

# REALISM *and* REVOLUTION



BALZAC, STENDHAL, ZOLA  
*and the Performances of History*

SANDY PETREY

# Realism And Revolution Balzac Stendhal Zola And The Performances Of History

**Julia V. Douthwaite**



## **Realism And Revolution Balzac Stendhal Zola And The Performances Of History:**

*Realism and Revolution* Sandy Petrey, 1988 Sandy Petrey here looks at the emergence of nineteenth century French realism in the light of the concept of speech acts as defined by J L Austin and as exemplified by the history of the French Revolution Through analysis of the techniques of representation in works by Balzac Stendhal and Zola Petrey suggests that the expression of a truth depends on the same collective forces necessary to change a regime According to Petrey political legitimacy in the Revolution the Empire and the Restoration was established by means of a series of demonstrations that what words say cannot be interpreted without reference to the community to which they speak Petrey first discusses the creation of France's National Assembly in 1789 as a foundational example of how speech acts can bring about historical transformation He then challenges the most powerful twentieth century assault on realist aesthetics Roland Barthes's S Z and also considers the views of such contemporary critics as Jacques Derrida Barbara Johnson and Stanley Fish During the Revolution Petrey says statements of truth were not descriptions of what was but rather exhortations to produce what was not Nineteenth century French fiction represents in literary form a similar collectively authorized linguistic performance the real in realism comes from representing facts not as they are in themselves but as they are produced and rejected in society In the course of illuminating readings of three central realist works Balzac's Pere Goriot Stendhal's The Red and the Black and Zola's Germinal Petrey takes the position that the dilemmas of representation far from being one of realism's blind spots figure among its major narrative subjects

Realism and Revolution Gordon Naidoo, 1991

### **Realism and Revolution**

Sandy Petrey, 2018-10-18 Sandy Petrey here looks at the emergence of nineteenth century French realism in the light of the concept of speech acts as defined by J L Austin and as exemplified by the history of the French Revolution Through analysis of the techniques of representation in works by Balzac Stendhal and Zola Petrey suggests that the expression of a truth depends on the same collective forces necessary to change a regime According to Petrey political legitimacy in the Revolution the Empire and the Restoration was established by means of a series of demonstrations that what words say cannot be interpreted without reference to the community to which they speak Petrey first discusses the creation of France's National Assembly in 1789 as a foundational example of how speech acts can bring about historical transformation He then challenges the most powerful twentieth century assault on realist aesthetics Roland Barthes's S Z and also considers the views of such contemporary critics as Jacques Derrida Barbara Johnson and Stanley Fish During the Revolution Petrey says statements of truth were not descriptions of what was but rather exhortations to produce what was not Nineteenth century French fiction represents in literary form a similar collectively authorized linguistic performance the real in realism comes from representing facts not as they are in themselves but as they are produced and rejected in society In the course of illuminating readings of three central realist works Balzac's Pere Goriot Stendhal's The Red and the Black and Zola's Germinal Petrey takes the position that the dilemmas of representation far from being one of realism's blind spots figure

among its major narrative subjects

**The History of French Literature on Film** Kate Griffiths, Andrew Watts, 2020-12-24 French novels plays poems and short stories however temporally or culturally distant from us continue to be incarnated and reincarnated on cinema screens across the world From the silent films of Georges Méliès to the Hollywood production of Gustave Flaubert's *Madame Bovary* directed by Sophie Barthes *The History of French Literature on Film* explores the key films directors and movements that have shaped the adaptation of works by French authors since the end of the 19th century Across six chapters Griffiths and Watts examine the factors that have driven this vibrant adaptive industry as filmmakers have turned to literature in search of commercial profits cultural legitimacy and stories rich in dramatic potential The volume also explains how the work of theorists from a variety of disciplines literary theory translation theory adaptation theory can help to deepen both our understanding and our appreciation of literary adaptation as a creative practice Finally this volume seeks to make clear that adaptation is never a simple transcription of an earlier literary work It is always simultaneously an adaptation of the society and era for which it is created Adaptations of French literature are thus not only valuable artistic artefacts in their own right so too are they important historical documents which testify to the values and tastes of their own time

