The Influence of The Industrial Revolution on Nineteenth-Century Literary and Artistic Movements

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The Influence of the Industrial Revolution on Nineteenth-Century French Literary and Artistic Movements

A Thesis
Presented for the
Master of Arts
Degree
The University of Mississippi

Warisara Emily Sawin
May 2019
ABSTRACT

This is a study of the impact and the influence of the Industrial Revolution on French literary and artistic movements in the nineteenth century.
DEDICATION

This work is dedicated to the professors of the French Department who have supported and inspired me throughout the process and my many years of study. I will always appreciate all they have done, especially Dr. Sara Wellman for helping me develop my analytical thinking and research writing skills.

I dedicate this work and give special thanks to my best friends, Roshan Naran, and Hannah Arrington for being there for me throughout the entire master program. You two have been my best cheerleaders.
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The completion of this thesis could not have been possible without the assistance of so many people whose names may not all be mentioned. Their contributions are deeply, gratefully, and sincerely appreciated. However, I would like to express my gratitude to the following:

I would like to thank my supervisor, Dr. Sara Wellman, for her care and support. I want to thank the department chair, Dr. Daniel O’Sullivan, as well as Dr. Anne Quinney and Dr. Louise Arrizoli for their endless support and understanding spirit throughout the progress of my thesis.

I also take this opportunity to express deep sense of gratitude to all family and relatives, especially to my sister—Jenny Sawin. Last but not least, I would like to thank Kurt Bond and Bahij El Baba for their endless encouragement; as well as my friends and others who have shared their assistance and support, either morally or physically, thank you.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABSTRACT</td>
<td>ii</td>
</tr>
<tr>
<td>DEDICATION</td>
<td>iii</td>
</tr>
<tr>
<td>ACKNOWLEDGMENTS</td>
<td>iv</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>vi</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>CHAPTER 1</td>
<td>12</td>
</tr>
<tr>
<td>CHAPTER 2</td>
<td>33</td>
</tr>
<tr>
<td>CHAPTER 3</td>
<td>53</td>
</tr>
<tr>
<td>CHAPTER 4</td>
<td>77</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>102</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>107</td>
</tr>
<tr>
<td>VISUAL BIBLIOGRAPHY</td>
<td>113</td>
</tr>
<tr>
<td>VITA</td>
<td>119</td>
</tr>
</tbody>
</table>
LIST OF FIGURES

<table>
<thead>
<tr>
<th>FIGURE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The Raft of the Medusa</td>
<td>114</td>
</tr>
<tr>
<td>2. Liberty Leading the People</td>
<td>114</td>
</tr>
<tr>
<td>3. The Cellist, Self Portrait</td>
<td>115</td>
</tr>
<tr>
<td>4. The Stone Breakers</td>
<td>115</td>
</tr>
<tr>
<td>5. A Burial at Ornans</td>
<td>116</td>
</tr>
<tr>
<td>6. Gargantua</td>
<td>116</td>
</tr>
<tr>
<td>7. Rue Transnonain</td>
<td>117</td>
</tr>
<tr>
<td>8. The Death of Marat</td>
<td>117</td>
</tr>
<tr>
<td>9. Behold our Nuptial Chamber</td>
<td>118</td>
</tr>
</tbody>
</table>
**Introduction**

This thesis is a study of the impact and the influence of the Industrial Revolution (1830-1870) on French literary and artistic movements in the 19th century. I am focusing on socio-economic changes as well as the development of the novel, and how these changes introduced French people to a new way of life and the way in which intellectuals saw the purpose of their works. The Industrial Revolution created a new social identity and made France the core of modernity while it brought forth new revolutionary ideas in terms of art and literature. The thesis explores the way in which the Industrial Revolution changed the purpose of literature and artworks. My thesis is divided into four chapters. Each chapter is focusing a different aspect of 19th century artistic and literary movements, as well as social changes which took place in that time period.

The Industrial Revolution gave certain groups of French people access to more wealth and social mobility. With the support of the government during the Second Empire, the bourgeoisie was the group who gained the most profit. While they rose in power and played a significant role in political affairs, members of the working-class were suffering. Besides giving more access to wealth, the revolution also increased the production of books. Machines were able to produce books in mass and several volumes at the same time, which allowed people from different classes to gain access to novels. They became easier to access and were not limited to the members of the *Salon*: a refined gathering group of intellectuals and privileges elites.
developed in the 17\textsuperscript{th} century joined together in order to increase knowledge and ideas through conversation. It was very popular during the beginning of the French Revolution in 1789. In order to be published, writers in Neoclassical and Romantic era often had to be approved by the \textit{Salon} whereas Realists writers wrote for all readers from all social classes. Therefore, a new public began to emerge.

My thesis is divided into four chapters. Each chapter focuses on different aspects of 19\textsuperscript{th} century artistic and literary movements, and their connection to social changes that took place in that time period. The first chapter, entitled “The Development of Romanticism and the Novel in the Industrial Era” discusses the impacts of the Industrial Revolution on French Romanticism, as well as the development of novel. These two factors inspired artists and writers to look at the society they lived in differently. The chapter is going to explore the pre-Romantic era writers such as Rousseau and Lamartine, to explore transformation of the relationship between nature and men. The chapter also explores the influence of German culture and literary ideas introduced to French intellectuals by Germaine de Staël as well as the work of Walter Scott, an author who influenced Balzac’s writing style enormously. Furthermore, this chapter also explores the impact of advanced book production which changed the target audience and provided authors and artists a new purpose to write. Lastly, this chapter is going to explore the shift from Romanticism to the rise of Realism toward the end of the chapter as a response to a changing France.

Before the development of Romanticism in France, French intellectuals focused mainly on philosophical ideas such as human inner relationship with God as Lamartine stated “J’étais une glace vivante qu’aucune poussière de ce monde n’avait encore ternie, et qui réverbérait
l'œuvre de Dieu!” in the preface of *Méditations Poétiques*. He compared himself as one of the creations of God. Pre-romantic literary works of Rousseau and Lamartine focused mainly on nature, philosophy, and human development. Even though, by the beginning of 19th century, Romanticism made its appearance, it still did not get recognized by literary intellectuals. Albert Joseph George points out that “not even the publications of *Atala* and *Génie du Christianisme* made conservatives expect that Chateaubriand would become a grand scheme of a new movement.” By 1809, *Modernism*—a new writing style which embodied ideas that focused on nature rather than on nationalism and the importance of civil duty of Neoclassicism—in literature became such a major problem for those who surrounded themselves with classicist ideologies and the dispute between the traditional classicist and modern romanticist broke out. Even though, according to George, it is difficult to pin point the exact date of this major movement because “the transformation came through slow progression as a nation with a new political and social set of minds began to grope for values befitting an age of hope.” And with close examination of several texts and artworks from early 19th century and mid-19th century, I begin to see the development of different ideas and approaches.

Romanticism did not get recognized until around the 1830s, at the same time as France entered the Industrial era. The classicist ideologies and rules set by the elites in 17th and 18th century began to decline. The average men who did not belong in elite society became literate thank to the mass education during the industrial development. However, even though George suggested that Romanticism was brought about by industrialization, I would like to argue that one of many factors that caused the decline of Romanticism in France was also industrialization

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2 Havens, George R. “Romanticism in France.” *Pmla*, vol. 55, no. 1, 1940
and urbanization. It is true that the relationship between human and nature as Rousseau once believed has shifted due to the rise in population and widespread of industrial productions. But one must not ignore that the drastic change in traditional agriculture, transportation, as well as the innovation of machinery created a profound effect on French society, not only socially or economically, but also intellectually.

The second chapter, entitled “Transportation, Urbanization, and Consumption in Literature,” focuses on the transition between Romanticism and Realism due to the change in concept of the relationship between men and nature. Instead of focusing on nature and self-contemplation, the appearance of modernity such as the development of trains, buildings, and consumption began to emerge in literature. Writers focused on contemporary events where changes were occurring in their daily life rather than on the past and nature. Due to social transformation, new social classes began to surpass one other and that also transformed the way in which intellectuals perceived the society. By exploring the primary source of Jule Michelet’s *Le Peuple*, it allows us to understand and see the transformation in socio-cultural aspect of France. Not to mention the influence of Walter Scott which enabled Balzac and French literature to explore its possibility in a new direction to create a new style of writing: the historical novel. *La Comédie Humaine* was written over one of the most politically and socially turbulent eras in French history. Many writers such as Balzac put a lot of emphasis on the study of human interaction as a center of the plot due to the change in French society and the desire of social mobility.

Even though the Industrial Revolution allowed humans to accomplish a creation of machinery and manufacture in mass in much less time than before; however, if one were to thank

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Industrial Revolution for bringing forth progress and everything that we have today—engines and machines to facilitate humans’ daily life—one must never overlook the negative impact brought by this very revolution as well. During the Industrial Revolution, the development of transportation—the train, in particular, as well as the new urbanization plan for Paris which led by Napoléon III and Eugène Haussmann brought France to socioeconomic revolution. This period was the greatest era of steam engine development: railway construction that gave access to passenger to travel inside and outside of France. It knocked down the barrier between neighboring countries and granted more access to trade with other continents. Anne Greene points out in her book, *Changing France*, that “[m]anufacturing industries were transformed by new industrial processes.” Because wealth was made easier, it changed the social hierarchy. The importance of one’s heritage started to decline and the importance of profit, economy, self-making ability began to rise; creating social gap and shift in power in society. Men became more ambitious while new social values have shifted as Second Empire forged a new identity for itself. Unlike any other countries, France was on track to become the core of modern Europe.

Urbanization in big cities such as Paris also transformed the social structure in French society. Honour and Fleming mention that industrialization has created a “drift from the country to the cities and the consequent emergence of an urban proletariat occasioned the growth of new social structures which could not be regulated by the old systems of government based on the notion of a static order and immutable values.” Additionally, due to these new changes, new social classes also entered the society with new values and as a result, France was experiencing a new social reform. Not only did the revolution create a drift from the country to the cities

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Greenwood Press, 1977

geographically, it also created an intellectual drift where writers began to pay more attention in contemporary life in the city rather than finding themselves in nature.

In addition to exploring the way in which Realism revolutionized the function of literature, writers began to compare the process of cooking with the process of writing. Food was no longer served as the element one must eat to survive but rather it also represents and symbolizes certain social class as well as one’s psychological state. For a better understanding of this change in 19th century society, this chapter is exploring the function of food in literature notably in the work of Flaubert and Baudelaire.

The third chapter, entitled “The Violence of Modernity in Literature” concentrates on the violence of modernity as it is represented in Baudelaire’s *Le Spleen de Paris* and *Les Fleurs du Mal* as well as Zola’s *Germinat*. There is no doubt that industrialization offered French people a new way of life: railroad, urbanization, as well as new possibilities for consumption. However, as modernity started to emerge, the negative side effects were soon recognized. This chapter explores the violence of modernity depicted in two different aspects: psychologically and physically, by observing the works of the two writers as well as through several primary sources of several historians such as Michelet and Blanc. Writers during industrialization and urbanization were concerned about social issues brought by the impact of progress. Not only the mass amount of migration from villages to big cities that brought by the industrialization, but also the impact of industrialization on their living conditions and the way in which they interacted with each other.

The forth chapter, entitled “19th-century Contemporary Events through the Artists’ Vision” discusses the artistic developments in the mid-19th century. This chapter concentrates on

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the change in style and subject matter of Realist artwork when compared to Romantic artwork during the peak of the Industrial Revolution. It is true that both Romantic and Realist art had one theme in common: contemporary events. But the way in which artists represented the events was much different from one other. By adding their imagination to their work to dramatize and idealize the event, romantic painters successfully brought out the feelings from its audience but yet still hard be identified with the subject matter. Realist paintings, though, represent their artworks as simple to represent the truth as precise as possible. This chapter is observing and analyzing artworks as well as firsthand accounts of several artists and writers to explore the main ideology behind these two movements. Similar to Realist writers, painters shift their interest to the truthfulness of the representation of human daily life and struggle.

According to Peter Brooks, the Revolution of 1848 inspired the movements for the ‘democratization’ of art; Realism. He suggests that “the people” became a subject matter that artists celebrate, along with concern and fear due to the instability and inequality in the nation as Industrial Revolution has created a new value to the society.\footnote{Brooks, Peter. 2005. Realist vision. New Haven: Yale University Press.} One cannot define Realism and Romanticism separately, as these two artistic movements shared some similarities. Sidney Finkelstien suggests that Realism “awakens people to the beauty of nature and the beauty of human beings.”\footnote{Finkelstein, Sidney. Realism in Art. N.Y.: Int. Publs., 1954., 7.} She goes further to point out that the concept of Realism “may be said to reflect the history of its times. It gives people a consciousness of the broader fabric of society of which they are a part. It shows how widely their problems are shared by others, and so creates a sense of kinship among people with common lives and problems.”\footnote{Finkelstein. Realism in Art, 7.} Linda Nochlin also suggests that
the purpose of Realism “was to give a truthful objective and impartial representation of the real world, based on meticulous observation of contemporary life.”

While artists and writers focused profoundly on how industrialization and urbanization brought together different social classes in the urban space and factory that was being built around big cities such as Paris, as well as the relationship between humans and progress, to point out the problem that occurred on a daily basis, the interaction between nature and men became less significant. Honour and Fleming point out that artists during that time period, including Courbet and Daumier, started to represent ‘the people’ in their work rather than glorifying the bourgeoisie or the government. Therefore, the value of their works was more concerned about their freedom of oneself rather than functioning as glorification of the past. As Courbet himself declared in his manifesto of 1855, that in order for him to create a ‘living art’ or ‘l’art vivant,’ he distanced himself from any sources of imagination or history, which were two main principal ideas of Romanticism: “Savoir pour pouvoir, telle fut ma pensée. Être à même de traduire les moeurs, les idées, l'aspect de mon époque, selon mon appréciation, être non seulement un peintre, mais comme un homme, en un mot faire de l'art vivant, tel est mon but.”

As France embraced its modern era, French intellectuals also underwent a new fundamental change in style. Whereas Romanticism focused heavily on dramatizing one’s feelings, Realism aimed to portray the everyday life of the people. Most importantly, since Paris was reformed by Eugène Haussmann in mid-19th century, the importance of exotic landscape, god and goddesses, and human imagination lost their significance. Modern life was all about social mobility, the mixing of social classes, and fast journeys to different places.

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2 Courbet, Gustave. L’Exposition de 1855. Paris. 1855
Additionally, Charles Baudelaire also insisted that one should focus on his own time as he made comments in *Le peintre de la vie moderne* on painters of his time who insisted on painting their subject matter in the fashion of the Middle Age, of the Renaissance or of the Middle East as being lazy. One must keep in mind that studied paintings carry its own ‘modernity’ of its time. As he suggested that each age has its own charm:

[L]es peintres actuels, choisissant des sujets d’une nature générale applicable à toutes les époques, s’obstinent à les affubler des costumes du Moyen Âge, de la Renaissance ou de l’Orient. C’est évidemment le signe d’une grande paresse... Il y a eu une modernité pour chaque peintre ancien ; la plupart des beaux portraits qui nous restent des temps antérieurs sont revêtus des costumes de leur époque. Ils sont parfaitement harmonieux, parce que le costume, la coiffure et même le geste, le regard et le sourire (chaque époque a son port, son regard et son sourire)."

