

*PHAEDRA'S LABYRINTH AS THE
PARADIGM OF PASSION: RACINE'S
AESTHETIC FORMULATION OF MIMETIC DESIRE*

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The actual model of Racine's *Phaedra* is no more the one that he claims to follow in his preface than one of those which his critics have sought in vain to find in the works of his immediate predecessors.¹ Indeed, the comparative reading of Racine's last profane tragedy against his sources shows that Seneca and Euripides only provided a very general framework, one might say a traditional theme, which Racine completely recasts on the level of the plot, structure, characters, poetic esthetics, and theatrical performance. On the other hand, the myth of Phaedra's involuntary passion for her stepson Hippolytus, the hunter who was supposed to be atavistically insensitive to erotic seduction, could very well have been reorganized on the basis of another mythological episode which precedes it, the killing of the Minotaur by Theseus in the Labyrinth. There are many explicit references to this episode throughout Racine's *Phaedra*. There are even more than a rich but strictly thematic critic has been able to detect (see *Racine*), underscoring the fundamental point of my essay that the intensely poetic character of the Labyrinth, and particularly its function as a fantastic spatial frame, is not simply of a decorative nature. In Racine's work, as in any other genuine literary masterpiece, there is a unity of content and form. The many references to the Labyrinth are determinant for the very subject of *Phaedra*, which is the representation of passion, the only subject of interest for Racine. In fact, I intend to demonstrate that Racine used the unique topography of the Labyrinth as a paradigm of the logic of the relationships between his

¹ These works are Garnier's "Hippolyte" (1573) and Quinault's "Bellérophon" (1671).

characters because of its capacity for fully expressing the mimetic origin of passion, a decisive discovery the gradual stages towards which may be traced in all his previous works.

The Monster Hunt as a Metaphor of the Dramatic Action

In order to demonstrate this point, I will start from the textual data, even though it will be necessary to go beyond a simple inventory of the themes explicitly connected to the Labyrinth. The first of these themes is obviously the one of monstrosity. At some point in the play, all the main characters, accuse themselves, or are accused, of being a monster (Barthes 115). The relationship between this moral monstrosity (expressed in ambiguous statements suggesting a physical sign) and the return of Theseus, whose numerous monster hunts Hippolytus recalls in the opening scene,² is easy to see. As has been already noted, the theme of the monster hunt is present from beginning to end of the play, where the fight between Hippolytus and the sea monster occurs (see Jasenas). But the monster *par excellence* is the Minotaur, whose death at the hands of Theseus Phaedra recalls in a famous speech which serves to reveal her passion to Hippolytus through a series of substitutions in the original cast of characters:

Oh, why were you too young to have embarked
 Within the ship that brought him [Theseus] to our
 You would have been the monster's killer then,
 In spite of all the windings of his maze.
 To find your way in that uncertain dark,
 My sister would have armed you with the thread.
 But no! In this design I would have been
 Ahead of her, my sister! Me, not her,
 It would have been whom love at first inspired;
 And I it would have been, Prince, I, whose aid
 Had taught you all the Labyrinth's crooked ways.
 A single thread would not have been enough
 To satisfy your lover's fears for you.
 I would myself have wished to lead the way,
 And share the perils you were bound to face.
 Phaedra, into the Labyrinth, with you
 Would have descended, and with you returned,
 To safety, or with you have perished. (647-62)

² See verses 73-90. References to Margaret Rawlings's translation of *Phaedra* will be given parenthetically in the text. The verse numbers refer to the French edition.

This passage is of primary importance for the dramatic action, for Phaedra's confession to Hippolytus triggers the series of events leading to the final catastrophe where both of them will lose their lives. It explains why the references to the Labyrinth, both as a locus and a violent episode, overpower all other mythological reference in *Phaedra*. I will return later to the subject of the Minotaur as a monster. At this point, it is sufficient to note that the manifold accusations of monstrosity, associated with the return of Theseus, quite naturally refer to the episode of the Labyrinth. This episode dominates the play all the more since the dramatic action turns out to be a remake, so to speak, of Theseus's hunt for the Minotaur in the Labyrinth. As he enters his own palace, it changes into an obscure, unknown place in which he no longer knows where he is or where he is going (1004), and where he must undertake the difficult identification of a monster hidden beneath the accumulation of reciprocal accusations. Those accusations work as contradictory directional indicators and thus construct a new Labyrinth where a new monster, simultaneously ubiquitous and invisible, is lurking, as Aricia warns him:

