

La perception de la couleur dans l'œuvre de Georges Rodenbach

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Abstract: The work written by Georges Rodenbach, especially known for his novel *Bruges-la-Morte*, is about an existence mediated by objects to a certain extent – speaking bells, religious communities, which appear as a real core of the Catholic space, the Gothic cathedrals and the sleepy water. Colours are most of the time influenced both by the religious side and space which guides the characters' destiny. On the other hand, the poetic collection accomplish the world perception through colours. Taking into consideration the fact that feelings, perceptions and the sensorial aspect may be identified through colours, as well as Rimbaud's vowels, it is easily understood that one can find a chromatic correspondent for « silence », a popular word in this very context. It is grey colour, by all means (consisting of black and white) – the grey sky, the bells, the water, the buildings, also the grey soul of the entire human being. All in all, we have to underline the significance of the verb « see », a synonym for « feel ». Thus, the relation city/character refers to the author's universe, which appears as an intermediary for both subject and object.

Keywords: Belgian literature, colours, religious community, picture, perception.