He pointed out that it was not a bad thing to study great painters of previous generation but if a painter was trying to understand the beauty of the present day, studying old paintings of great painters would be a useless practice: “Il est sans doute excellent d’étudier les anciens maîtres pour apprendre à peindre, mais cela ne peut être qu’un exercice superflu si votre but est de comprendre le caractère de la beauté présente.”¹² He also went further by explaining that if a painter who were heavily inspired by those great artworks of Raphaël or Titian, one would fail to capture a true picture of the attitude, the gaze, or the living presentation of his day: “l’étude d’un chef-d’œuvre de ce temps et de ce genre ne lui enseignera ni l’attitude, ni le regard, ni la grimace, ni l’aspect vital d’une de ces créatures que le dictionnaire de la mode a successivement classées sous les titres grossiers ou badins d’impures, de filles entretenues, de lorettes et de biches.”¹³

¹² Baudelaire. *Le Peintre De La Vie Moderne.*
¹³ Baudelaire. *Le Peintre De La Vie Moderne.*
According to Baudelaire, to be able to express life, one must begin to look at life in present. Artists can express best of what they see and experience. As a result, the unity of originality, truth, one’s memory create its own beauty in a painting: “Il en est résulté une originalité saisissante, dans laquelle ce qui peut rester de barbare et d’ingénu apparaît comme une preuve nouvelle d’obéissance à l’impression, comme une flatterie à la vérité… le fantastique réel de la vie est singulièrement émoussé.”

Thus, with this very idea of Baudelaire, paintings in the mid-19th century made a breakthrough and revolutionized artistic ideologies. Artists were no longer interested in ancient world or sunk in their imagination. Instead, they painted what they saw, as they saw it, without alterations: painting of an unnamed person in a café as a critique of social sphere and the consumer society, peasants working in the field without glorification of beauty or simply a scene of poverty and of an unfortunate life cycle of the working class, or painting of a man that is too old to be working next to a boy that is too young to be working. These were only a few groundbreaking and revolutionary paintings that caught much attention both in negative and positive ways from the general public and authorities.

In mid-19th century, French society shifted toward the idea of liberalism in political and economic points of view. However, Haynes argues that liberalism in France during this time period only focused on commercial freedom and property rights. But in the artistic manner, liberalism meant to move away from conservatism to find a new way of self-expression in their artworks even though it attracted a lot of public criticism. In order to explore the transitions and impacts brought about by Industrialization, the thesis is going to observe the works of

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*Baudelaire. Le Peintre De La Vie Moderne.*
several writers and artists from movements that were happening between the decline of Romanticism and during the rise of Realism.

I apply Finkelstein’s definition of Realism in order to explore the movement as a reflection of history of its time. I aim to explore how contemporary events had an effect on and were connected to the works of 19th century literary writers and artists. The works of Victor Hugo, Gustave Flaubert, Émile Zola, and Charles Baudelaire are going to be examined. I also include several primary sources from of several historians and writers to find the most accurate evidence of its time. I analyze the artworks of Eugène Delacroix, Théodore Géricault, Gustave Courbet and Honoré Daumier to explore different spectrums and values in French society during the Industrial Revolution during the Second Empire.
Chapter 1

The Development of Romanticism and the Novel in the Industrial Era

This chapter focuses on different effects of the Industrial Revolution on the transition to a new literary movement known as Romanticism as well as the development of the novel. Before French literary and artistic movement made their full transition to the age of Romanticism, the influences from foreign cultures, particularly from Germany and England began to slowly make their appearance in France. The German influence was brought about by Madame de Staël as well as the influence of Walter Scott, a Scottish historical-literature writer. This chapter also explores new technological developments brought about by the Revolution such as printing developments which facilitated and cheapened the production of books and granted lower- and middle-class people access to literature. Target readers were no longer the elites but rather common men. As a result, writing style shifted from the poetry to novel, which made literature easier for the public to read. Finally, this chapter explores the moment when France experienced new changes and new ways of life which inspired writers to seek out for new sources of inspiration in the nation, including current social development both in negative and positive aspects.

The Industrial Revolution in the 19th century had a profound effect on France’s economy. Though other European countries, mainly England and Germany, were ahead of other countries like France in terms of resources such as iron and coal, nevertheless, it did not stop France from
developing its own industries. When the French Revolution occurred in 1789, it slowed down the progress of their industrial development. However, after the revolution, Napoleon came to power which pushed more growth and stability in the French industrial world by beginning his massive projects to create and develop roads, canals, and ports throughout the country which facilitated trading industries both in France and with its neighbors.

Furthermore, it was not only the development of infrastructure in the country that pushed the economy forward. When France engaged in the Napoleonic War, military uniforms were in high demand, thus, the textile industry was growing. Additionally, when French businessmen returned home after their success in England, they also brought new technologies with them to develop in their country. Along with these social impacts during industrialization, many cities underwent major changes, and created a drastic shift in society. England and Germany inspired France not only in terms of the development of technology but in terms of literature and artistic ideology as well. Since England and Germany experienced the social change before France, their artistic and cultural ideology were different and considered as new in France as opposed to Neoclassicism. However, when France finally began to experience the shock from the Industrial Revolution, it was also the same time that French romanticists started to triumph in arguments with neoclassicist writers and artists.

**Rousseau, Mme. De Staël, Lamartine, and the pre-romantic era**

Urbanization and the development of manufacturing took away social tranquility while creating a chaotic environment for writers and artists. With chaotic surrounding and drastic changes, they sought their inspiration in nature. Habbard explains that romantic artists distort
shapes of people and animals, while building and landscapes are frequently seen to be magical or mysterious and often threatening.\textsuperscript{a} Nature was seen as God’s creation and could not be controlled by humans. It was also a place where they felt most connected to God and their inner self, as they believed that men were created by God. While Neoclassicists focused on balance, duty, and rationality, Romanticists though, saw nature as a source that provided passionate feelings which can be recreated: the idea of recreating a mystery by dramatizing nature and reality through one’s imagination and contemplation.

Such ideas already appeared in the pre-romantic era, for example in Rousseau’s \textit{Les Rêveries du Promeneur Solitaire} (1782): the idea of memory, strong personal feeling between men and nature. While we often associate Neoclassicism with reason, duty, and rationality, and Romanticism with passion and emotions, Fabienne Moore argues that “Rousseau maintained that emotion reveal truth, that they tell as much as the mind about how to read the inner and exterior worlds.”\textsuperscript{b} He expressed his gratitude of contemplation and solidarity where tranquility and peacefulness were found in nature:

\begin{quote}
Depuis quatre ou cinq ans je goûtais habituellement ces délices internes que trouvent dans la contemplation les âmes aimantes et douces. Ces ravissements, ces extases que j’éprouvais quelquefois en me promenant ainsi seul, étaient des jouissances que je devais à mes persécuteurs sans eux je n’aurais jamais trouvé ni connu les trésors que je portais en moi-même.\textsuperscript{c}
\end{quote}

Rousseau explained how he found an inner happiness once he found his refuge in nature, away from the chaos that was going on in large cities, using words associated with happiness and

contentment such as “délice,” “ravissement,” “extases,” “jouissances,” “trésors,” as he felt within himself during his meditation surrounded by nature, the enjoyment which he would not have been experiencing had he not been alone and contemplative in nature. Rousseau’s writing was not considered fully romantic, but his tone and the ideas revealed in his work have put inspiration and direction for those writers to follow in the era when France entered the Industrial Revolution. They found nature to be a refuge which provided them the stream of contemplation, consciousness, and inspiration as well as inner euphoria.

In addition to Rousseau’s Les Rêveries du Promeneur solitaire, one of the very first writers that pushed the idea of Romanticism to surpass Neoclassicism was Germaine de Staël. In De L’Allemagne (1813), she introduced German ideas and culture to the reader as well as the ideas of the romantic movement in which were then unknown to the hommes de lettre in France. For de Staël, she found that the new movement found in Germany relied heavily on the imagination of the past and memories, myths, dreams and solitude which formed a principal attraction in their poetry: “leur imagination se plait dans les vieilles tours, dans les créneaux, au milieu des guerriers, des sorcières et des revenants; et les mystères d’une nature rêveuse et solitaire forment le principal charme de leurs poésies.” Even though German ideology of Romanticism focused on the past and Middle Ages as well as nature, French Romanticism went further by exploring human inner sensibility as well as dissatisfaction with the modern era, and eventually these interests in self-reflection drove the French Romantic movement to develop its own uniqueness.
The tortured soul and the reconnection through Nature in Romanticism

Henri Peyre explains that writers’ and artists’ sensibility, the anxiety, the suffering, as well as the urge of joy are the main romantic creators: “la sensibilité des écrivains et des artistes, les angoisses, les souffrances, les élans de joie des grands créateurs romantiqes.” The idea which Peyre suggests appears in Chateaubriand’s Atala (1801). The story painted a picture of an American paradise as an exotic landscape as he described the New World as “Le Nouvel Éden.” In his novella, he described the exoticism of the New World using lexicons such as “la sauvage abondance,” “la grâce est toujours unie à la magnificence dans les scènes de la nature,” to depict the richness and lushness of magnificent landscape. He glorified the untouched land of the New World as a new garden of Eden, where Atala and Chactas were represented as Adam and Eve from the Bible. Even though when Atala was first published, it was not considered as Romanticism. His treatment of religion and imagination built on de Staël’s influence as well as that of Rousseau, in establishing a new literary mode in France: the idea of exploration of untouched nature where civilized man like René escaped to, in order to find peace within himself.

Chateaubriand did not only focus on an idealized and dramatized landscape, but he also explored the inner anxiety in the modern world which was coherent with Rousseau’s idea. Furthermore, the motive of the book also treated the idea of kingdom and exile. While civilisé referred to a well-developed society such that of France, sauvage represented an untouched land of the New World. However, sauvage should not only be perceived as “savage” in terms of cruel
or violent as in English language. According to *Dictionnaire d'autrefois*, “sauvage” can refer to something/someone of nature and/or something/someone that was not cultivated and remained untouched by civilization. As Chactas began to say:

Je vois en toi l'homme civilisé qui s'est fait sauvage ; tu vois en moi l'homme sauvage que le grand Esprit (j'ignore pour quel dessein) a voulu civiliser. Entre l'un et l'autre dans la carrière de la vie par les deux bouts opposés, tu es venu te reposer à ma place, et j'ai été m'asseoir à la tienne.¹⁵

Chactas, a Native American who was exiled in his own land and participated in French culture became a symbol of *civilisé*, whereas René was in search of his kingdom in the New World. René who decided to flee from his suffering and civilization back home to become *sauvage*, in other words, reconnected with nature. The character of René also represented the idea of *Mal du Siècle* of his time during the end of the French Revolution and the beginning of 19th century. George R. Havens suggests that “Chateaubriand gives the portrait of the tortured Romantic soul, a finite spirit fraught with longings for the infinite, cast adrift upon a world torn loose from its moorings by eighteenth-century skepticism and the terrible years of social and political revolution”.¹⁶ While the society was traumatized by political upheaval at home, intellectuals were in search of new inspiration from something and somewhere out of the norm. Peyre adds that Romanticism shocked our sensibility, enlarged our imagination and liberated the sense of individualism (as opposed to Neoclassicism which focalized on unity and duty of the citizen), and drove modern citizens to never be satisfied with their destiny: “un mouvement

¹⁵ SAUVAGE se dit encore des Peuples qui vivent en dehors des sociétés civilisées.
¹⁶ Staël. *De l'Allemagne*, 17.
While major cities were going through chaotic industrialization, nature became a source of idealized inspiration for both artists and writers. It gave dimension to life in which they found a profound connection between nature and man; in which they represented their strong emotion as well as the idea of imagination and nostalgia. Stokstad explains, “Romanticism describes not only a style but also an attitude. It is chiefly concerned with imagination and the emotions and is often understood as a reaction against the focus of rationality.” As observed in the Préface of Lamartine’s *Méditations Poétiques* where he expressed the connection between nature and imagination by beginning with the idea of personal energy and nature: “l’homme est Dieu par la pensée. Il voit, il sent, il vit à tous les points de son existence à la fois. Il se contemple lui-même, il se comprend, il se possède, il se ressuscite et il se juge dans les années qu’il a déjà vécues. En un mot, il revit tant qu’il lui plait de revivre par ses souvenirs. C’est souffrance quelquefois, mais c’est sa grandeur.”

In the passage, Lamartine used verbs that were associated with feelings and emotions: *sentir, vivre, se comprendre, se posséder, se ressusciter, se juger*, to express his sentiment of one’s inner feelings and contemplation. He also made a reference to human as God’s creation. In order to connect with God, one could do so by contemplating and focusing on self-reflection. He continued to describe his personal passion that he experienced when he read a poem as he became a part of nature itself (which is also created by God): “pour mon imagination de leurs pages, pendant l’odeur des roses, de giroflées et des œillets des plates-bandes, m’enivrait des

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* Peyre, *Qu’est-ce Que Le Romantisme?*, 5.
exhalaisons de ce sol, dont j’étais moi-même un pauvre cep transplanté!” This passage described his surrounding, the smell of roses, wallflower, carnations, all of transformed him to become a part of the Earth. Furthermore, we often find words associated with an idealized nature, the tranquility as well as a forceful emotion in his writing:

J’emportais un volume d’Ossian sur les montagnes ; je le lisais où il avait été inspiré sous les sapins, dans les nuages, à travers les brumes d’automne, assis près des déchirures des torrents, aux frissons des vents du nord, au bouillonnement des eaux de neige dans les ravins…je m’en assimilai involontairement le vague, la rêverie, l’anéantissement dans la contemplation."

In the above passage, Lamartine was reading the epic poem *Ossian* by a Scottish poet James McPherson. *Ossian* was also one of many literary writings that had strong influence in the Romantic movement throughout Europe including France. He was heavily inspired by this epic poem as he involuntarily let his consciousness interweave with nature. As the main theme of Romanticism associated with the idea of fantasy, memory, and imagination, he repeated the word “imagination,” “souvenir,” “mémoire” in his Préface several times which solidified a principal idea of what Romanticism was focused upon.

**The emergence of new writing style**

French intellectuals were not only inspired by a new source of inspiration through German cultural influence. But they were also experiencing a new social influence in their nation. Albert Joseph George explains in *The Development of French Romanticism* that as major social change occurred, authors increasingly felt the need for a new set of symbols and myths to

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synthesize the beliefs and aspirations of their age as they tried to express the feelings of contemporary society. This new breakthrough in literature in 19th century had established a new mythology of its own, which George describes as “a handy frame of reference for the problems of the period.” It can be observed when compared with literary works of writers from the beginning of 19th century until mid-19th century. In order to persuade the new public, authors had to seek something new to write about, and to search for a new plots and contents by following the pattern of Mme de Staël by searching for inspiration from the past, imagination, and foreign land. As she mentioned in *De l’Allemagne*:

La France se trouvait alors sans aucun genre d’enthousiasme ; rompre et se dissoudre, c’est sans doute ce besoin naturel qui tourna, dès le milieu du dernier siècle, tous les esprits vers l’amour de la liberté. La marche philosophique du genre humain paraît donc devoir se diviser en quatre ères différentes : les temps héroïques, qui fondèrent la civilisation ; le patriotisme, qui fit la gloire de l’antiquité ; la chevalerie, qui fut la religion guerrière de l’Europe ; et l’amour de la liberté dont l’histoire a commencé vers l’époque de la réformation.\(^a\)

She suggested that authors should break off from traditional ideology—Neoclassicism—to explore more possibility and inspirations. She divided four different possible genres in which authors should explore: heroic period, Antiquity, religion, and Middle Ages. All in which established different principals in the opposite direction of Neoclassic ideology. However, even though history and religion were well received by the public, it was short-lived because of its limitation. Writers cannot explore the past as much since the stories have already been gone over so much. The subject of religion became very narrow to writers because they had to follow certain social values. Thus, rather than following de Stäel’s suggestion, writers began to explore

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\(^b\) Peyre, Henri. *Qu’est-ce Que Le Romantisme?*, 5.
new possibilities and new inspirations to write about as Ravens suggests that French
Romanticism “is a movement of liberation in literature”.