Beware, my lord. Your conquering hands have freed
All mortals from the fear of countless foes:
Innumerable monsters. But not all
Have you destroyed. You have allowed to live
One ... (1443-6)

Erotic Passion and Labyrinth as Indifferentiation

The themes of the Labyrinth and the monster hunt (which, in *Phaedra*, are ultimately one and the same) have now begun to appear as metaphors of the relationships between the various characters. However, the metaphor of the Labyrinth applies to those relationships in a much more radical sense. To reach this conclusion, I need to deal with another theme which Racinian critics have never integrated into the thematic of the Labyrinth, at least to the best of my knowledge. I refer here to the many ways in which all the characters, even the most opposite ones, begin to reflect each other as soon as they abandon themselves to passion. In this play, more than in all of Racine's previous ones, the effect of passion is the leveling of the most opposite identities. For example, as soon as Hippolytus describes to Aricia his secret love for her, he begins to echo the expressions used by Phaedra herself:

Carrying everywhere the shaft that splits
My heart, I struggle vainly to be free
From you and from myself. I shun you present;
Absent, I find you near. Your image haunts

Me in the forest's depth.. The light of day.
 The shades of night, all bring back to my view
 The charms that I avoid. . . .
 My bow, my chariot, my javelins
 Bore me. . . (540-5, 549)

These last words, especially, seem to be merely a development of Phaedra's first words at her first entrance:

These useless ornaments,
 These veils oppress me. . . .
 How all conspire to hurt,
 Hurt and afflict me? (158. 161)

The characteristic attributes of Phaedra and Hippolytus (the hunting outfit of the latter, and the royal and feminine ornaments of the former) similarly become unbearable to those characters. And Phaedra, like Hippolytus, complains that wherever she may go, or whatever she may do to flee the thought or the presence of Hippolytus, her very attempts only result in a worsening of her fascination for him:

In vain my hand burnt incense at Her shrine [Venus's altar]
 My mouth invoked her name, my heart adored
 Hippolytus; and always seeing him,
 Continually, even at the foot
 Of altars that I made to smoke for her,
 Worshipped the god whose name I dared not speak. (284-8)

Like Hippolytus in the depths of the forest, Phaedra tries to lee away from the object of her desire which continues to persecute her in her imagination. In the last passage quoted, the invocation to Venus, a prayer for deliverance from passion only results in its aggravation. The only response of the goddess is an almost supernatural epiphany of the young man, in the smoke of the sacrifices. Likewise, Hippolytus's features ironically reappear in his father's face, as Phaedra turns to Theseus in an effort to cast away the thought of her stepson: "I fled his presence everywhere, but found him— / Crowning misery—in his father's face!" (289-90).

Also, a major prohibition exacerbates desire in both Phaedra and Hippolytus by making its object unattainable. Phaedra's passion is not only adulterous, but is also spiced with an incestuous flavor. As for Hippolytus, he is in love with the only woman who has been forbidden by Theseus to get

married.³ His confidant, Theramenes, highlights the role of the obstacle in Hippolytus's attraction for Aricia:

Theseus in his attempt to close your eyes
Has opened them! His hate has fanned a flame
In your rebellious heart that has endowed
His enemy with glamour in your eyes. (116-8)

Theramenes's words are all the more remarkable in that they present the obstacle as the very origin of Hippolytus's interest for Aricia. The eyes of Hippolytus were *opened* by the matrimonial prohibition against Aricia. As Jean Starobinski noted, the *poetics of the gaze* in Racine's theater is always the expression of a frustrated erotic desire (73). Hippolytus's *rebellious* passion for Aricia proceeds directly from the legal obstacle created by Theseus.

Moreover, both Phaedra and Hippolytus, these two supposedly opposed characters, experience a similar vertigo. This vertigo is obviously much more developed in Phaedra's case. As Oenone laments, "An eternal disorder rules her mind" (147), and all the passages which illustrate the somatic and psychopathological aspects of Phaedra's passion are too numerous to be quoted here.⁴ But what is truly remarkable is Hippolytus's mention of a similar disorder, likewise introduced in his mind by his passion: "Did my *wandering senses* forget the eternal obstacle which separate us?" (103; emphasis added).

