai; je crus *entrevoir* en examinant encore ... mais c'étaient des idées si vagues, si folles, si ridicules, que je les rejetai loin de moi. Le résultat de mes réflexions, c'est que c'était peut-être une maladie à laquelle elle était sujette ... et que je la prendrais aussi. (347; emphasis added)

The event also comes from *somewhere else*. As de Certeau explains, "... an 'art' of memory develops an aptitude for always being in the other's place without possessing it..." (*Practice* 87). Suzanne's narrative position is thus rendered doubly *other*: The event must be described in a discourse which is not her own (that of the Church), while the traces of the event can never fully recreate possession of the original *place* of its manifestation. The result of this phenomenon is a *mise en question* of the authority and stability of the feminine narrative voice.

Julien describes this combination of revelation and concealment and the temporal distortion it creates as follows: "L'hystérie temporelle qui contamine le récit sous la signe de la simultanéité: en même temps obéir et désobéir, en même temps savoir et ignorer, en même temps être séductrice et chaste..." (147). The simultaneous coexistence of these elements within the text reflects the nature of the narrative event itself which is always in a stage of "happening." The temporal insanity of the text is the past and future brought together in the "eternal present" of the convent where all temporal markers are erased and the linear progression of time gives way to a space in which nothing actually ever *happens*. The incident is thus a *non-event* evidenced only by the traces it leaves on the heroine's body. These marks, once reiterated and even in the face of their repression, assure the continuity of the event in time through its reproduction. This movement is not dissimilar to the increased attention that convent life focuses on the body in its attempt to stifle all sensual desire.

The gap which exists between the woman's utterance and the dominant discourse of the Church is first given an opportunity for recuperation in the sensual language by which the Mother Superior attempts to communicate with Suzanne. Although this language is rejected as a foreign one by the heroine, she too participates in a linguistic game similar to that of the Mother Superior. Suzanne's decision to revoke her vows causes her to be labelled as "possessed" in the first convent. Although her challenge to the order of the convent is taken up by Manouri who defends Suzanne, her very presence within the convent becomes a source of disorder. The freedom which remains to Suzanne in the fixed "place" of the convent is her mobility: the capacity to create a "pedestrian speech act" which becomes a "spatial acting out of place" (*Practice* 98). The other nuns and the Mother Superior within the first convent focus their energies on attempting to subvert the individual trajectory which Suzanne creates within the convent. When she passes through a hallway the other nuns step aside as though she were contagious. They also strew glass on the corridor floors to obstruct her passage. She is eventually imprisoned. All attempts to restore order within the convent are in themselves forms of spatial reorganization, or alterations in spatial structure. Although the infrastructure of the convent remains intact, Suzanne has effected a cautious pirouette, a slight variation, in its punctual disciplinary efficiency.²

De Certeau emphasizes the change of locus, or the "slipping from place to place" in the discourse of the possessed woman in comparison to the stable discourse of the exorcist or analyst. Although the Mother Superior (or Suzanne) has no choice but to use the dominant discourse when she speaks, she "inserts her silence into the system that she 'disquiets' and which nevertheless allows her to speak" (*Writing* 265). The disorder which Suzanne introduces into the physical space of the convent is translated into the space of the narrative where the body becomes a mobile sign which attests to the existence of *something other*, the existence of the event. The space of the narrative is thus one of a constant interplay of forces where the seeming contradictions of Suzanne's nature are not opposed in a dialectical fashion but are rather projected into space in an endless system of relays.³

According to Jacques Derrida, writing as a trace or a mark must be able to function in the absence of both *destinataire* and *scripteur*. In the face of this absence, the situations of writer and

reader are not so radically different (376). The text of the memoir portion of *La religieuse* is predicated on the future presence of the Marquis as its reader. The larger narrative strategy is actually a persuasive one: Suzanne must recount her story in a such a way as to move the Marquis to pity, while presenting herself as the kind of person that he would want to make part of his household as domestic help. Ironically, however, by the time the Marquis actually has the manuscript in his hands, Suzanne has died due to injuries from her escape and the manuscript will have outlived its original purpose. The reader inherits Suzanne's memoirs and its accompanying "Préface-Annexe" inscribed with this double absence of both original reader and writer. We are witness not only to the evolution of the larger scheme of Diderot and his friends to fool the Marquis, but also to the textual game-playing—the space-time event of the *clôture*—that is the narrative.

Heather Howard is a doctoral student in French at the University of California, Los Angeles.

Notes

¹ In a famous passage in the novel (310-312), Suzanne begins a speech against the convent which midstream is transformed into Manouri's tirade and his idealistic rhetoric. There is no transition; he has literally taken the words from her mouth (or substituted in his voice).

² See the individual tactic or variation on a given discourse as the variation and modulations found in Diderot's *Jacques le Fataliste*. In the Derridian sense, terms are put "sous rature"—"used over" in a different capacity while retaining the original terminology.

³ One can imagine the narrative of *La religieuse* as a hypertext where cybernetic space becomes the stage for the individual trajectory which somehow always refuses to be restrained within a given structure in the assertion of its deviancy.

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PAROLES GELEES

UCLA French Studies

Ce serait le moment de philosopher et de
rechercher si, par hasard, se trouverait ici
l'endroit où de telles paroles dégèlent.

Rabelais, *Le Quart Livre*

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