Writers such as Victor Hugo broke off from writing about the past and religion as he took
a new approach by focusing on personal emotions and feelings. What is considered one of the
most flourishing achievements of the Romantic era was not Hugo’s *Notre Dame de Paris* (1831)
or *Hernani* (1830), but it was lyric poetry. Similar to Lamartine, Victor Hugo created an
intimately strong expression with the use of excellent word choice and language. His mastery in
language and his ability to portray his grandiose feelings of love and grief have made him one of
the dominant French poets throughout the 19th century until today.

In his *Demain dès l’aube* (1847), Hugo wrote about his daughter who had drowned. His
use of “tu” to express his close relationship with his daughter to intensify the intimacy of his
poem, echoing Peyre’s idea of human suffering and anxiety as he walked his readers through
Normandy’s countryside in a very visual and cinematic manner:

> Demain, dès l’aube, à l’heure où blanchit la campagne,
> Je partirai. Vois-tu, je sais que tu m’attends.
> J’irai par la forêt, j’irai par la montagne.
> Je ne puis demeurer loin de toi plus longtemps.

He continued expressing his grief in which his body expressed “*le dos courbé, les main
croisées, triste.*” The poet was blinded by his sorrow as for him “*le jour pour moi sera comme la
nuit.*” *Demain dès l’aube* was one of many poems from *Les Contemplations* (1856), a collection
of poems about love, grief, and memory. The collection was divided into two parts: *Autrefois*
(1830-1843) and *Aujourd’hui* (1843-1855) whose separation was based on the year in which his

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daughter passed away. From 1843, his poems consisted of grief, death, and nostalgia. His use of future simple to describe his journey to see his daughter: “partirai, irai, marcherai, regarderai, arriverai, mettrai,” portrayed his desire to see his daughter again as he planned to visit her on the next day: demain dès l’aube.

This renowned poem indicated the principal ideas of Romanticism: an exploration of human inner feelings; as the author expressed his strong personal emotion and suffering. While he would have been walking through the forest or upon mountain, in a quiet day or night in his imaginative journey, he looked forward to seeing his daughter one day. By definition, Aube or dawn is the moment between day and night, and by expressing it in his poem, the word signified the time between a transition but not yet complete, as though he was in the moment of dream and imagination. Furthermore, as we see future simple appears in the poem, it signified that his journey was idealized, giving readers an impression that it was impossible to see his daughter again because she has already passed away.

The development of novel in the 19th century

On one side of the spectrum, we see Hugo developed a new style of poetry that he championed through his excellent use of language, but on another side of the spectrum, we also see another development that brought forth by the industrialization. This development continued to grow further throughout the beginning of 19th century. While France was heading toward the age of mechanization and industrial expansion, machinery helped France eliminate the problems like the lack of labor due to battles and wars during the Napoleonic age. More work produced in much less time and gave more profit to businessmen which helped to stabilize the economy in France. Even though poetry and prose still remained their popularity in the intellectual circle,
machines were developing another change: the advent of the printing press. The first inventions of the Industrial Revolution included papermaking machines as well as pressing machines which resulted in cheaper and faster book production making publications and books became more accessible to everyone, which resulted in the rise of new readers and so a new audience for the authors.

Additionally, since the bourgeoisie was able to gain more profit from their business, the change in relationship between public and authors has changed radically and as a result, authors found themselves producing their works in the midst of the rise in bourgeois society. Unlike their predecessors, romanticist writers were received by a much larger public. Readers were no longer limited to only being from Paris, but now included all those that lived in the provinces. Industrialization was a fundamental source that shifted the characteristic of literature. It inspired writers to seek a new purpose for writing: new images, new plots as well as new characters. However, French romantic writers did not search the spiritual world or the supernatural like Romanticism in Germany. In this respect, French Romantic writers began to shift their focus from sensationalism to contemporary life at home.

In addition to changing in characteristic of literature, the movement also established a new writing style. Along with the style the movement saw the adaption of the novel instead of the poem. The novel developed rapidly thanks to advanced machinery from the Industrial Revolution. Books costed much less to produce in a shorter amount of time. The modern novel during this time period consisted of long proses where writers began to explain their ideas and to communicate with a wide range of readers. Even though novel seemed to appear in France since the 17ᵗʰ century, the genre of novel between 17ᵗʰ and 19ᵗʰ century was quite different. While 17ᵗʰ
century novel focused on romance, 19th century novel explored the relationship between individual and society.

Many writers still focused on love as their principal theme and the rest was secondary. This genre was flooding all of France with fictional fantasies; however, most of the attention was given to only subject matters or main character, with little attention being paid to the detail of the relationship or form and description of the story. George explains that writers were require only to amuse, though some of them had taken seriously their secondary role of moral mentor\(^\text{35}\). The development of characters and plots did not take place until the work of Walter Scott, a Scottish historian novelist, crossed the English Channel to France. In his work, each personage portrayed different personality of certain social class. George also continues to point out with the emphasis on history came a corresponding stress on reality as we can see in Scott’s work that there was a sense of reality and a reflection of every-day life which influenced many French authors.\(^\text{36}\)

Throughout the rise of Romanticism era, France had been through many political upheavals and different succession of one government to another. From dictatorship to empire to monarchy, men sought to find an understanding and reasons to explain the logic behind certain change in political events. Even though there were plenty of historical explanation to these changes such as how French government failed to hold the Republic and allowed Napoleon to come to power, and how the society let the dictatorship happen when they were fighting to death for freedom in the end of 18th century. But in terms of literature, romanticists were left with a strong feeling of uncertainty that George describes as “the great force time exerts on things and personalities.”\(^\text{37}\) While prose became a dominate writing style and Scott’s influence on the

\(^{35}\) Ibid., 137.
\(^{36}\) Ibid., 137.
\(^{37}\) Ibid., 143.
development of characters, writer such as Balzac began to explore the possibility to discover new artistic structure in his work. Even though his works was still allied with romance, they also consisted of considerable changes the use of suitable language and plots for middle class and modern audiences. Thus, instead of exploring the glorious past, Balzac shifted his interest to modern history.

**Romanticism and its new direction**

Balzac was greatly influenced by Scott and his ideology. As a result, his work portrayed historical scenes in order to explore the modern history of his time. But in order to explore contemporary history, he was challenged with the accuracy of contemporary life and setting. In this respect, Balzac found himself studying men and their manners in society, in which he declared as faire concurrence à l'état civil, to explain the study of men and their manners that associated with their personality in which they embodied in the society to create his personages in the novel. George explains that “[Balzac] focused on character analysis or social results rather than pure action”

As a result, his works broke off from traditional romantic romance and marched toward historical novel.

As society continued to grow and progress economically, poets became more aware of social disturbance in France as soon as the 1820’s. French society started to experience the results of mechanization as it radically affected the lives of people particularly amongst the working class. Between 1820’s and 1840’s, the industrialization was truly flourishing. Factories were established throughout big cities in France: Paris, Marseille, Bordeaux, Lyon, and Lille. Though the revolution brought income to workers, their living conditions worsened. By the

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1840s, more than 1.2 million workers worked in manufacturing with 60% of them working in the textile industry and the rest working in other industries like mining.

According to French historian, Francis Démier, women in the textile industry were paid two times less than men. Children at the age of 6 and 7 were also employed to work in the industry and were paid two times less than women. The work could also last between 14-15 hours a day. Additionally, without any laws or regulations to protect the workers or to regulate the condition of working area, workers often ended up with lung infection due to dust, humidity, intensive heat, or amputated arms due to the accidents during the shift. In such realization of contemporary life in their society, Romantic writers began to recognize changes in their literature as well as in society. The Industrial Revolution supplied many new themes to their writing: urban workers, alcoholism, crime rates, poverty, etc. Many writers began to write about and for social justice by using their works as a weapon to criticize the society in which they existed.

Influenced by the development of novel and Scott’s new writing style as well as the disturbance and growth in society, Balzac successfully published La Comédie Humaine, a series of novels that he wrote throughout his life. One of these, Le Père Goriot (1835), is a story where the fate of characters in the book were already destined according to the functions of contemporary society and the events in the character’s stories were brought about by actions and circumstances. As we see in the late Romantic era, the characters in novel had more depth of personality and have been well-studied by authors. Up until this time period, authors had not started to look into the external world, the world they are living in, as well as human inner psychology.

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Le Père Goriot tells a story of a young man, Eugène de Rastignac from a small province of France, untouched by modernity, arriving in Paris, and was for the first time experiencing Parisian luxurious lifestyle. Eugène was exposed to a materialistic society and eventually tried to make his way up and become a member of this society as described, “il était mis sous le charme d'une fausse énergie en voyant les splendeurs du monde.” As soon as he experienced the luxurious life in Paris and after a visit to Mme. Beauséant, his inner thoughts and feelings began to have an effect on him: “[l]e démon du luxe le mordit au cœur, la fièvre du gain le prit, la soif de l'or lui secha la gorge.” In this part, Balzac used “demon” to describe luxury as a demonic figure who caught him off guard—something that was foreign to Rastignac—giving him a feeling that he had never felt before while making him want to be a part of this demonic wealthy society so much that his thirst for luxury made his throat dry. The approach of Romantic ideas—symbolizing ideas or feelings, can be found throughout the works of the new literature writing style of Balzac.

Even though Balzac was inspired by Scott, he did not go as deep or as far as Scott who focused mainly on the past. Balzac, though, shifted his interest into the moments when things were happening at that time period, not something that had already happened. His works were and still are considered as historical novel or historical-fiction like that we see on television today. The actual historical events were functioning as a background of the story, and characters who were invented and well-articulated. In order to do so, author must adapt the realism and study the accuracy of surroundings in order to convince a large number of French readers. As

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* De Balzac, Honoré. Le Père Goriot. PDF. [Www.ebooksgratuits.com](http://Www.ebooksgratuits.com), 27.
* Ibid., 59
George explains that characters [in Balzac’s work], for the first time in France, perhaps, became the subject of serious literature representation.¹

Instead of glorifying heroes and heroines of the past, characters in late Romanticism and novel era became more average and contemporary because, according to George, far more than [previous] romancers, authors [of novel era] dealt with personalities as manifest in society.² As a result, novel broke off from the ideology of romance and was replaced by new techniques and ideas as well as the function of characters in the story. Characters gained more significance, they were no longer a knight or a Native American, but rather they became a representation of certain ideas or social classes. While romantic characters were allegories, novel characters function as symbol. George explains the term “Allegory” which presents a series of characters which of whom represents one thing: virtue or vice, but a single character can hold only a single idea, thus the character of old romance tended to have a flatter personality that cannot be identified with.³

In contrast to character in romance, novel characters have more depth in personality. Even though Rastignac only symbolized a lower social class in Parisian society he could express more than just one set personality—Rastignac’s personality toward Vautrin was different than his personality toward Père Goriot. Authors not only started using symbolism to represent characters of certain social classes, they also started using symbolism to represent emotion, feelings, personality of their character.

Balzac explained in his Avant-Propos in La Comédie humaine, that his work consisted of three things: “les hommes, les femmes, et les choses, c’est-à-dire les personnes et la

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¹ Ibid., 145.
² Ibid., 145.
³ Ibid., 145.
presentations matérielles que les personnes donnent de leur pensée.”

Men, women, and object, in which characters represented and embodied writer’s ideas. They carried a representation of certain social class and certain values, or they even transferred messages to the public. In order to represent his contemporary society and be able to present different personality in one era, each of his works had different purposes, as he mentioned: “ce n’était pas une petite tâche que de peindre les deux ou trois mille figures saillantes d’une époque, car telle est, en définitif, la somme des types que présente chaque génération et que La Comédie humaine comportera.”

To represent three or four millions people of one society, he must create one or two characters to represents each a group of society, such as Rastignac’s role was to represent a humble student from a small countryside of France who became a social climber because of the environment that he lived in. Or Madame Beauséant, who symbolized a person from another social class and was familiar with Parisian glamorous society. Thus, by studying the ideas, passions, or desires of each given character, one would be able to understand and determine a person’s life that belong to that given part of society: “en lisant attentivement le tableau de la Société, moulée, pour ainsi dire, sur le vif avec tout son bien et tout son mal, il en résulte cet enseignement que si la pensée, ou la passion, qui comprend la pensée et le sentiment, est l’élément social, elle en est aussi l’élément destructeur. En ceci, la vie sociale ressemble à la vie humaine.”

Balzac went further by explaining that his historical novels had consisted of every social class in French 19th century society. The importance of his works was not only about the development of characters or the well-studied background, but his works can be used to study

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a De Balzac, Honoré. L'Avant-Propos De La Comédie Humaine. PDF. [Https://beq.ebooksgratuits.com], 10.

b Ibid., 27.

c Ibid., 16.
social development and French contemporary society in the 19th century. His novels did not show only author’s talents to develop his new writing style but rather his revolutionary idea to weave the accuracy of contemporary life into his works: “mon ouvrage a sa géographie comme il a sa généalogie et ses familles, ses lieux et ses choses, ses personnes et ses faits ; comme il a son armoriaux, ses nobles et ses bourgeois, ses artisans et ses paysans, ses politiques et ses dandies, son armée, tout son monde enfin !” It is obvious that Balzac is among other new literary writers that created a new form of novel in the 19th century to another level which detached itself from old literary writing pattern. Even though, Northrup Frye pointed out that it is rare to find a pure novel, free from all influence of romance theory. I would like to argue that the development of novel happened rapidly and would remain new, complex, and revolutionary throughout the Industrial Revolution until the decline of Romanticism. Novel in 19th century was a great mix between a study of characters as well as a study of unity of places and motivations in modern society. It became more difficult to write due the demand of accuracy in setting and background, but at the same time it became easier to read because the vast number of readers who were able to identify with places and plots given in the novel.

Scholars often divided Romanticism in France into two different periods: Pre-Romanticism and Romanticism. The dominant writers in Pre-Romanticism included Rousseau, Mme. de Staël, Chateaubriand, and Larmatine. De Staël’s works were considered as an inspiration of Romanticism in France as she introduced a new perspective of foreign lands and their ideas, plots, and themes into French literary society. It was no doubt that her works and arguments were revolutionary for that time period especially when Neoclassicism had more favor among intellectuals. Rousseau, on the other hand, presented the idea of a relationship

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between Men and Nature, which also played a dominant role in Lamartine’s work. Both writers focused on the unity of human body and emotion that interweaved with nature.