The secret love of Aricia, the third main character, for Hippolytus is no less transgressive than the latter's own passion. First, she is generally forbidden to love, and second, she is in love with the son of the one who denied her the right to marry. This situation adds to her passion the dimension of a direct, personal challenge addressed to Theseus who, as the murderer of her family and her dynastic rival, is the living obstacle to her mere existence. Another kind of obstacle also appears as she begins to confess her love for Hippolytus to her companion, Ismene: I love, I own I love, that noble pride / Which never yet has stooped to be loved. /. . . / That is what my heart desires, that is what *irritates* me" (443-4, 453; emphasis added).

Aricia wants to seduce what cannot be seduced, to overcome all opposition. In other words, her desire is turned towards the greatest obstacle

³ Racine has invented the character of Aricia, the sister of the Pallantide who were killed by Theseus in a fight about the throne of Athens. To prevent any revenge or dynastic feud between himself or his inheritors and the lineage of Pallante, Theseus has forbidden Aricia to get married. She is kept semi-captive in his palace.

⁴ See 179-82. 273-6. 853-6. and especially 1264-88.

that it may encounter, towards the obstacle which will *irritate* her the most. This obstacle is not simply Theseus and his iniquitous prohibition, but is ultimately Hippolytus himself, his legendary indifference to women changed by Racine into a mere mask which covers his own secret passion.

Even though the obstacle plays the same fundamental role in Aricia, Hippolytus, and Phaedra's passion, one could at least expect *the timid Aricia* (1574) to express her desire by means of delicate metaphors in the best tradition of preciousity. Her *sororal Eros*, as Roland Barthes puts it, would thus contrast, on the rhetorical level, with the *predatory Eros* of Phaedra (17-18). But her confession to Ismene, her confident, shows that this is not the case:

To make stoop a heart inflexible
 To bring *pain* to a soul insensible to love,
 To take a *captive* startled by his *chains*,
 Vainly a mutineer against his joy . . .
 That is what my heart desires, that is what irritates me;
 Hercules himself was easier to *disarm*
 Than this Hippolytus, more often
 and more quickly vanquished, he laid
 A lesser *glory* to the eyes who *tamed* him.

(449-56; emphases added)

The metaphors of war, hunt and domestication belong to the traditional clichés of preciousity. However, given his expert knowledge in this field, Racine could have chosen others less violent metaphors. These are nonetheless the only metaphors to which Aricia resorts, which, once again, brings her surprisingly close to Phaedra herself, also speaking of Hippolytus: "This wild enemy whom nobody could *submit* / . . . This *tiger* whom I never approach without fear, / is now *subdued*, *tame*, and recognizes his *conqueror*" (1220-3; emphases added).

Likewise, as Kenneth Phillips suggests (415), "when [Aricia] projects her married life in exile with Hippolytus, she repeats the scenario which Phaedra has already used: 'What bliss, My fate to yours united, so to live by all the rest of mortals quite forgot' (1377-8). Aricia's willingness to be forgotten by ordinary mortals actually retraces Phaedra's line anticipating ecstatic retreat with Hippolytus: 'Phaedra, into the Labyrinth, with you / Would have descended, and with you returned, / To safety, or with you have perished!'" (661-6).

The innocent and virginal Aricia and the burning, incestuous, and adulterous Phaedra, apparently the two most antithetical characters in this

tragedy, thus rely on the same metaphorical and imaginary registers when it comes to expressing their passion. Obviously this is the result of a deliberate intention. Racine wanted the language of passion to be one and the same for all his characters, thus suggesting that passion levels them down in equal fashion in an uncanny process of general indifferenciation.

Now, the lack or loss of difference is precisely the main characteristic of the Labyrinth, if one considers the peculiar organization of its inner space. Within this weird spatial disorder, all determinant landmarks are erased and all spatial differences are blurred as if by magic. In Daedalus's trap, one step forward may amount to a hundred steps backwards, while the most probable track eventually brings one back to the starting point, and the only possible exit has been designed to look like a dead end; last but not least, the way which looks safe will be the one which will lead directly to the fatal confrontation with the monstrous inhabitant of the place. In short, the structure of the Labyrinth, considered from the point of view of the one who enters it, consists of a *coincidentia oppositorum*, the reduction to zero of all signifying differences in the organization of space.