**The Misfit of the Family** Michael Lucey, 2003-08-25 Examines the portrayal of sexuality in Balzac and the psychoanalytic preoccupations of his critics

**Realism, Form, and Representation in the Edwardian Novel** Charlotte Jones, 2021-01-07 The real represents to my perception the things that we cannot possibly not know sooner or later in one way or another wrote Henry James in 1907 This description riven with double negatives hesitation and uncertainty encapsulates the epistemological difficulties of realism for underlying its narrative and descriptive apparatus as an aesthetic mode lies a philosophical quandary What grounds the real of the realist novel What kind of perception is required to validate the experience of reality How does the realist novel represent the difficulty of knowing What comes to the fore in James's account as in so many is how the forms of realism are constituted by a relation to unknowing absence and ineffability *Realism Form and Representation in the Edwardian Novel* recovers a neglected literary history centred on the intricate relationship between fictional representation and philosophical commitment It asks how or if we can conceptualize realist novels when the objects of their representational intentions are realities that might exist beyond what is empirically verifiable by sense data or analytically verifiable by logic and are thus irreducible to conceptual schemes or linguistic practices a formulation Charlotte Jones refers to as synthetic realism In new readings of Edwardian novels including Conrad's *Nostromo* and *The Secret Agent* Wells's *Tono Bungay* and Ford's *The Good Soldier* this volume revises and reconsiders key elements of realist novel theory metaphor and metonymy character interiority the insignificant detail omniscient narration and free indirect discourse causal linearity to uncover the representational strategies by which realist writers grapple with the recalcitrance of reality as a referential anchor and seek to give form to the force opacity and uncertain scope of realities that may lie beyond the material In restoring a metaphysical dimension to the realist novel's imaginary *Realism Form and Representation in the*

Edwardian Novel offers a new conceptualization of realism both within early twentieth century literary culture and as a transhistorical mode of representation      **The Historical Novel in Nineteenth-Century Europe** Brian

Hamnett, 2011-11-24 Even at the height of its popularity in the early nineteenth century the historical novel faced criticism at many levels After its predominance in the 1810s and 1820s writers and historians shunned it as a travesty of their respective disciplines Even so the historical novel has frequently attracted a wide ranging public right up to the present day Brian Hamnett examines key novels by authors including Scott Balzac Manzoni Dickens Eliot Flaubert Fontane Gald s and Tolstoy revealing the contradictions inherent in this form of fiction and exposing the challenges writers faced in attempting to represent a reality that linked past and present He argues that the historical novel in the nineteenth century was a common European phenomenon with considerable interconnection of themes and periods Accordingly the book ranges from the British Isles and France through the Germanic territories Italy and Spain to the Russian Empire identifying the different objectives and phases of the historical novel Although historical novels did appear in the two previous centuries the form came to maturity in the nineteenth century a consequence of the developing nature of history as a discipline distinct from literature and philosophy and the increasing primacy of the novel for writers and the reading public Yet the frontiers between history and literature remained blurred and the two disciplines continued to influence one another as each sought a faithful representation of human experience      **Postcolonial Realism and the Concept of the Political** Eli Park

Sorensen, 2021-04-28 As the scholarly world attunes itself once again to the specifically political this book rethinks the political significance of literary realism within a postcolonial context Generally postcolonial studies has either ignored realism or criticized it as being na ve anachronistic deceptive or complicit with colonial discourse in other words incongruous with the postcolonial This book argues that postcolonial realism is intimately connected to the specifically political in the sense that realist form is premised on the idea of a collective reality Discussing a range of literary and theoretical works Dr Sorensen exemplifies that many postcolonial writers were often faced with the realities of an unstable state a divided community inhabiting a contested social space the challenges of constructing a notion of the people often out of a myriad of local communities with different traditions and languages brought together arbitrarily through colonization The book demonstrates that the political context of realism is the sphere or possibility of civil war divided societies and unstable communities Postcolonial realism is prompted by disturbing political circumstances and it gestures toward a commonly imagined world precisely because such a notion is under pressure or absent      *Stendhal's Parallel Lives* Francesco