The Industrialization did not only affect France economically but also in an intellectual aspect. New advances in publishing technology allowed writers to access and reach larger audiences with inexpensive books and to gain more profit from their works. It also inspired younger writers with new material and themes to write about. Literature was no longer limited to the elite, but now urban workers began to pay more attention to literature because the violence and effects of Industrialization in their daily life were observed and accurately portrayed in the works. The development of prose had shifted the pattern from romance to novel, and later established modern contemporary ideas of characters and settings.

The idea of using symbols and figurative speech would later grow out of Romanticism and became their own movements—Realism. The development of novel and the relationship between author and his own characters would later develop into another literature and artistic movement known as Realism. Haven suggests that if Realism was a reaction to Romanticism, it is also a direct out-growth of it. We associate Realism as a reaction of Romanticism because its ideology represented the exact opposite of Romantic ideas: reality and truthfulness over idealized imagination. Although, one must consider that Romanticism established a new direction for literature writing. In short, the developments of Industrialization and the introduction of new ideas from Germany and England were major factors in the development of Romanticism in France. However, it would also be Industrialization that was the main factor in the decline of Romanticism and its breaking into several different movements. The works of Romantic writers developed a sense of accuracy in their depiction of the world and represented them in the most

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Footnote:

realistic portrayal of contemporary society like those found in the writings of Balzac. Thus, along with the development of novel and new writing style in Romanticism, French intellectual and artistic movement would later slowly evolve it into Realism which would embody its own unique ideologies.

Chapter 2

Transportation, Urbanization, and Consumption in Literature

This chapter explores the impact of the Industrial Revolution on the literary transition after the development of Romanticism. Specifically, this chapter will explore the representations and symbolism of modernity brought about by industrialization such as the representation of urbanization and living conditions, railway, and the representation of food in literature during that time period. This chapter is going to be divided into smaller sections in order to stress the ideology about the significance of human’s labor that led to the foundational concepts of Realism. First, I am going to discuss writers such as Balzac who was a witness of his time and had the representation of modernity in his writing. In addition to modernity, this chapter is exploring the representation of the railroad and its significance on social aspects as well as political aspects during the Second Empire. Second, this chapter is going to examine the change of living conditions during the industrialization of France, notably in Paris, where writers portrayed these new changes into their works in a new manner. Last, this chapter is going to explore the representation of food as an indicator of one’s social class and their mentality, as well as the connection between food and a human’s sensuality.

To begin the discussion about modernity and its presentation in literature, one must understand the concept behind the novel was changing. The concept no longer embodied the same significance as it had in the Romantic era. During the development of novels in the 19th
century, writers had more freedom and autonomy in their writing. They exercised personal preference in the amount of detail and accuracy they applied to their writing. Balzac, for example, represented the contemporary society with detail and accuracy while cautiously studying the role of his character in that society. Balzac was keenly interested in portraying the modern society that he lived in versus some ideal setting. He wrote from his personal perspective of this modern reality which he sought to impart to his reader. This was at odds to the Romanticists, who had united together to find their character’s agency through an ideal nature or even in a land of dreams. The Romanticist had detached themselves and their characters from contemporary society. An example which is found in Rousseau’s *Les Rêveries du Promeneur Solitaire*. In his first paragraph, he mentioned the detachment from every aspect of society, in order to find himself: “mais moi, détaché d’eux et de tout, que suis-je moi-même? Voilà ce qui me reste à chercher,” as he stated in the following paragraph, while he rushed to understand orders of society, he failed: “je me suis vu précipité dans un chaos incompréhensible où je n’aperçois rien du tout.” As a result, romanticists such as Rousseau had detached themselves from the modern world to find the tranquility of a life in isolation. Peter Brooks indicates that “‘realist’ art and literature—is its desire to be maximum reproductive of that world it is modeling for play purpose.” There is a great difference in the modeled world of the Romanticist with the perceived modern world of the Realist. Now the reader could identify the writing with the world they lived in and were able to find some similarity with their own experience.

Unlike Romanticists, Realists marched toward civilization in order to embrace their freedom and modernity. This is exemplified in a quote Frederick Engels that “[t]he first men who separated themselves from the animal kingdom were in all essentials as unfree as the animals

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themselves but each step forward in civilization was a step forward freedom.” According to Engels the idea of “unfree” signifies simplicity in life, but this simplicity comes with limitations. The individual does not explore the possibility in life and is chained to traditional ideas. In stark contrast, Realist moved forward in modernity in order to free themselves from traditional beliefs and embrace all the possibilities which are brought about by the progress.

**Human’s labor replaced the power of Nature**

Furthermore, as French society marched toward modernity, human labor gained much more significance, as can be observed in writings and paintings—particularly in Courbet’s and Daumier’s lithography as well as Balzac’s writing. However, the newfound significance of labor was not limited to just terms of physical force but also included the intellectual significance of labor on society. As mentioned in the first chapter, Realists writers depicted the character as the main subject in their writing. This focus is in contrast to Romanticist writers that had been focused instead on a romanticized nature and sensational plots. While technological progress took place, the idea of living for pleasure, moral, and intellectual ideas started to emerge and take shape in literature. In order to achieve the highest degree of truthfulness, writers began to study human behavior and to closely examine the places which their stories took place.

The Industrial Revolution increased the numbers of products that could be produced in less time with the invention of new technologies. This was the result of people’s demand to obtain new knowledge to surpass nature and its function. Through such knowledge and achievement, nature was seen as neither frightening nor embodying the spiritual ideas the

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* Finkelstein, *Realism in Art*, 125.
Romanticists had believed. This is exemplified by Romantic writers like in Lamartine’s preface of *Méditations Poétiques* that thought, dream, love, prayer, nature, and God speak of human’s soul: “la pensée, la rêverie, l’amour, la prière, la nature et Dieu, font entendre dans l’âme humaine.” While Romanticist believed that nature was the source of ideas in dreamland, exotic landscapes, and uncontrollable power, modernist saw labor as the development of human skills. Thus, the significance of nature slowly faded away and was replaced by the interest in society and human development. Finklenstein explains that human and society can be understood without the need of spiritual force through the study of life: “[r]ealism involves always a body of ideas as to what is new, and how the world had been changed or better understood.”

The truth over imagination

Realism focused mainly on observation and presentation of truthfulness and a true vision of everyday life without using one’s imagination as opposed to Romanticism. The movement developed during the Second Empire where the society sought for democratic reform, artists and writers, too, were looking for a reform in their intellectual society. Realists detached themselves from the idealized exotic landscape and the rules which had been established by Romanticist tradition. Their ideas were based on observation of the modern world. As Finklenstein points out that “[R]ealism portrays the social relationships in which people are engaged, the forces that injure them and the ties that bind them together…it shows how the world is changing, and what is new, stirring and rising among people in society.” Realism can be seen as a study of its time and the creation of a sense of kinship in society as they engaged and experienced the same

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”Ibid., 17.
”Ibid., 7.
difficulties in life throughout the development of progress. What made Realism standout more than any other literature movements in the 18\textsuperscript{th} or 19\textsuperscript{th} century is that the movement itself was a study of the people and society. It created a body of work in which we can observe cultural development during this time period as France entered the modern era. The Realist movement put the question, “what problems do we have in common?” into the society’s discussion through its representation of arts and literature.

**The social transformation as France entered the modern era**

When France entered a new era where it marked the age of modernity, it slowly transformed into the image of France that we know today. A French historian in the 19\textsuperscript{th} century, Jules Michelet described in *Le Peuple* that : “La France devient, après l’Angleterre, une nation industrielle et capitaliste…” The development of modernity also created a crash in social class through the exploitation of the rich upon the poor. Even though such this exploitation can be found throughout the history of mankind, this big crash in 19\textsuperscript{th} century has scarred the society permanently. This negative effect is mentioned through many writings and paintings, including the one of Michelet, as he described that “par réaction, toute une littérature prend naissance, qui associe à la sévérité de la critique la fertilité de l’utopie.” While the rich surrounded themselves with comfort from the labor of lower class, it established the sense of outsider and insider within the society.

Additionally, due to major changes in politics and society, Realist writers such Balzac and Flaubert aimed to focus on contemporary events rather than exotic dreamlands of Romanticists. Balzac, for instance, took the historical writing approach of Walter Scott and

\[\text{Michelet, Jules. Le Peuple. S.l.: S.n., 1997., 5.} \]
applied it to his novel with a close studied of contemporary society and portrayed in his novels. He showed his readers the significance of his time, to help his reader understand how French society functioned in the 19th century. Pradalié and Jourda point out that: “il nous mène à la vie de son temps, il nous dit le prix des choses; il permet de comprendre pourquoi une révolution éclate en juillet 1830 et comment la bourgeoisie d’affaires s’installe au pourvoir.” In his writings, Balzac utilized what he called “des types sociaux” to represent specific social classes in his time. He helped us understand the living condition and the mentality of French society in the 19th century by projecting these various aspects through his characters in the novel.

Though, Balzac never called himself as a “historian” but rather a “secretary” who recorded the historical moments in French society, as he once stated, “La société française allait être l’historien, je ne devrais que le secrétaire…” Additionally, according to Brunetièr, Balzac’s novels cannot fully serve as a historical document because even though he wrote stories of contemporary society, his writing used creativity and imagination for its fictional characters. However, even though his works could not be considered as “historical document,” there is little doubt that as his interest in the study of social traditions and customs began to increase; the popular scenes of streets, railroads, the Parisians and bourgeoisie lifestyle began to increase in his different novels. It is impossible to deny that his works served two functions; as works of art and as a testimony of his time.

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"Ibid., 5.
**Haussmannization: the living condition of the poor, and its presentation in literature**

Aside from railroads, one of many recognizable achievements of Second Empire during the age of industrialization was the urbanization, known as Haussmannization. While modernity brought about new thoughts and ideas in literary and artistic movements, it also inspired the Emperor to launch this revolutionary project. Even with industrialization, the French capital city of Paris remained a medieval city. Maxime du Camp described in his book, *Paris, ses organes, ses fonctions et sa vie, dans la seconde moitié du XIXe siècle*,: La salle d'asile n'a pas de jardin, pas même une de ces petites cours de souffrance comme il en existe souvent à Paris entre les maisons mitoyennes ; dans un préau sans jour et sans lumière, infecté, malgré tous les soins imaginables, par le voisinage immédiat d'une certaine chambrette. 

The description portrayed an image of old Paris where it lacked gardens and was clustered with traditional Parisian houses. Small streets had limited day-light due to the way houses were built, chamber pots were thrown out of the windows into the streets, and this led to the creation of sources of bacteria and disease. Additionally, *souffrance, sans jour, sans lumière, infecté* did not indicate only the housing condition in pre-urbanization but it also symbolized the social function in France before modernity took place where social mobility hardly ever existed.

Under the Second Empire, Paris has undergone a fundamental change. Even though new architecture had begun to be symbolic of advances in technologies and the rediscovered knowledge of that time, the Haussmannization urbanization project created a rapid shift in society. According to Beaurain, the government evicted more than 117,553 families, which would have been equivalent to 350,000 persons from their homes.

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intended with the massive project to help the French economy by providing jobs for the unemployed citizen in and outside of Paris, the working class who lived in the city center were asked and forced to move out from their home. They were placed in a housing project in the suburb area of Paris or *la banlieue*, which still remains there today. This mass displacement left a trace of bitterness and unreconcilable pain among the lower-class people as well as creating awareness among those in intellectual society.

The infrastructure of Paris also had an impact on the social hierarchy in French society. As Flaubert wrote in *Salammbô*: “la différence des fortunes, remplaçant la hiérarchie des races, continuait à maintenir séparés les fils des vaincus et ceux des conquérants.” Even though the story in the novel was set in an imaginary city, imaginary Carthage was no doubt described to be very similar to Paris—where its wall was torn down and being rebuilt from scratch. This wall was not a physical wall to Parisians, but it was a symbol of engulfing the Parisians within the city and protecting them from outside danger. As Michelet pointed out, the capitalist and the industry became the main government power: “aujourd’hui, le capitaliste et l’industriel gouvernent seuls.” Similar to Carthage, the Parisian social function was replaced by wealth and power, and deeply drew the line between the rich and the poor: enhanced the power and prestige of capitalists while reducing the voices of others. Sicotte explained that as early as 1830 and especially by 1848, the relationship between the bourgeoisie and the people became more and more problematic, and this question of the social class took place in several debates as was subject to public opinion.

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65 Ibid., 89.
While Haussmann considered himself as *urbaniste démolisseur* by tearing down houses in the heart of Paris, he also gradually erased the cultural heritage that people had valued for a long time. In *L’Éducation sentimentale*, Flaubert described the scene where Frédéric saw a house in the city: “on apercevait l’intérieur des chambres avec leurs papiers en lambeaux; des choses délicates s’y étaient conservées, quelquefois.” The image of being half-demolished where sentimental items were still intact in the house represented the loss of ancestral memories and traditions. The loss of these ancestral memories also symbolized the loss of traditional lifestyle and ideals in French society that was being replaced by modernity.

Even though ruins and demolished building have been an inspiration for writers in the past like the classical ruins seen in Neoclassicism, those stone buildings represented something stable, substantial and timeless. However, ruins during the Second Empire were represented as demolished, unstable, and trembling, which served as a symbol of the society itself. Ruins in Albert Angot’s poem, *Nos ruines* represents an unstable society which was being swept away by wind, or modernity, where the strongest pillars were the mores from the past:

> Pareille à l’édifice aux colonnes usées,  
> La société tremble à l’haleine du vent ;  
> Ses plus fermes piliers étaient nos moeurs passées.”

Industrialization introduced new and different ideas and concepts, and these were perceived and interpreted differently by writers and artists. One of the effects of this was society turned into a battleground of different ideas. Artists and writers’ main purpose was to be a social critic through their masterpieces. Finklenstein points out that unlike Romanticism, Realism “no
longer expresses its dreams for a world without exploitation in Utopian fantasies. Its morality is based on the real possibility of society being able to live without war and without the exploitation of one class by another.” While Paris was being demolished by the government, people’s traditional morals and beliefs were replaced by other values as well. As Green points out that “the demolition squads were widely accused not only of changing the face of Paris too radically but of forcing workers to move out of the expensive new centre and fragmenting social cohesion by damaging the relationships between classes.”

Furthermore, while the rise of the bourgeoisie also took place during this time period—merchants and manufacturers transformed themselves into capitalists, surpassing nobility who lost their popularity during the French Revolution. However, this particular social class consisted of both rich and poor people made it hard to define its limits in their society. As Michelet observed: “il n’est pas facile de préciser les limites de cette classe, où elle commence, où elle finit. Elle ne renferme pas exclusivement les gens aisés ; il y a beaucoup de bourgeois pauvres.” This complex social class structure inspired writers and artists to look into the complex relationships and psychological characteristics in society.

**The invention of the railroad and its representation in literature**

In 1828, France established its first railroad in 1828 and the impact of railroads or *chemin de fer* fundamentally marked its significance in French daily life since. It was a symbol of modernity which enabled people to travel around France and Europe in less time consumed.