A homology therefore exists between the Labyrinth as a place where all differences seem to vanish, and the effect of passion on the characters, who become increasingly undifferentiated as they enter the world of passion. Why does passion generate such an indifferenciation, of which the Labyrinth is the structural equivalent?

The Origin of Indifferenciation: Passion as Mimetic Desire

To address this question, it is necessary to study the most specific aspects of passion, particularly as embodied in the main character, Phaedra. This specificity is particularly evident when one compares Racine's Phaedra to its Greek and Roman models. In Euripides, the origin of Phaedra's passion is explicitly and exclusively supernatural. Phaedra is a mere puppet manipulated by Aphrodite. The real conflict is the theomachia taking place between two goddesses (Aphrodite and Artemis) who are using the characters to serve their own purposes. In Seneca's version, the hatred of Venus for Phaedra's family keeps playing an important role in the genesis of Phaedra's passion, but the Latin playwright adds a human factor to it: Phaedra is an upper-class woman, idle and disillusioned by the countless escapades of a womanizing husband. Her situation is, therefore, ripe for an adultery, even though Venus remains the hidden instigator of her passion for Hippolytus.

At first sight, Racine seems to endorse the mythological etiology of Phaedra's passion. Phaedra portrays herself as the "unfortunate object of heavenly revenge" (677), referring to Venus's persecution against the descendants of

the Sun, of which Phaedra is one, who had literally brought to light the secret affairs of the goddess. Like her Greek and Latin models, Racine's Phaedra repeatedly blames Venus for her passion. However, when Phaedra recounts the beginning of her passion, all supernatural causes disappear; she describes with great accuracy the genesis of her desire through a clearly recognizable process, most clearly expressed in her confession to Hippolytus:

You would have been the monster's killer then,
 In spite of all the windings of his maze.
 To find your way in that uncertain dark,
 My sister would have armed you with the thread.
 But no! In this design I would have been
 Ahead of her, my sister! Me, not her,
 It would have been whom love at first inspired . . . (649-54)

A superficial reading leads one to conclude that Phaedra merely substitutes Hippolytus for his father, and then substitutes herself for her sister Ariadne. However, one should not forget what Phaedra has said just a few lines earlier. Namely, that she was already in love with Theseus when Ariadne, her sister, was about to become Theseus's lover. Even before he entered the Labyrinth, Theseus was the "worthy object of the yearnings of Minos' daughters," (644) Ariadne and Phaedra. Therefore, Phaedra is not simply referring to her sister's passion for Theseus as a convenient and romantic icon in which she seeks the reflection of her own passion for Hippolytus. Actually, Phaedra refers here to her own previous passion for Theseus, which implies that her new passion for the son has the same origin as her former passion for the father.⁵ This origin appears twice in the text. First, her passion is indistinguishable from her sister's feelings for Theseus. Each sister's desire mirrors the other's. Second, Theseus was not coveted by the two sisters alone. He was in fact desired by all the women of the royal Cretan court, if not all Cretan women. Just a few lines earlier, Phaedra has remembered Theseus as "Charming, young, *drawing all hearts* after him" (639; emphasis added). In fact, Phaedra says that she fell in love with the man whom her sister, as well as everybody else, loved. In other words, Phaedra says that the origin of her desire is the desire of another, and many others. Her desire was radically, genetically mimetic.

⁵ Jean Gaudon is the only commentator who noticed the mention of Phaedra's presence in her remembrance of Ariadne's passion for Theseus without **developing, however, its full implications.**