Manzini, 2004 This book deals with the important and hitherto neglected relationship between the works of Stendhal and Plutarch s *Parallel Lives* Stendhal s readings of Plutarch are shown to inform his literary representations of Revolution and Empire Restoration and Orleanism as well as his theorizations of Romanticism In particular the Plutarchan concept of *Parallel Lives* is used to analyse one of the major themes of Stendhal s writing the self construction of individual identity

whether auto biographical or fictional by means of the emulation as distinct from the imitation of heroic exemplars As a consequence the balance between irony and idealism often identified by critics in Stendhal's work is shown rather to be an imbalance weighted in favour of an idealism derived from Plutarchan conceptions of heroism particularly as they are represented in the Lives of Julius Caesar and Marcus Brutus      **Bureaucrats and Bourgeois Society** R.

Kingston, 2012-10-19 Between 1789 and 1848 clerks modified their occupational practices responding to political scrutiny and state administration reforms Ralph Kingston examines the lives and influence of bureaucrats inside and outside the office as they helped define nineteenth century bourgeois social capital ideals of emulation honour and masculinity      *Realism:*

*Aesthetics, Experiments, Politics* Jens Elze, 2022-04-07 Realism seems to be everywhere both as a trending critical term and as a revitalized aesthetic practice This volume brings together for the first time three aspects that are pertinent for a proper understanding of realism its 19th century aesthetics committed to making reality into an object of serious art the experiments with and against realism by 20th century modernist postmodernist or magical realist writing and the politics of realism especially its ambitions to map the complex realities produced by global capitalism and climate catastrophe This juxtaposition of aesthetics experiments and politics unsettles the entrenched opposition between realism and experimental literature that tends to ignore the fact that realism by virtue of its commitment to a changing material and social world cannot be but continuously experimenting The innovative chapters of this book address some of the pressing questions of literary and cultural studies today like the complex relation between historical materialism and new materialisms between science and art or the different aesthetic and political affordances of making systemic analyses against depicting the specificity of the local Some of the chapters deal with classically realist authors such as George Eliot mile Zola and Joseph Conrad to gauge the aesthetic radicalism of their diverse realist projects Others investigate the experimental engagements with realism by authors such as B S Johnson J M Coetzee or Rachel Cusk Yet others analyze the politics of realism found in contemporary anglophone novels by writers like Chimamanda Ngozi Adichie David Mitchell or Rohinton Mistry The readings assembled here are a testament to the diversity of literary realism's from the 19th 20th and 21st centuries and to the ongoing controversies surrounding definitions and deployments of realism      **Paris as Revolution** Priscilla Parkhurst

Ferguson, 2023-11-15 In nineteenth century Paris passionate involvement with revolution turned the city into an engrossing object of cultural speculation For writers caught between an explosive past and a bewildering future revolution offered a virtuoso metaphor by which the city could be known and a vital principle through which it could be portrayed In this engaging book Priscilla Ferguson locates the originality and modernity of nineteenth century French literature in the intersection of the city with revolution A cultural geography Paris as Revolution reads the nineteenth century city not in literary works alone but across a broad spectrum of urban icons and narratives Ferguson moves easily between literary and cultural history and between semiotic and sociological analysis to underscore the movement and change that fueled the