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*Ibid., 24.*


*Ibid., 132.*
Flaubert ironically described the function of the locomotive of his time in *Dictionnaire des idées reçues*, commenting on how fast it can bring a person from one place to another in such short period of time. He jokingly said that if Napoleon had access to train, he would become invincible: “si Napoléon les avait eus à sa disposition, il aurait été invincible. S’extasier sur leur invention et dire : « Moi, monsieur, qui vous parle, j’étais ce matin à X…; je suis parti par le train de X…; là-bas j’ai fait mes affaires, etc., et à X heures, j’étais revenu!”

Railway was also a symbol of a unified France, where it brought people from different places to another and expanded the economic prosperity from North to South, as well as creating the sense of harmony in society. This utopian capitalist idea was seen in Gastineau *Les Romans du voyage*: “[n]ouveau mode moral date de la création des Chemins de fer; l’homme a changé de nature, il est devenu le protée de l’univers, la fiancée du mouvement…la vapeur créera une nouvelle humanité, fera une nouvelle carte du globe…salut à vous, belles races de l’avenir enfantées par le chemin de fer!” In the description, Gastineau positively embraced the modern era where a “new moral world” was brought to possibility by the creation of the locomotive invented by humans. It changed the way in which humans lived. The movement in their everyday life has changed rapidly as the movement of the train gained more significance in their life. The white steam from the engine also symbolized a new era of humanity, transformed the way human perceived the world.

In Balzac’s *La Comédie Humaine*, the scene of industrialized France was not presented because it took place mostly in Northern France, Alsace, Normandie and the suburb of Paris. He often presented the West of France, where he came from, as a rural small province isolated from the outside world. The limitation of resources can be observed in *Le Curé du village*, where he

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painted a picture of peasants’ living conditions in the countryside, in which their main source of nutrition came mostly from potatoes, chestnut, and rye. As this new invention began to reach across more of France it gave access to people in the countryside to a new food source and introduced a new vehicle for the economy of France. George Pradallié points out that “c’est également la construction d’une nouvelle route qui va amener une transformation économique totale de Montégnac.”

He underlined the importance and possibility which was brought by the invention of the locomotive: “sans circulation, il ne saurait exister ni commerce, ni industrie, ni échange d’idées, aucune espèce de richesse: les merveilles physiques de la civilisation sont toujours le résultat d’idées primitives appliquées. La pensée est constamment le point de départ et le point d’arrivée de toute société.” He stated that without railroad; business, industry, and the exchange of ideas that contribute to the wealth of a society would never take place. The invention of the railroad did not only take people from one place to another, but it also carried different and exchangeable ideas as people began to travel more. The invention of the steam engine such as those in trains would continue to help France grow culturally and economically. It did not bring only wealth to society but it also shaped authors’ ideas of space and time, encouraging them to look at the modern world differently. As Gérard explained to le Corps Royal des Points et Chaussées: “il arrivera que nous discuterons encore sur les chemins de fer quand les autres pays auront fini les leurs. Or si jamais la France avait dû démontrer l’excellence de l’institution des Écoles Spéciales,

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74 Gastineau, Benjamin. Les Romans Du Voyage. La Vie En Chemin De Fer. Paris, 1861, 112.
75 Ibid., 27.
n’était-ce pas dans cette magnifique phase de travaux publics, destinée à changer la face des États, à doubler la vie humaine en modifiant les lois de l’espace et du temps.”

**The effect of modernity on lives and political point of view during the Second Empire**

Such a positive approach to new technology can be found throughout novels at the beginning of the 19th century where writers and artists embraced modernity. Some writers did not only see it as an advanced technology brought about by the Industrial Revolution but as something almost supernatural. However, the idea of a utopian society by writers such as Gastineau was also the source of one of the problems brought about by modernity. According to Green, trains were divided into three separate classes which gave a physical form of class divisions: first class, middle class, and lower class. As a result, it deepened the separation between social classes. Furthermore, before the invention of railroad, people used carriages in order to get around, providing travelers with comfort and relaxation whereas the railroad focused solely on the arrival of its passengers. The pleasure of traveling began to vanish from society and was replaced by the division of contemporary life in the Second Empire. In *Hygiène du voyageur en chemin de fer*, Émile Decaisne described that the pleasure in traveling was gone, and the enjoyment was replaced by the whistling of the train: “La gaieté se meurt, la gaieté est morte […] les sifflements de la locomotive ont remplacé les joyeux refrains.” (39)

Another interesting analogy that Gastineau offered to his readers was the speed of the train. While he was looking out of the window onboard a train in motion, he felt that time was fleeting and could be seen as how fast society has changed in a short period of time since the

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Ibid., 355.
Ibid., 41.
advent of industrialization. In his Les Romans du voyage, he described that: [s]i l’on pouvait arrêter, mais il n’y a pas de station. Il faut poursuivre sa route en important le regret de cette vision paradis. Voir, regretter et s’en aller, c’est toute la vie. Il n’est donné qu’une minute à l’homme pour figurer dans le monde.” Such poetic and vivid analogy represented the mentality of the people of the Second Empire where changes happened very quickly and they did not have time to appreciate them. This analogy can be seen through the political situation in France. The French government had been changing abruptly since the fall of Napoleon between 1814 and 1815, with first the Restauration (1814/1815-1830), then the July Monarchy (1830-1848), next the Second Republic (1848-1852) and finally the coup d’état in 1851 which established the Second Empire. In short, France had undergone five different governments which held different agendas in the brief expanse of 40 years. Each government offered a ‘vision paradis’ but this was never achieved. As Gastignau—the citizen of the nation—began to voir and regretter the failure of the government, he naturally must s’en aller to continue his route. These rapid changes in government and politics are seen through the movements of the train. However, there was nothing one can do beside poursuivre sa route which is conducted by the government.

The idea of fleeting time represented the unstoppably fast events that took place in France, socially and politically. Green points out that “the moving window represented mild regret for a vanishing way of life […] it conveyed a more disturbing sense of disorientation or detachment.” It is noticeable that each writer represented their literary language in different tone. Some embrace modernity as it started to progress socially and economically while some obviously expressed their distaste and the realization of the division in social classes as well as the disappearance of diligence—as Flaubert remarked in Diligence: Regretter le temps des diligences—

"Ibid., 28."
While modernity took place in society, providing physical comfort in daily life, it also took away the psychological comfort from its travelers.

In addition to symbolizing modernity and the political situation, the railroad also represented a vehicle that steered traditional France toward modern France. In the literary sense, it represented a vehicle for new literary ideas which took French writers away from Romanticism and began a modern movement. While nature outside of the train represented peace and tranquility, people were trapped in the train with the screeching engine and burning fuel—a symbol of the feelings people held about rapidly changing the modern world. Unlike Romantic writers who found their refuge in nature, Realist writers were set on this scene of a chaotic modern world. While railroad can be simply the “transit” by taking one from point A to B, it symbolized the movement where France was in “transit” from traditional to modern lifestyle. Nevertheless, this new advanced innovation undoubtedly was one of the elements that shaped the direction of literature in the 19th century.

**Food as an indicator of a character’s social class and psychological stage**

Aside from the railroad and urbanization of Paris which happened in the 19th century, French society also rapidly transformed into a consumer society granted by the development of the railroad. As remarked by Baron Boisse in *La Vie Élégante à Paris* that restaurants in Paris were extremely accessible from cheap meals to the most lavish ones: "le monde des restaurants, où l’on peut dîner depuis deux francs jusqu’à cent francs par tête." In addition to Baron Boisse, Du Camp also pointed out that in Paris during the Second Empire, there were already 23,643

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* Ibid., 60.
restaurants in Les Halles, where they housed many restaurants that catering affordable food for the people: “Le but des Halles est parfaitement déterminé : elles représentent le garde-manger de Paris ; elles fournissent des vivre aux cinquante-cinq marchés urbains, aux maisons particulières et à 23,634 restaurants.”

During this time period, the writing about food was another fascinating and illuminating perspective of the moral values and social structure of Parisian society. Writers no longer saw the need to limit food as a source of energy but had found new ways to articulate ideas about food and its functionality in writing. As Jean-Pierre Richard pointed out in _Stendhal et Flaubert. Littérature et sensation_ that “on mange beaucoup dans les romans de Flaubert.” In several novels of Flaubert, through representation of food that each character consumed, the readers can distinguish the social status of the characters as well as the representation of French morals and social values. Food in Flaubert’s novel such as _Madame Bovary_ symbolized the mediocre country lifestyle and psychological state of Emma Bovary which was unfulfillable. Even though the story happened in Normandie, the origin of Camembert, it was Yonville that produced the worst cheese in the region: “c’est là que l’on fait les pires fromages de Neufchatel de tout l’arrondissement.” The description functions as a symbol that Emma had moved from her prosperous hometown to a smaller town where nothing can successfully grow.

Another description of food that served as symbols of the vastly different lifestyles of the social classes can be found in the scene of Emma’s wedding and the banquet at La Vaubyessard. At Emma’s wedding, instead of having extravagant exotic cuisine as she had dreamed of, the food that was placed on table was mostly simple country cuisine such as steak, chicken, veal,

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82 Mortemart de Boisse, François Jérôme Léonard, baron de, 1787-1877. _La Vie Élégante à Paris_. France, 1857, 190.
sausage: “[i]l y avait dessus quatre aloyaux, six fricasses de poulets, du veau à la casserole, trois gigots et, au milieu, un joli cochon de lait rôti, flanqués de quatre andouilles à l’oseille.”

While the food that was served at La Vaubyessard consisted of exotic fruits and a dish that she has never seen or tasted before. The food included some which needed to be imported to France from the colonies such as pomegranate, banana, and finely powdered sugar: “elle n’avait jamais vu de grenades ni mangé d’ananas. Le sucre en poudre même lui parut plus blanc et plus fin qu’ailleurs.” These two images of food indicated the life in which Emma wished to live and the simple and banal reality of her marriage with Charles. According to Sicotte, a social banquet in the 19th century was no longer a ritual, but it rather transformed into an exposition of economic inequalities: “il devient plutôt le lieu d’exposition des inégalités économiques.”

Emma’s psychological state was represented by the food in the scene where she realized that Rodolphe has left her while she was about to have dinner with her husband. She fell down on the floor and overturned the dining table which symbolized her shattered marriage as well as the shattered meal: “la table, avec toutes les assiettes, c’était renversée; de la sauce, de la viande, les couteaux, la salière et l’huilier jonchaient l’appartement.” The food that has been overturned represents the overturning of her family and marriage structure as well.

Additionally, in L’Amour by Michelet, he indicates the importance of eating together especially in a small household. The act of eating together and sharing food indicates the love between husband and wife, where the husband must nourish his wife: “surtout dans le petit ménage où l’on est deux. L’homme nourrit la femme, apporte chaque jour, comme l’oiseau des légendes […] Et la femme nourrit l’homme. À son besoin, à sa fatigue, à son tempérament

Ibid., 32.
Ibid., 53.
To illustrate Michelet’s idea in Madame Bovary, the scene where Charles tried to share his meal with Emma, but she refused to accept was also an indication of not accepting his love. It also reflects her state of mind regarding the bitterness in life which came with her marriage: “toute l’amertume de l’existence lui semblait servie sur son assiette, et, à la fumée du bouilli, il montait du fond de son âme comme d’autres bouffés d’affadissement.” Flaubert carefully described Emma’s feelings through the representation of taste—bitterness, that put or servie to her life, in which represents as assiette, and lastly, he compared the banality of reality in her life as bouffés d’affadissement.

The similarity in the process of making food and art

Food, no doubt, was one of many symbols in literature which exemplified the creativity and imagination of writers in the 19th century. Many writers such as Baudelaire saw the similarity between writing, culinary cooking, and the production of arts. Chefs must find resources, carefully prepare them, adding different ingredients to achieve perfection in their culinary skills in order to best serve their customers. This process mirrored the same process in writing where writers must search for their thoughts, carefully put their stories together, adding different settings and characters in order to complete their work and be published to the public. As he explained in Les Fleurs du mal: “[q]ue la poésie se rattache aux arts de la peinture, de la cuisine, et du domestique par la possibilité d’exprimer toute sensation de suavité ou d’amertume,

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“Ibid., 42.
“Ibid., 240.
“Ibid., 71.
de béatitude ou d’horreur, par l’accouplement de tel substantive avec tel adjectif, analogue ou contraire.”

Aside from food, alcohol, and drugs were another popular substance which was consumed in France that took on a new role in French literature in the 19th century. Baudelaire explored human’s sensations to the fullest through his collection of poems Les Fleurs du mal. In La Poisoin, he described the pleasure which is enjoyed through the consummation of alcohol and other substances such as opium. Even though the consummation of wine gave him the pleasure of dream, within that lied drunkenness which caused such a morbid sensation. Opium, too, provided him with extreme pleasure, but it also had a negative downside that was brutal and mortifying. He provided his readers with a vivid image that illustrated an artificial paradise through consumption. As French society gained more access to various kinds of food and substance, writers began to explore pleasure and sensuality in the enjoyment of these in their writing. It was not only the significance of aspects in contemporary life that changed the way in which writers wrote but also the reflection of the progress and change in society that new ideas were possible.

The style in which authors wrote their work and the ideology behind their plots, subjects, and themes did not change in one snap, nevertheless, something new had begun to emerge in literary writing during the Industrial Revolution. The cultural material that was found in more modern places attracted 19th-century writers’ attention and provided them with a new possibility to write as well as contributed new sources of inspiration. The industrialization did not only modernize many aspects of daily life, but it also revolutionized the popular writing style and established new imaginative ways of self-reflection. These were exemplified by many great

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writers like Baudelaire, Balzac, and Flaubert. Their reaction to the rapid change around them was to adopt these new subjects and concepts produced by the Industrial Revolution into their works. They were no longer attached to the established tradition of the Romantics, and as a result, a different type of novel began to emerge in 19th-century literary world. These Realist, rather than looking into the past or even using the idealized settings of the Romantics, looked around at the modern world, the inventions of the Industrial Revolution like the railroad, the new aspects of society and incorporated them into the themes, plots, settings, symbols, characters, and even techniques in the new Realist writing style.
Chapter 3
The Violence of Modernity in Literature

“Le Mal du Siècle”

As France embraced a new way of life and modernity, many major events that occurred in this era such as the Revolution in 1848 and the coup d’état of Napoléon III in 1851, were increasingly seen as a traumatic result of the political and economic crises. Through different texts, this chapter explores the negative side effects of modernity brought by the Industrial Revolution. In order to find relationships between literature and history, this chapter focuses on two aspects of representations that are testimonies of their time. The first aspect that this chapter examines is the psychological aspect, which can be found in Baudelaire’s *Les Fleurs du Mal* and *Le Spleen de Paris*. The second is the physical aspect, which will be explored in the presentation of different female characters from different social classes in Émile Zola’s *Germinal*.

To begin, I analyze Baudelaire’s *Le Cygne* where the poet compared himself to a swan who lived instinctively in a natural habitat. However, when it liberated itself into a new world, it felt as though it did not belong there, just as Baudelaire felt unfit and lost his ‘natural instinct’ in modern urban Paris. Secondly, I analyze Baudelaire’s *Le Gâteau* to find the connection between psychological trauma from modernity which had horrible negative effects on children in the 19th century, most significantly the poverty which led to famine and violence. I discuss how the violence did not physically traumatize Baudelaire but rather psychologically as he was
witness. Lastly, this chapter is going to examine the violence of modernity on female characters in Zola’s *Germinal*.