All the fascinating power of this passage relies precisely on the almost excessive number of hints of mimetic desire it contains. When Phaedra apparently fantasizes about her taking the place of her sister at Theseus's side, she does not simply say what would have happened if Theseus had been Hippolytus. She describes what she actually did when Theseus was...Theseus. Phaedra wanted to take Theseus from Ariadne, and did so. After Ariadne, she became Theseus next lover and then his wife. The wording of the passage remains ambiguous as long as one considers the identity of the characters alone, and this ambiguity greatly contributes to this text's fascinating power over generations of spectators, readers and critics. But the scene which is described is unambiguous. We only need to *visualize* it to discover the true meaning of Phaedra's recollection: one of the sisters makes a move towards the object of her desire, and the other sister suddenly interposes herself. This corresponds exactly to the primordial scene of the converging of desires toward the same object, to the triangle of mimetic desire (see Girard, *Mensonge*). Moreover, the replacement of Theseus by Hippolytus, in this crucial passage, suggests that Phaedra fell in love with Hippolytus because she was placed in the same circumstances which occurred when she fell in love with Theseus. These conditions are nothing else than the exacerbation of mimetic desire because of a massive and no less mimetic convergence of desires this time upon Hippolytus, which is easy to reconstruct. Theseus entrance into the Labyrinth naturally became the focus of general attention, which is one and the same thing as the polarization of all desires upon himself, in a reciprocal and general imitation which is exemplified by the rivalry between the two sisters. Now this is exactly the same phenomenon of the unanimity of desires which later leads Phaedra to Hippolytus. Effectively, the new, young hero who draws the general attention when Racine's tragedy begins is no longer Theseus but rather Hippolytus. It is Phaedra herself, who knows the logic of her own desire so well, who reveals the young man's popularity: "My peace, my happiness seemed safe at least, When Athens showed me my proud enemy" (271-2). Evidently, Athens stands here for the community of Athenian women, whose converging desires carry Phaedra's desire along in the same irresistible way in which the women of Crete had already *shown* Theseus to Phaedra. Phaedra's shift of interest from one public character to another popular one irresistibly evokes the reckless private lives of her modern equivalents, the stars of show business, whose name she bears. Phaedra means "the shining one" in Greek.⁶

⁶ On the role of public opinion in the life of the stars, see Edgar Morin.

Racine was particularly inspired when he decided to merge Phaedra's two successive passions into the same founding scene, because in doing so, he was emphasizing the mimetic dynamics common to the two psycho-social processes. However, this scene, as Phaedra fantasizes it, describes the mimetism of desires in such a concentrated way that a rapid reading misses its actual point. What remains is the impression, shared by all of Racine's critics, that Phaedra's confession to Hippolyte is one of his greatest achievements, if not the greatest one. This general impression certainly derives from an intuitive awareness of Racine's final understanding of the role of mimetism in the world of passion he had previously depicted, comparable to the *Romanesque* experience of the great European novelists analyzed by René Girard (*Mensonge*).

Once mimetic desire has been identified in Phaedra, it is easy to recognize its significance for all the other characters, even the less important ones. For instance, when Ismene, Alicia's confidant, confesses her own interest in Hippolytus, she admits that she felt an uncanny attraction to him: "When I saw him, the sound of his pride redoubled curiosity in me (407-8; my translation). What is this "redoubled curiosity" caused by the *sound*, that is, the many, *redoubled* conversations she heard, revealing the general interest in Hippolytus? Obviously, this can be nothing else but the first move of a desire triggered by the desire of others, starting with her mistress' desire.

Concerning Aricia, mimetic desire seems far-fetched, given her fierce claims about the absolute originality of her attraction for Hippolytus. However, common sense reminds us that this supposedly unique desire is for a man in whom all other women are interested, according to Phaedra and to Aricia herself. It is also extremely revealing that as soon as Aricia begins to evoke Hippolytus, she too mentions the frequent conversations about him: "I love in him his so celebrated beauty, his grace . . ." (438). To be *so celebrated*, Hippolytus must have really become the darling of his father's court, when the tragedy begins. Another very revealing feature of Aricia's confession is her mention of Phaedra herself, her denial that they have anything in common: "In vain Phaedra found her glory in Theseus's love. / As for me, I am prouder . . ." (445-6). In fact, Aricia's whole confession contradicts the originality of her desire for Hippolytus because it displays a spirit of rivalry that betrays the truth, namely mimetic desire, which always transforms the most secret models into rivals:

Even Hercules was easier to disarm
 Than this Hippolytus; for he gave in
 More often and more quickly, and so laid

A lesser triumph at the feet of her,
Each her he vanquished! (444-6)