powerful narratives defining the century the city and their literature In her understanding and reconstruction of the guidebooks of Mercier Hugo Vall s and others alongside the novels of Flaubert Hugo Vall s and Zola Ferguson reveals that these works are themselves revolutionary performances ones that challenged the modernizing city even as they transcribed its emergence This title is part of UC Press s Voices Revived program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1994      **Encyclopedia of the Novel** Paul Schellinger,2014-04-08 The Encyclopedia of the Novel is the first reference book that focuses on the development of the novel throughout the world Entries on individual writers assess the place of that writer within the development of the novel form explaining why and in exactly what ways that writer is important Similarly an entry on an individual novel discusses the importance of that novel not only form analyzing the particular innovations that novel has introduced and the ways in which it has influenced the subsequent course of the genre A wide range of topic entries explore the history criticism theory production dissemination and reception of the novel A very important component of the Encyclopedia of the Novel is its long surveys of development of the novel in various regions of the world      **Art in Literature, Literature in Art in 19th Century France** Emilie Sitzia,2011-12-08 The traditional relationship between painting and literature underwent a profound change in nineteenth century France Painting progressively asserted its independence from literature as it liberated itself from narrative obligations whilst interrogating the concept of subject matter itself Simultaneously the influence of art on the writing styles of authors increased and the character of the artist established itself as a recurring motif in French literature This book offers a panoramic review of the relationship between art and literature in nineteenth century France By means of a series of case studies chosen from key moments throughout the nineteenth century the aim of this study is to provide a focused analysis of specific examples of this relationship revealing both its multifaceted nature as well as offering a panorama of the development of this on going and increasingly complex cultural relationship From Jacques Louis David s irreverence for classical texts to Victor Hugo s graphic works from Edouard Manet s illustrations to Vincent Van Gogh s paintings of books from Honor de Balzac s Unknown Masterpiece to Joris Karl Huysmans s A Rebours this interdisciplinary investigation of the links between literature and art in France throws new light on both fields of creative endeavour during a critical phase of France s cultural history

Formative Fictions Tobias Boes,2012-10-05 The Bildungsroman or novel of formation has long led a paradoxical life within literary studies having been construed both as a peculiarly German genre a marker of that country s cultural difference from Western Europe and as a universal expression of modernity In Formative Fictions Tobias Boes argues that the dual status of the Bildungsroman renders this novelistic form an elegant way to negotiate the diverging critical discourses surrounding national and world literature Since the late eighteenth century authors have employed the story of a

protagonist's journey into maturity as a powerful tool with which to facilitate the creation of national communities among their readers. Such attempts always stumble over what Boes calls cosmopolitan remainders: identity claims that resist nationalism's aim for closure in the normative regime of the nation state. These cosmopolitan remainders are responsible for the curiously hesitant endings of so many novels of formation. In *Formative Fictions*, Boes presents readings of a number of novels: Goethe's *Wilhelm Meister's Apprenticeship*, Karl Leberecht Immermann's *The Epigones*, Gustav Freytag's *Debit and Credit*, Alfred Döblin's *Berlin Alexanderplatz*, and Thomas Mann's *Doctor Faustus* among them, that have always been felt to be particularly German and compares them with novels by such authors as George Eliot and James Joyce to show that what seem to be markers of national particularity can productively be read as topics of world literature.

*The Realist Author and Sympathetic Imagination* Sotirios Paraschas, 2017-12-02

The nineteenth-century realist author was a contradictory figure. He was the focus of literary criticism but obscured his creative role by insisting on presenting his works as copies of reality. He was a celebrity who found himself subservient to publishers and the public in a newly industrialised literary marketplace. He was the owner of his work who was divested of his property by imperfect copyright laws; playwrights who adapted his novels for the stage and sequel writers. This combination of a conspicuous yet precarious status with a self-effacing attitude was expressed by an image of the author as a plural Protean subject possessing the faculty of sympathetic imagination, which the realists incorporated in their works in the form of a series of fictional characters who functioned as doubles of the author. Paraschas focuses on two realists, Honoré de Balzac and George Eliot, and traces this authorial scenario from its origins in the late eighteenth century to its demise in the early twentieth century, examining its presence in the works of E. T. A. Hoffmann, Friedrich Schlegel, Charles Baudelaire, and André Gide.