Throughout the industrial era, France transformed into a post-revolutionary bourgeois society where ideas of progress, consumption, and wealth circulated constantly in society. Many 19th-century writers embraced this modern era to the fullest and appreciated the positive effects it was creating. (For example, Gastineau celebrated the idealized utopian society in his work, *Les romans du voyage* which was mentioned in chapter two). However, society as a whole soon realized the shock and trauma that would accompany the great advances in technology. Sanyal describes the trauma as a “structure of feeling” under the material condition of 19th-century urban modernity, as people were witnesses and/or sometimes victims as the society progressed. The feeling of alienation in common places that they knew well from before the urbanization of Paris, as well as traumatizing experience such as violent strikes for equality, political changes, revolutions and the accompanying Terror (of 1795) had effects on the nation as a whole. These effects included the sense of loss, despair, and vulnerability among the people and contributed to the traumatic experiences that the French were living through which can be studied through Realist authors like Baudelaire and Zola. Since the Industrial Revolution and urbanization in France, humans underwent different fundamental alterations both voluntary and involuntary in terms of experience and changes in consciousness. These new experiences and emergence of a new concept of life and mindset inspired writers such as Baudelaire and Zola to explore new possibilities to create new literary movements: Symbolism and Naturalism.

However, I would like to point out that for Baudelaire, his works can be considered and interpreted in different manners in which their importance does not limit to only the characteristic of pre-Symbolism. Rather than focusing on why Baudelaire’s work should be
considered as pre-Symbolism, this chapter devotes its study to psychological trauma and violence of modernity that the author had experienced. As Sanyal suggests that “Baudelaire’s poetry enacts the trauma of a self-emerging differentially in language and time.” His work symbolized and served as a psychological witness in the fundamental change and alteration of his time. Though Balzac and Flaubert created characters to symbolize certain values in the society, Baudelaire focused on feelings and consciousness through his writing, both in poem and prose, allowing us to understand what the mentality of the society was undergoing in the 19th century.

While Zola represented the violence of modernity through the characters in his fictions, it was Baudelaire who expressed his feelings of concern and even disdain of modernity through the characters in his novels. Baudelaire was experiencing the moment when the Industrial Revolution was hitting its peak in France. He sought to share his own fundamental experience of the new mindsets, new political powers, the changing social structures and the alienating feelings he experienced as Paris marched in full force toward modern France. Furthermore, Sanyal also pointed out that for Baudelaire, [his] prescient understanding of Terror not as a historical event, but rather, as a force infiltrating every nerve of the post-revolutionary social body. The ritual public executions of the Terror were the literal and figurative sacrifices that founded and consecrated a new social order. Even though these two authors focused on different aspects of the human experience, there is no doubt that the relationship between history and fictional writing was embodied in and influenced by their works enormously.


— Ibid., 148.
**Baudelaire and escaping the trauma of urbanization through human’s sensibility.**

The majority of Baudelaire’s works focused on the supernatural that transforms human sensuality into creative imagination and enabled readers to use their own perception and interpretation. However, the idea of imagination in Baudelaire’s work should not be referred back to the idea of Romanticism where authors aimed to focus on how nature embodied a spiritual force and power. Rather, he saw nature as a place where one’s mind can wander. Baudelaire focused on this supernatural nature to liberate readers and help one achieve and understand profoundly the intensity of sounds, scents and the vibrancy of colors which are accompanied by an emotional depth of space and time. As Baudelaire explained: “[l]e surnaturel comprend la couleur générale et l’accent, c’est-à-dire intensité, sonorité, limpidité, vibrativité, profondeur et retentissement dans l’espace et dans le temps.” Thus, the deployment of intense human sensuality transformed one’s consciousness and their trauma of modernity into a vivid yet moving narrative. Throughout his work, Baudelaire used metaphoric words to allow his readers to infer their own interpretation.

**Le Cygne and modernity**

One of Baudelaire’s poems from *Les Fleurs du Mal, Le Cygne*, dedicated to Victor Hugo who was in exile during that time period, depicted the image of the urbanization of Paris. In the poem, Baudelaire depicted images of Paris (*Tableaux parisiens*) during the transition of transformation into a modern city by Baron Haussmann. As Baudelaire walks through the location that used to be Place de Carrousel, which was demolished during the construction of Paris between 1853-1870, he describes his melancholy for the past:

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Comme je traversais le nouveau Carrousel.
Le vieux Paris n’est plus (la forme d’une ville
Change plus vite, hélas ! Que le cœur d’un mortel

The idea of moving to a ‘better’ place and new changes are represented by the swan that escaped from its cage. The swan then strokes the dry pavement with his webbed feet, while dragging his white feather on uneven ground:

Un cygne qui s’était échappé de sa cage
Et, de ses pieds palmés frottant le pavé sec,
Sur le sol raboteux traînait son blanc plumage

The swan then nervously bathes his wings in the dust while his heart wanders to his beautiful native lake, portraying the image of a man who has to live where his heart does not belong:

Baignait nerveusement ses ailes dans la poudre,
Et disait, le cœur plein de son beau lac natal

The poem symbolizes the mental state of Baudelaire himself where he no longer feels at home in modern Paris, just like the swan that has to live in a dry and dusty environment as opposed to its beautiful original home. Though it was full of excitement to escape a place where it used to live, it soon realizes that the ‘new’ world does not offer anything better than son beau lac natal. Both Baudelaire and the swan are disoriented (geste fous) and are no longer in their natural state of mind in the midst of all these changes.

Throughout the poem, the Baudelaire expresses his regret and melancholia as he cherishes the old Paris. Even as Paris continues to change, his desire of the old city only grows stronger. He has become dissatisfied to live in modern Paris. The swan and Baudelaire cannot find harmony outside their natural habit and in this new environment; images of the violence of disintegration, absence, and loss, as everything became allegory:

Paris change ! Mais rien dans ma mélancolie
M’a bougé ! Palais neufs, échafaudages, blocs,  
Vieux faubourgs, tout pour moi devient allégorie,  
Et mes chers souvenir sont plus lourds que des rocs."

Changes that occurred in developing France often served as a symbol of ruin and change in people’s state of mind (as we see in Chapter two where Albert Angot described Paris in *Nos ruines*). Not only was the transformation of the city itself, it was also the transformation of fortunes, reputations, social beliefs and values. The correlation between the ruin of things and man is found in Gautier’s comment in *Grand dictionnaire universel* that the saddest sight to see in the world is the ruin of man: “[d]e toutes les ruines du monde, la ruine de l’homme est assurément la plus triste à contempler.” As industrialization marched France toward modernity, it was the lower-class population that was the ones who experienced the negative side effects of this political and social transformation.

Reading Baudelaire’s poems and prose does not only allow us to enter the intense psychological feelings of the poet himself about the changes in Paris, but it also allowed his readers to vividly imagine what he experienced during this time. An example of this is a story about a fratricidal fight between two brothers over a piece of bread. This story depicted the misery of lower-class people in the 19th century, especially the children. In *Question d’aujourd’hui et de demain*, Louis Blanc mentioned that for French working-class people “to survive” means only not to die: “[v]ivre, pour eux, c’est uniquement ne pas mourir.” While modernity radically changed the people’s material lives, it also changed the way people behaved and perceived each other. Baudelaire illustrated this with his interactions and the observation of other people interacting around him in his writing.

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Children as an example of the violence of modernity

*Le Gâteau* can be read in many different ways. It can be read as a comparison between nature and reality. Between the calmness that nature offered to Baudelaire in contrast to modernity that caused chaos in society. The train can symbolize the modernity which is keeping Baudelaire trapped away from the tranquility of nature or as the movement from traditional France to modern France. However, I chose to focus on the two children that Baudelaire encounters on his trip and on the event that occurs that traumatizes the poet at the end.

Because Baudelaire feels nostalgic towards a past from before the modernization, he wants to distance himself from the world and the mountain gives him the sense of liberation from reality. When the train elevates toward the mountain, Baudelaire feels as though his soul is also elevated. Baudelaire describes his voyage through the mountain where he forgets reality as he is lost in the irresistible grandiose of nature while admiring its beauty: “J’étais placé était d’une grandeur et d’une noblesses irrésistibles…mon âme me semblait aussi vaste et aussi pure que la coupole du ciel dont j’étais envelopé.” The description which Baudelaire employs to describe the moment he detaches himself from reality brings attention to the preciousness of rare serenity in the isolation of nature: “total oubli de tout le mal terrestre… une sensation solennelle et rare.” However, he is interrupted by “un petit être déguenillé, noir, ébouriffé, dont les yeux creux, farouches.” Baudelaire uses negative lexicons to describe a child to reflect on the poverty and hunger that this child experiences. The boy is tattered (*déguenillé*), extremely skinny and dirty and his dire state showed through his sunken feral eyes (*noir, yeux creux, farouches*). To emphasize the boy’s hunger, Baudelaire italicized ‘bread!’ (*gâteau!*) to express its importance, the power of the bread in front of this poor child who cannot take his eyes off of the bread:

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“honorer mon pain presque blanc…ne quitter pas des yeux.” The child, who was very thin and dirty, “noir” which is in contrast with the scene of nature that he described at the beginning of the poem: “grandeur,” “noblesse,” “légèreté,” versus the lexicon he used with the children like “autre petit sauvage.” Even though the description of these children, readers may not grasp enough of a sense of violence. Baudelaire goes further by describing the brawl between the two brothers as a manifestation of their hunger and misery. While Baudelaire had lost himself in contemplation with tranquil and serene thoughts at the start of his journey; vulgar passions, such as hate, had intruded and chased away his peaceful respite. Baudelaire was brought back to reality by the violent and traumatic interaction between the two brothers. While nature had removed all of his feelings, both negative and positive, the children brought them back, to remind Baudelaire that reality as modernity is invading the calmness of nature in the era of industrialization.

The fight is hideous (lutte hideuse) and extremely violent to make the reader feel uneasy, in contrast to un grand movement parfaitement silencieux, where he found peace in nature. The two brothers attacked each other’s ears with their teeth, as they were exhausted, panting, and bloody: “saisit l’oreille avec les dents…exténués, haletants, sanglants.” As Baudelaire witnessed the fight, he was no longer at peace within himself, as he had been the moment before the fight started, he was en parfaite paix avec moi-même et avec l’univers. The story begins with a description of the sublimity of nature as he is lost in its beauty, the interruption of a fraternal banquet (agapes fraternelles) occurs and suddenly turns into a fight between brothers (guerre fratricide). Interestingly, in order to compare and contrast the repudiation of nature and a continuation of the violence and chaos of urban modernity, Baudelaire chooses not to use une lutte in which means ‘a fight’. Instead, Baudelaire insists on describing it as “une guerre” to put
emphasis on the intensity of violence to which he bears witness. Baudelaire’s psychological state has changed from the beginning of the poem when he was convinced that man is born good: “j'en étais venu à ne plus trouver si ridicules les journaux qui prétendent que l'homme est né bon.” The reader is again reminded by Baudelaire through his anecdotal experience that the violence associated with modernization in society can be very real and personal. The picture of the beautiful countryside is tainted by a violent fight over a piece of bread between two little boys. His soul is no longer in peace but rather replaced by sadness and sorrow: “ce spectacle m'avait embrumé le paysage, et la joie calme où s'ébaudissait mon âme avant d'avoir vu ces petits hommes avait totalement disparu; j'en restai triste assez longtemps.”

It is evident that each character in *Le Gâteau* experiences psychological effects in terms of the violence of modernity differently. First, the two brothers are violently and desperately tearing each other into pieces as they are reduced to the most basic primal feeling of hunger. It also traumatizes the poet himself as he witnesses the fight and is convinced to look at the social changes under the Second Empire in an even more negative manner. As Sanyal suggests, Baudelaire’s fall from an Edenic correspondence between men and things find its historical correlative in the fall from the illusion of the Revolution to the reality of the Terror."

Furthermore, the poem can be analyzed in a larger scale than Baudelaire just retelling an anecdote about a fight he saw on the train. Instead, it could be about France itself and trying to bring attention to the negative aspects of industrialization, urbanization, and modernity. Baudelaire ends the poem with: “il y a donc un pays superbe où le pain s'appelle du gateau.” While *pays superbe* refers to France, and *le pain* coherent with *gâteau* which ironically refers

back to the famous quote “let them eat brioche” or ‘qu’ils mangent de la brioche’. Furthermore, “friandise si rare qu'elle suffit pour engendrer une guerre parfaitement fratricide” refers to the revolutions that had violently taken place. *Une guerre parfaitement fratricide* symbolizes the battles amongst the French while France was fighting for *égalité, fraternité et liberté*. At the end, Baudelaire being left in sorrow, as he had experienced the violence which can accompany the primal hunger associated with abject poverty he declares: “j’en restai triste assez longtemps.”

Baudelaire’s poems in both *Les Fleurs du Mal* and *Le Spleen de Paris* portrayed the human cost of the revolutions and urbanization. Additionally, the idea of the “Revolution” did not limit to the French Revolution in 1789, but it referred to the Industrial Revolution as well. The idea of prosperity and a utopian France filled the air in the 19th century when people first came into contact with the hype of modernity: urbanization, markets, railroads, consumption, and wealth. But these new utopian ideas only benefited those of bourgeois society. The inequality and chaos still remained, and the realization of this nonfulfillment came quickly. Many writers and artists began to notice the negative consequences that were caused by industrialization.

**Zola and industrialization**

The urbanization and Haussmannisation of Paris forced the lower class population to move out of the city and to live in what is known as *la banlieue* today. However, the industrialization also drew people into big cities such as Paris, Marseilles, and Bordeaux, a
phenomenon which is known as l’*exode rural*. Thus, the countryside in France lost its workers to big industries such as factory and mining. Zola depicted these lower-class people in *Germinale* as miners, who were forced to live and work in difficult conditions while facing the immobility and injustice of the relationship between the workers and the mining company.

While Baudelaire depicted the violence of modernity by using allegory and exploration of human sensuality in his writing, in *Germinale*, Zola portrayed it through people’s living conditions during industrialization. Zola published *Germinale* after the Second Empire and at the dusk of France’s Industrial Era after the hype has faded. *Germinale* had the most life-like accuracy in it because of the research by Zola, which included him visiting the mines and enabling him to create a very intense illusion of being there in his writing. As Petrey notes, “[Zola’s] works speak to the political consciousness ingrained in every citizen of a modern state by depicting the close relationships of individual men and personal events to the great political movements of their day.” In *Germinale* Zola is ‘depicting the close relationships of individual,’ with a story of miners who live together in harsh conditions which represent the collective oppression from the upper-class. In order to get the readers to engage with the story, he focused on the events which led to The Revolution of 1848, events that would have touched French readers at every level.

He went deeper to explore the truthfulness of life by focusing readers’ attention on the grotesqueness and degraded parts of industrialization, to explore common misery among the miners who were exploited by capitalism and faced injustice. Even though modernity was perceived, especially by people in the countryside, as a positive movement when France began to embrace the Industrial Revolution; it was, in fact, more miserable than the life in the countryside.
As Michelet remarked in *Le Peuple*: [les paysans] ne savent pas que si la campagne est *pauvre*, la ville, avec tout son éclat, est peut-être plus *misérable.* There is no doubt that *Germinal* embodies the very idea of Michelet’s, and can be interpreted in various manners, is complex and rich in details and revolutionary ideas. In this section; first, I will be focusing upon the living condition of working-class people and miners, second, the different representations of female characters and third, the way in which Zola used colors in *Germinal* to portray the violence of industrialization.