Glory, a key-term in Racine's theater, always belongs to a victor (see Girard, "Racine"). Of course, one could argue that in this passage, Aricia is competing with Hippolytus on the grounds of chastity, rather than on the basis of erotic rivalry with other women.⁷ But as soon as we see what in Hippolytus is so fascinating for Aricia, we recognize a mere complication of mimetic desire: Aricia celebrates Hippolytus's beauty and grace, "gifts he seems to ignore, or indeed to scorn ..." (440). The young girl imagines a completely self-sufficient Hippolytus, who has everything required to seduce everybody, but who does not want to seduce because he does not need anyone. From the point of view of mimetic desire, this self-sufficiency appears as a permanently fulfilled desire for one's own self. Therefore, it is the best desire to imitate, since the possession of its object is not disappointing. So, what Aricia is copying without realizing it, is not simply other women's desire for Hippolytus, but also the apparent self-desire that Hippolytus's feigned indifference suggests to her.⁸ In the event, Aricia's many denials are symptomatic: if she vehemently denies to have anything in common with Phaedra nor any other woman, it is only because she has too much in common with them. As Denis de Rougemont sensibly put it, "Aricia is a Phaedra in disguise" (223).

Of course, Hippolytus is not this being who finds plenitude within himself. He too desires, and his desire for Aricia is no less mimetic than Aricia's desire for him. Aricia is the only object of desire which has been forbidden to Hippolytus by Theseus. Now, Theseus is obviously the heroic model that Hippolytus tries to emulate, as is clearly shown in the first scene of the play. However, Hippolytus does not want to emulate Theseus on one point: that of his father's compulsive womanizing (see 84-95). Nevertheless, even this decision is rooted in the desire to imitate Theseus, because it is originally motivated by a desire to surpass him, to become an even better Theseus. And it is precisely this desire to compete with Theseus which leads Hippolytus to Aricia. Effectively, to emulate Theseus, implies for Hippolytus that he must become a new monster hunter. But Theseus did not spare many

⁷ This is the analysis of Suzan Cole, who sees Aricia involved in a form of mimetic rivalry with Hippolytus (67-8). The above quoted lines sustain this position which, in my view, holds a limited insight about the radical mimetism that characterizes all the relationships between the characters in Racine's *Phaedra*.

⁸ This view corresponds, of course, to Girard's analysis of pseudonarcissism in *Des Choses cachées* (391-414).

such monsters, as Hippolytus regretfully remarks. Therefore, the only opportunity left to Hippolytus for asserting his superiority over his father is a more open confrontation, like challenging Theseus's authority. It is, accordingly, perfectly logical that Theseus's matrimonial prohibition concerning Aricia designates her as the most attractive object of desire to Hippolytus. Thus, emulation, or, more precisely, mimetic rivalry, is the origin of Hippolytus's desire for Aricia.

The Windings of the Mimetic Maze

Now that I have highlighted the mimetic component of passion, the significance of the motif of the Labyrinth in Phaedra can be understood as its extraordinary adequacy to represent the relationships of passion. Indeed, mimetic desire creates networks of relationships between individuals whose properties irresistibly evoke those of the Labyrinthine space. Reduced to its simplest form, mimetic desire may be represented as a triangle in which two points represent desiring subjects, and the third point, the object of their common desire. A first property appears to be common to both the Labyrinthine structure and the structure of mimetic desire, which is the disappearance of the origin.⁹ Once in the Labyrinth, it is impossible to find one's way back to the entrance. Likewise, the dynamic of mimetic desire automatically generates the disregard of the model's role. The subject instantaneously secludes him or herself from the truth of his or her own mimetism, and this self-seclusion locks the subject into the mimetic structure as surely as the Labyrinth does with its victims.¹⁰ Then, a second common property appears. Desire mediated by another desire never follows a straight line toward the object. Its trajectory is necessarily crooked and devious; it always performs one, and in fact many meanders. These meanders are so many efforts to progress toward the goal which will only result in the opposite effect. The all-too-frequent transformation of the model into an obstacle corresponds to the discovery, in the Labyrinth, that the way which seems to be open eventually comes to a dead end, no matter the variety and number of ways tried to avoid that conclusion. Moreover, we also see why Racine insisted so much on suggesting a certain indifferenciation among his characters, at the image of the undifferentiated space of the Labyrinth. Mimetic rivalry always abolishes more perfectly all differences between rivals, reducing them to the condition of mere doubles. The ultimate meaning of all these expressions of passion,

⁹ On the formal properties of mimetic desire, see Andrew McKenna's "Tracing the Victim."

¹⁰ On the self-erasing mode of mimetism, see Mikkel Borch-Jacobsen (104-21).