*Novel Stages* Pratima Prasad, Susan McCready, 2007

The essays in *Novel Stages* examine the myriad intersections between drama and the novel in nineteenth-century France, a period when the two genres were in constant engagement with one another. The collection is unified by common intellectual concerns: the inscription of theatrical esthetics within the novel; the common practice among nineteenth-century novelists of adapting their works for the stage and the novel's engagement with popular forms of theater. The essays provide insight into a specific aspect of the relationship between the theater and the novel in the nineteenth century. Their distinct perspectives form an overview of the literary landscape of nineteenth-century France and demonstrate many ways in which all major nineteenth-century French novelists, including Hugo, Flaubert, Sand, and Zola, participated in the theatrical culture of their century.

**Introduction to Nineteenth-Century French Literature** Tim Farrant, 2013-11-20

Everyone knows something of nineteenth-century France, or do they? *Les Misérables*, *The Lady of the Camellias*, and *The Three Musketeers*. Balzac and Jules Verne live in the popular consciousness as enduring human documents and cultural icons. Yet the French nineteenth century was even more dynamic than the stereotype suggests. This exciting new introduction takes the literature of the period both as a window on past and present mindsets and as an object of fascination in its own right. Beginning with history, the century's



biggest problem and potential it looks at narrative responses to historical political and social experience before devoting central chapters to poetry drama and novels all genres the century radically reinvented It then explores numerous modernities ways nineteenth century writing and mentalities look forward to our own before turning to marginalities subjects and voices the canon traditionally forgot No genre was left unchanged by the nineteenth century This book will help to discover them anew The Frankenstein of 1790 and Other Lost Chapters from Revolutionary France Julia V.

Douthwaite,2024-05-31 The French Revolution brings to mind violent mobs the guillotine and Madame Defarge but it was also a publishing revolution more than 1 200 novels were published between 1789 and 1804 when Napoleon declared the Revolution at an end In this book Julia V Douthwaite explores how the works within this enormous corpus announced the new shapes of literature to come and reveals that vestiges of these stories can be found in novels by the likes of Mary Shelley E T A Hoffmann Honor de Balzac Charles Dickens Gustave Flaubert and L Frank Baum Deploying political history archival research and textual analysis with eye opening results Douthwaite focuses on five major events between 1789 and 1794 first in newspapers then in fiction and shows how the symbolic stories generated by Louis XVI Robespierre the market women who stormed Versailles and others were transformed into new tales with ongoing appeal She uncovers a 1790 story of an automaton builder named Frank nste n links Baum to the suffrage campaign going back to 1789 and discovers a royalist anthem s power to undo Balzac s P re Goriot Bringing to light the missing links between the ancien r gime and modernity The Frankenstein of 1790 and Other Lost Chapters from Revolutionary France is an ambitious account of a remarkable politico literary moment and its aftermath **The Architectural Novel** Nicola Minott-Ahl,2021-09-22 Scholars in disciplines from

architecture and the fine arts to the various branches of history and social studies will find this study timely given contemporary European controversies over what constitutes national identity and what parts are played by race philosophy and religion economics immigration and invasion Many major European national identities barely predate the nineteenth century and were shaped not just by wars philosophies industrial change and governmental policies but also by artistic manipulation of how people perceived public spaces landscapes cityscapes religious and cultural structures museums and monuments commemorating conflict Among the most masterful manipulators of the day were popular nineteenth century French and British novelists who gave famous buildings a special prominence in their writing Some like Victor Hugo are still read and respected by scholars Others like Alexandre Dumas though still widely read are undervalued by contemporary critics Still others like William Harrison Ainsworth a prolific English writer are all but forgotten These three writers authored architectural novels which gave major ancient Gothic buildings a new and portable cultural presence well beyond their physical location During these revolutionary times when national symbolism was being questioned and challenged the threatened rupture with the past was admirably addressed through their art

The Enigmatic Realm of **Realism And Revolution Balzac Stendhal Zola And The Performances Of History**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Realism And Revolution Balzac Stendhal Zola And The Performances Of History** a literary masterpiece penned by a renowned author, readers set about a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting affect the hearts and minds of those that partake in its reading experience.

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