**The living condition between the Maheu and the Grégoire**

The Maheu family is introduced as Zola describes their living condition in detail as if large bodies are lying next to each other as a group of houses: “les quatre immenses corps de petites maison adossées, des corps de caserne ou d’hôpital, géométrique, parallèles...” By using adjective *immenses corps* to describe the houses in supposition to *petites maison adossées* illustrate an image of limited space. The house is too small for the four people that are forced to live together. The author continues to describe the condition of the house as: “la chandelle éclairait la chambre, carrée, à deux fenêtres, que trois lits emplissait. Il y avait une armoire, une table, deux chaises...et rien autre, des hardes pendues à des clous, une cruche posée sur le carreau,” as the light illuminates the house, readers are given a picture of a squared house with two windows, with only three beds for four people. A closet, a table, two chairs and very old clothes hanging from nails and a jug sits on the ground.

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4. Ibid., 21.
The description provides readers an image of an extremely cramped house. The readers are introduced to Zacharie (21 years old), Jeanlin (11 years old), Lénore and Henri (6 and 4 years old), Alzie (9 years old) and lastly, Estelle (3 months old). The shocking image of a small house with a very few beds, inhabited by nine lives including their parents. This image reinforces the concept of the working-class family during the industrialization of France. Zola’s characters display the attitudes of lower working-class people toward birth control. This perspective is different from that of the bourgeoisie like the Grégoire family where they only have one daughter, Cécile.

Such living conditions were very common in industrialized France. As Berlanstein remarked in *The Working People of Paris* that, “there was no consensus on what sort of housing workers should have and no enthusiasm for the expenditures necessary to provide new lodging on a massive scale.” Thus, working-class people like the Maheu are forced to survive in these conditions due to the instability of the government who give much of its favor to the upper class. As Lamartine remarked that the French politique was “immobile, inerte, incapable à toute amélioration.” Furthermore, Démier also pointed out that political parties on the left like *Le centre gauche de Thiers* were attached with the revolutionary and imperial of the past, as they impressed the bourgeoisie and defended the principle of the monarchy, rather than focusing on the lower-class people: “le centre gauche de Theirs, socialement conservateur mais attaché à la glorification du passé révolutionnaire et impérial, flatte la petite bourgeoisie et défend le principe monarchique” who in which “favorise la représentation de la bourgeoisie et écarte les classe

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Catherine, who belongs to the classe populaire had to live in a small house, neglected by the authority, with her many brothers and her sister. While Cécile Grégoire, from a bourgeoisie family, lived comfortably in a grande maison carrée as opposed to petite maison adossée of Catherine. Cécile’s house was surrounded by orchards, filled with fruits and vegetable, signifying the wealth of her family. As opposed to Catherine who lived in a small house with a table and just two chairs. The Grégoire’s house contained a large table, chairs, a mahogany closet, and two deep-armchairs: “la grande table, les chaises, un buffet d’acajou; et, seuls, deux fauteuils profonds trahissaient l’amour du bien-être.” As Cécile was sleeping in the most luxurious room in the house (la chambre était la seule luxueuse de la maison) decorated with silk and furniture that was lacquered white upon a spoiled child’s whim (tendue de soie bleue, garnie de meubles laqués, un caprice d’enfant gâtée).

While the survival of the Maheu family is based solely on income from working in the mines, Grégoire’s family income comes from the family’s share in ownership of the mine. So, the willingness of the two families to act in their society is much different as workers try to strike against inequality. To pay better wages, the bourgeoisie Grégoire family is unwilling to lose more profit, immobilized by the trappings of a comfortable lifestyle. As Michelet noted that: la bourgeoisie qui s’est chargée presque seule d’agir depuis cinquante ans, semble aujourd’hui paralysée, incapable d’action. Une classe tout récente semblait devoir la renouveler ; je parle de la classe industrielle. La bourgeoisie ne le veut, ne le peut ; elle a perdu le mouvement. Industrialization did not only have a significant impact on the gap between social classes, but it also marked a profound change in the role of gender in the socio-economics of France. Teresa

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\* Ibid., 66.
\* Ibid., 67.
McBride explained that women differ from men both biologically and in gender role they have played throughout history.\textsuperscript{112} According to McBride, Industrialization altered the structure of work in the 19th century. Women, especially from the working-class, were no longer expected to only stay home and raise children. Their function in both society and family changed as France moved through the modern era, leaving behind the pre-industrial era where women often worked from home and seasonally in agriculture. The changing role and agenda of women in the workplace are pointed out by Peter Stearns, as he remarks that in the nineteenth century, “[France] gained much more of its drama from the confrontation between workers’ values. What work was for, what wives were for, what children were for all had to be rethought.”\textsuperscript{113}

In addition to women’s traditional social role as a mother, a 19th-century woman also worked away from the home. The jobs available as a result of the new technology in the Industrial Revolution offered women with job opportunities away from their homes, the place where they would have normally performed their side jobs. They often faced conflicted between their traditional obligation as mothers and wives, and their ability to earn income for their family. Louise A. Tilly also explained that for women to go away from home to work also conflicted with and reduced her ability to carry on the domestic task of childbearing and child rearing, which the future depended upon.\textsuperscript{114}

\textsuperscript{111} Ibid., 125.
\textsuperscript{112} Mcbride, Theresa. "Women’S Work And Industrialization." The Industrial Revolution And Work In Nineteenth-Century Europe, no. Women in European History (1977), 64.
The violence of modernity on women in *Germinal*

The Industrial Revolution had a fundamental impact on the lower and working-class in the aspect of the family’s function and the roles of gender. However, it also had a profound physical effect on women as well which can be observed through the characters of Catherine and Maheude. At the beginning of the novel, readers are introduced to Catherine, the fifteen-year-old daughter of the Maheu family. The narrator describes her appearance as a skinny person with bluish feet tattooed by the coal which contrasted to the white skin of her face. As she shows her splendid teeth against the chlorotic pallor of her gums:

[E]lle ne montrait de ses membres, hors du fourreau étroit de sa chemise, que des pieds bleusis, comme tatoués de charbon, et des bras délicats, dont la blancheur de lait tranchait sur le teint blême du visage, déjà gâté par les continus lavages au savon noir. Un dernier bâillement ouvrit sa bouche un peu grande, aux dents superbes dans la pâleur chlorotique des gencives ; pendant que ses yeux gris pleuraient de sommeil combattu, avec une expression douloureuse et brisée, qui semblait enfler de fatigue sa nudité entière."

Her appearance represents women in working-class that spent their youth providing for their family, as well as working in the factory. As Michelet described women in *Le Peuple: Servitudes de l’ouvrier dépendant des machines*, a woman’s selfdom is as a slave to work, and while she gains so little, the sorrow gains her youth and the pleasure that she gives. As she gets older, her destiny is undetermined: “[e]lle a double servage; esclave du travail, elle gagne si peu de ses mains qu’il faut que la malheureuse gagne aussi de sa jeunesse, du plaisir qu’elle donne. Vielle, que devient-elle?”

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"Ibid., 22.
"Ibid., 69."
In *Germinal*, Catherine represents an image of an exhausted and malnourished young woman among other women of the working-class: “dans sa fatigue, elle avait, par habitude, compté les quatre coups du timbre, à travers le plancher, sans trouver la force de s’éveiller complètement.” Furthermore, as she has been working in the mine for most of her life, she looks very young and slim, almost like a boy, which she was often mistaken for: “[e]lle enfila sa culotte de mineur, passa la veste de toile, noua le béguin bleu autour de son chignon; et, dans ces vêtements propres du lundi, elle avait l’air d’un petit homme, rien ne lui restait de son sexe, que le dandinement léger des hanches.” Even Catherine herself finds it amusing when Étienne thinks she is a boy: “cela l’amusait, qu’il la prît pour un garçon, fluette encore, son chignon caché sous le béguin.” In addition to Michelet’s previous quotation, I explore deeper the idea of ‘double servage,’ by analyzing the character of Maheude as well. She is described as: “d’une beauté lourde, déjà déformée à trente-neuf ans par sa vie de misère et les sept enfants qu’elle avait eus.”

The author describes her appearance as *lourde* to give an impression of a hard-working woman who once was pretty. *Déformée par sa vie* symbolizes the hardship of her life that transformed her as she had given birth to seven children as and raised them as well as taking care of her grandparents. This description of Maheude reinforces Michelet’s idea that a woman has ‘double servage’ where her sorrow or *misère* of her life takes away her youth. In addition, among working class people in the 19th century, it was a common belief that having more children would bring more income to the family. Mme. Grégoire was surprised when she learned that Maheude has seven children. Maheude replied with: “ça poussait naturellement. Et puis, quand ça

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* Ibid., 33.
* Ibid., 28.
grandissait, ça rapportait, ça faisait aller la maison.”\textsuperscript{121} It was due first to nature, as Maheude said \textit{ça poussait naturellement} but second, the economic value of children in a poor family, as she explained that once the children grew up, they brought income to the family. However, when children went to work in the industry, they neglected the importance of education. As Michelet commented “l’absence de tout intérêt intellectuel est une des causes principaux de l’abaissement de l’ouvrier des manufacture.”\textsuperscript{122} This idea also reinforces what Baudelaire expressed in \textit{Le Gâteau} that children involuntarily became part of the problem of society because of their lack of care and education. Charles Fourier highlighted that marriage between two people without a fortune often ends up with forcing children to go out and work to feed the family: “le mariage sans fortune dispose tout le système sociale de manière à forcer le pauvre au mariage, afin que la surcharge d’enfants le force à travailler pour nourrir de petits affamé.”\textsuperscript{123}

Throughout the novel, Maheude keeps her strong personality even though she loses her husband and three sons during the strike. One of her sons gets injured which means that the income of household also decreases. Still, she kept her sanity and control while not revealing her hatred toward Étienne even though he stirs up the workers with revolutionary ideas. In addition to her representation of the violence of modernity on women in the 19\textsuperscript{th} century, she also symbolizes a revolutionary mindset where she never loses hope for something better. She refuses to surrender and give up, similar to the people at the eve of the revolution in 1848. In addition to her revolutionary characteristics, Maheude was also an example of women’s agenda in the 19\textsuperscript{th} century. According to McBride, women working in the industry were able to contribute on a

\textsuperscript{121} Ibid., 37.
\textsuperscript{122} Ibid., 178.
\textsuperscript{123} Ibid., 81.
more regular basis to the family income, and so they gained more autonomy in decision making.\footnote{Ibid., 69.}

Unlike other female characters from *Germinal*, Cécile is a privileged young girl from a bourgeois family who owns the mining company. While lower-class characters like Catherine and Maheu are exposed fully to the effect of industrialization, Cécile, on the other hand, is kept in her house, surrounded by comfort and luxury. The stark differences are seen in Cécile’s family’s possessions which are representative of a typical bourgeois family. The differences in class are also seen with Cécile’s privilege of sleeping-in versus Catherine’s having to get up in the morning to take care of her family. Characters from the working-class are described as déformée, maigre, fatigués, beauté lourde, which contrast with angelic description of Cécile: “trop saine, trop bien portante, mûre à dix-huit ans ; mais elle avait une chair superbe, une fraîcheur de lait, avec ses cheveux châtains, sa face ronde au petit nez volontaire, noyé entre les joues.”\footnote{Ibid., 145} She is healthy and lives comfortably in an enclosed house which protects her from all kinds of danger including the thunder from the night before. Her world is much different from the falling lower-class that Catherine lives in, which is represented by hunger, poverty, and being exposed to the harsh weather conditions.

Furthermore, the marriage of her parents is based on love where they spend the majority of their time taking care of her. They shower her with love and compliments as Mme. Grégoire calls her loving daughter *la pauvre mignonne* while she is watching her sleeping in bed. This is in contrast to M. Maheu who does not show tenderness toward his daughter when she wakes up to start her chores. No sentimentality or appreciation even though she has an important role in
the family providing food and working in the mine: “[d]épêche-toi donc, fainéante! Si tu avais moins dansé hier Dimanche, tu nous aurais réveillés plus tôt…En voilà une vie de paresse!”

However, there is a similarity between the fates of Catherine and Cécile even though they are born in different social class. While Catherine is treated badly by Chaval, Cécile is also in love with Négrel who, however, does not have strong feelings for her: “Cécile ne lui déplaisait pas, et il voulait bien l’épouser, pour être agréable à sa tante; mais il n’y apportait aucune fièvre amoureuse, en garçon d’expérience qui ne s’emballait plus.” It is, in fact, parallel with the relationship between Catherine and Chaval even though her relationship with him develops more than that one of Cécile and Négrel. Chaval only has possessive feelings toward Catherine whereas Étienne feels love and sympathy toward her. He feels lustful toward her and at the same time jealous of the fact that Étienne likes her too. Thus, Chaval often shows his masculinity and possessive personality when Étienne is around. For example, Cheval aggressively kissed Catherine while Étienne witnessed: “ses moustaches et sa barbiche rouge falmbaient dans son visage noir, au grand nez en bec d’aigle.”

Throughout the novel, Catherine clearly becomes a sexual object for Cheval. He only wants to be with her physically for his sexual pleasure and clearly does not consider her wishes or needs. Similar to Négrel who did not feel fièvre amoureuse toward Cécile, who is portrayed throughout the novel as an angelic perfect young woman. However, the violence toward these two female characters intensifies as the novel progresses. Even though Négrel never considers Cécile to be his wife, he is never violent toward her. It was rather Bonnemort who violently kills her at the end. Even though the relationship between Cécile and Bonnemort does not develop

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Ibid., 30.
Ibid., 401
Ibid., 94.
throughout the novel like that one of Catherine and Chaval, there is a similarity between them. Chaval treats Catherine cruelly because he is given an opportunity to do so. Similarly, Bonnemort, an old man who has been working in the mine all his life, sadistically and demonically attacks Cécile, who does not deserve her death at all. But the incident takes place because Bonnemort finds an opportunity to do so. He revealed his cruelty during his second attempt to attack Cécile:

C’était lui, elle retrouvait l’homme, elle regardait les mains posées sur les genoux, des mains d’ouvrier accroupi dont toute la force est dans les poignets, solides encore malgré l’âge. Peu à peu, Bonnemort avait paru s’éveiller, et il l’apercevait, et il l’examinait lui aussi, de son air béant. Une flamme montait à ses joues, une secousse nerveuse tirait sa bouche, d’où coulait un mince filet de salive noire. Attirés, tous deux restaient l’un devant l’autre, elle florissante, grasse et fraîche des longues paresses et du bien-être repu de sa race, lui gonflé d’eau, d’une laideur lamentable de bête fourbue, détruit de père en fils par cent années de travail et de faim... Par terre, [Cécile] gisait, la face bleue, étranglée.129

His attack is contributed to by starvation and poverty with which he has been living in and experiencing throughout his life. The incident between Bonnemort and Cécile can be interpreted as Zola’s blood-curdling message to bourgeois readers as well as the authorities that they had neglected the working-class people. What strikes me the most is that Zola’s description of Bonnemort: ‘détruit père en fils par cent années de travail et de faim,’ which traces back to the beginning of the French Revolution in 1789, 1830, 1848, as well as Industrial Revolution, whence working-class citizen has been severely suffering from inequality and poverty.

Cécile’s being attacked violently demonstrated the hatred of the working class toward the bourgeoisie while Catherine, who belonged to the working-class experienced violence differently. Cécile is killed solely because she belongs to the ‘other,’ while Catherine is treated
violently by Chaval because she belongs to him. His relationship with Catherine is demonstrated by violence and objectification throughout the novel:

[Chaval] s’avança, s’assura que Maheu ne pouvait le voir ; et, comme Catherine était restée à terre, sur son séant, il l’empoigna par les épaules, lui renversa la tête, lui écrasa la bouche sous un baiser brutal, tranquillement, en affectant de ne pas se préoccuper d’Étienne. Il y avait, dans ce baiser, une prise de possession, une sorte de décision jalouse.”

In this scene, Chaval kisses her violently out of jealousy of Étienne. Another example is that when Chaval returns home from a fight with Étienne and finds Catherine asleep, he begins to brutally beat her which scares Catherine for the rest of the novel:

Chaval, en rentrant et en la trouvant couchée, l’avait mise debout d’un soufflet. Il lui criait de passer tout de suite par la porte, si elle ne voulait pas sortir par la fenêtre ; et, pleurante, vêtue à peine, meurtrie de coups de pied dans les jambes, elle avait dû descendre, poussée dehors d’une dernière claque. Cette séparation brutale l’étourdissait.

While Michelet remarked in Le Peuple: Servitude de l’ouvrier that: “être homme, au vrai sens, c’est d’abord, c’est surtout, avoir une femme. L’ouvrier, rarement marié autrefois, l’est souvent aujourd’hui. Marié ou non, il retrouve généralement, en rentrant, une femme chez lui. Un chez soi, un foyer, une femme…Oh ! La vie s’est transfigurée.”

Through three different female characters in Germinal, we experience very different forms of violence that all have one similar underlying cause and theme, the Industrial Revolution. Maheude devoted her youth to her family where she acted in ‘double servage’ by working in the mine and also taking care of her family and bearing many children. However, by being able to earn money, Maheude also had more say in the family business and in the decisions

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"Ibid., 942.
"Ibid., 94
"Ibid., 804
for the workers that are demonstrating during the strikes. Cécile, on the other hand, experiences it indirectly. Cécile is enclosed in her house with comfort and privilege and she does not know what is going on at the mine and how much suffering the working-class people had to bear. Cécile simply symbolizes the Bourbon Monarchy during the Revolution of 1789, as well as the bourgeois family during the Revolution of 1830 and 1848. Last, Catherine also devotes her youth to help her family and supports them by working in the mine from the age of fifteen. She experiences the violence towards the women of her class because they are seen as sexual objects and not as people. However, the outcome of Michelet is left to fates, “Vielle, que devient-elle ?” The novel has an optimistic open ending where buds begin to burst or géminer and April sunshine is warming the earth.

Throughout the analysis of both Baudelaire’s and Zola’s works, there are many similarities about the violence of modernity. Both represent the influx of people from the countryside to the big cities where the factories and industries were located. In both of their works, it also signifies the separation of humans from nature. These cities were represented as space where humans destroyed nature to begin something new and revolutionary. A society of industry made objects in an urbanized city with technology and innovation to explore the possibility and capability of human-made creation. Baudelaire employed human sensuality, notably the feelings of trauma and terror in order to represent the change in modern Paris: the place known as la Capitale du Monde, to portrait his anxiety and alienation feeling toward modernity. Zola, on the other hand, put his emphasis on human’s interaction toward one another as France was moving toward modernity. Physically Zola and psychologically Baudelaire both creatively represented the effects of modernity on the different classes living conditions, how

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Ibid., 87.
they perceived each other and the detrimental effects on human labor during the Industrial Revolution.
Chapter 4

19th century Contemporary Events through the Artists’ Vision

“Il faut être de son temps”

The Romanticism and Realism art movements have often focused on a similar subject matter: contemporary events. However, artists from both movements had different takes on current events. This chapter explores the different artistic approaches used to describe or comment on the world the artist saw. There are several main ideas that have a correlation between the two movements which can be seen when comparing the difference between Delacroix and Géricault and with the realism of Gustave Courbet. My analysis also includes Daumier’s famous caricature lithography in this chapter to expand my argument that art has become more than just an exhibition at the Salon but served as a weapon for social justice. I focus my analysis on the subject matter of paintings by these aforementioned artists to find links between artwork and historical events, as I have done with literary movements in previous chapters. In addition, I am going to explore the style and color as well as composition that artists employed to represent their ideas as well as the main purpose of their paintings.
Qu’est-ce que le Romantisme?

In the 19th century, France has shifted its economy drastically, from agriculture to industrial. Evans notes that the Romantic period in French literature corresponds to the age of the Industrial Revolution in French life. As I have mentioned in chapter two, French Romanticism sprung out of the Industrial Revolution and later on developed into several movements including Realism. A similar development is also found in the artistic movement. Inspired by the suffering that people in the society has to endure, both romantic and realist artists were revolutionary in the way in which they chose to represent their work, whether they focused on human sensation or the truthfulness of their artwork, both approaches were considered controversial and provocative at the same time.

In Baudelaire’s *Salon de 1846*, he tried to characterize Romanticism in order to find the specific traits based on the painting of Eugène Delacroix. He concluded that Romanticism does not precisely focus on the subject nor the exact truth but rather in the way in which artists feel. Even though they found the inspiration outside of themselves, but it was rather in their inner feelings that they found those sentiments: “[l]e romantisme n'est précisément ni dans le choix des sujets ni dans la vérité exacte, mais dans la manière de sentir. Ils l'ont cherché en dehors, et c'est en dedans qu'il était seulement possible de le trouver.”

Additionally, similar to Romanticism in literature, romantic art also focused on the spiritual power of nature and the importance of one’s imagination and one’s soul in which belonged to Nature. It put a lot of emphasis on dreams and feelings, contemporary events, the Middle Ages as well as Orientalism. The influence of Orientalism began to emerge through the

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colonization project of the French government at the beginning of the 19th century. In addition to Orientalism, one can also see the influence of and inspiration from the Middle Ages not only in romantic movement but as well as in literature such as Hugo’s *Notre Dame de Paris*.

For Baudelaire, it was not the subject matter that mattered the most but instead, it was the way in which it was represented. The way the artist interpreted the events of his time along with his feelings and portrayed them in the painting. According to Baudelaire, romantic art is the idea of spirituality and the yearning for infinite also coherent with the idea of Romanticism in literature: “c’est-à-dire intimité, spiritualité, couleur, aspiration vers l’infini, exprimées par tous les moyens que contiennent les arts.” These two main ideas which Baudelaire had mentioned were found on Chateaubriand’s *Atala*. As mentioned in Chapter 1, Geroge R. Havens suggests, “Chateaubriand gives the portrait of the tortured Romantic soul, a finite spirit fraught with longings for the infinite.” Similar to Romantic movement in literature, while French contemporary society was going through political upheaval, artists were expressing their imagination through the representation of art to escape reality at home.

**Géricault’s The Raft of the Medusa**

Prior to the Romanticism, paintings had already been interpreted and functioned as a form with a political agenda. However, artist such as Théodore Géricault expanded the purpose of their paintings by presenting their message through the struggle of man and nature, as well as putting his opinion of the French government into this context. One of the earliest paintings that gave birth to Romanticism focusing on contemporary event was *The Raft of the Medusa* (1819)

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135 Baudelaire, *Salon De 1846*.
136 Havens, *Romanticism in France*, 13
(Figure 1). It tells a story of the shipwreck of the Medusa. He was inspired by the article in the newspaper and from several first-hand accounts of survivors from the wreck. In the painting, he employed a somber color scheme and chiaroscuro, inspired by Michelangelo. As Gustave Planche pointed out, Géricault’s work still had the influence of previous Italian artists such as Michelangelo and Caravaggio: “c’est à Michel-Ange de Caravage que Géricault a demandé conseil, et c’est avec le souvenir de ses œuvres qu’il a composé le Radeau de la Méduse.” Nevertheless, Géricault’s painting marked the beginning of the development of Romanticism with it shaping and forming its own characteristic. Eventually, this would lead to the established specific traits of French Romantic art: the representation of dramatized contemporary events.

Similar to Romantic writers, Romantic artists were also struggling to push through their new idea as they tried to break away from Neoclassicism. Instead of focusing on rationality, they liberated themselves and embraced a new idea. Even though Raven suggests that Romanticism is a liberation of literature, I would like to add that not only is Romanticism a liberation of literature, it is also a liberation of the whole artistic movement. It is the full display of emotion which is served as the main content as opposed to the style of Neoclassicism, where traditional authority and rationality were served as the main content. As Schueller affirms that “[t]he Romanticist wants his life to expand beyond [the confined institutions]: The poor, the innocent, the unfortunate are idealized.” Unlike Neo-classical artists who idealized the beauty of his Greek and/or Roman characters, Romantic artists focused on those who were looked down upon by contemporary society through their Romantic representations. For example, Géricault

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gloriously depicted the slaves, the dead, and the dying ship’s crew in *The Raft* instead of focusing on the authority.

Romanticism focused on reality, nature, and the spiritual but instead of representing them as truthfully as possible, they idealized and dramatized their subject matter. Baudelaire concluded the characteristic of Romanticism can be broken into three different traits: First, to present something that is incorrect with reality, although natural that is also absurd (such as the corpses in Géricault’s painting). Second, even though it is a naturalist drawing, it represents the unique ideology of a genius who knows how to rearrange, correct, assume and rebuke nature. Last, he must be able to neglect nature and represent it through his own spirit and his disposition:

> Le premier est négatif, incorrect à force de réalité, naturel, mais saugrenu ; le second est un dessin naturaliste, mais idéalisé, dessin d'un génie qui sait choisir, arranger, corriger, deviner, gourmander la nature ; enfin le troisième, qui est le plus noble et le plus étrange, peut négliger la nature ; il en représente une autre, analogue à l'esprit et au tempérament de l'auteur.«

The idealization—by romanticizing and beautifying death—and the dramatized subject matter were a deliberate focus to represent a central theme in Géricault’s painting. As the artist carefully depicted examples of studied corpses, he dramatized the event of the shipwreck with loose brushstrokes and with a somber color scheme which creates contrast between the lights and darks. From the foreground, the figures are divided into four categories: the dead, the dead and the dying, the dying who are in the middle of the painting along with those who are struggling to stand up, and last, the African figure who has the flag in his hand symbolizing a sign of the last hope while all the figures are forming a pyramid shape. By observing the painting from left to

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*Baudelaire, Salon De 1846.*
right, we can see that the inner psychology of the survivors is intensifying. Géricault went further by depicting the figure of an older man who is holding on to his son’s lifeless body.

Géricault created a monumental scale painting with *La Radeau de la Méduse*, measuring nearly 23-by-16-feet, a size which was usually reserved for historical paintings. When the public saw his painting for the first time at the Salon in 1819, *Le Journal de Paris* noted that [his painting] is one the biggest shocks and that it attracted most of the people’s attention: “une des grandes machines qui frappent d’abord tous les regards représente les horreurs d’un naufrage.” His painting received different criticisms that were both positive and negative. For example, *La Gazette de France*, a French royalist supporter, critiqued his painting as ‘passive,’ ‘lifeless,’ and that it had a ‘lack of heroism and greatness’: “tout est ici hideusement passif; rien ne repose l’âme et les yeux sur une idée consolante, pas un trait d’héroïsme et de grandeur.” While *La Renommée* found his painting to be ‘full of movements’ and ‘expressive’: “Quel mouvement, quelle verve dans ce grand tableau.” Even as a Romanticist his painting was considered “modern” in 1819 because he depicted a contemporary event that was still fresh in the Parisian memory. It was also a critique of the government who neglected its citizen by abandoning more than 150 people. Géricault did what many artists of his time wanted to do, he heralded a new artistic movement by representing his subject matter in a new way, the contemporary subject matter of the unfortunate event done in a much larger scale. As Houssaye pointed out, Géricault revolutionized art because he painted a contemporary scene with natural figures: “il fut un révolutionnaire en art parce qu’il peignit une scène contemporaine avec des figures de gradeur

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“Gignoux, Sabine. "Les Grands Scandales De L’art"
naturelle.” Similar to *La Rénomée*, and according to *Lettres à David* from his students, L’Heritier, De Latouche, and Deschamps, the artist thought this painting of Géricault displayed during the exposition at the Salon to be “pleine de verve et de mouvement;” and so *The Raft* defines this movement’s differences with of Neo-classic paintings.

Furthermore, *The Raft* did not limit itself by representing a new style, it also served as a message of hope during the Second Restoration (governed by Louis XVIII and the royalists between 1815-1830). While several figures on the raft were mourning over dead corpses, many were battling for their own survival. The true event occurred in 1816 when the French Royal Navy frigate set sail from Rochefort to support the colonization of Senegal. It was led by Viscount Hugues Duroy de Chaumereys, a royalist captain who had not sailed for more than twenty years but was given the duty because of his political connections, not his qualifications. More than 250 passengers that embarked on the ship from France would never make it to Senegal. After the captain and his crew members had gotten onboard the vessel’s rescue boats, in fear and haste, they left behind other crew members and people from the lower classes. Jonathan Miles remarks that the ones that left behind had to fight their doomed fate to survive as they were crazed, parched and starved, slaughtered mutineers, ate their dead companions and killed the weakest.«

Géricault created an image that questioned the French government and the current situation in France. How the lower-class were neglected under the rule of Louis XVIII, whose policies only sought to protect and benefit the wealthy. Henry Houssaye cited Michelet in *Revue

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de Deux Mondes, that the reaction from the event in 1816 was similar to the situation in contemporary France. Géricault agrees with this perception and creates his painting with this imagery as a national subject matter. In *The Raft*, Géricault paints the disaster of France: France is alone on the raft, the captain or authorities nowhere to be seen, left to heroically navigate by himself. It is France itself; it is the entire nation that embarks on this raft from the Medusa:

> On sait la réaction de 1816 et comme la France sembla serenier elle-même. Eh bien ! de plus en plus, Géricault l’adopta. Il protesta pour elle par l’originalité toute française de son génie et par le choix de types exclusivement nationaux. Dans *le [Radeau] de la Méduse*, il peignit le naufrage de la France. Il est seul, il navigue seul. Cela est héroïque. C’est la France elle-même, c’est notre société tout entière qui embarqua sur ce radeau de la Méduse.«

The analogy made by Michelet is that he saw France in *The Raft* as being left to struggle and suffer by the government during the Second Restoration. Géricault successfully expressed his powerful message through a paradox between the ugliness of death and the thriving of the people to survive. David’s students remarked that the painting inspires terror and pity: “l'ensemble de cette composition tragique inspire la terreur et la pitié.”« *The Raft* has a powerful subject matter and theme and they are dramatized and idealized through Géricault’s Romantic beautification the horror of the event. In comparison to the Realist Courbet’s painting *The Stone Breakers*, where he represented an accurate image of working-class people, Géricault’s *The Raft* was a Romantic portrayal based upon a real event and meant as an allegory for contemporary France.
Delacroix’s Realism

Another Romantic painting that focused on a recent event was *Liberty Leading the People* (1830-31) (Figure 2) by Delacroix. Like the painting by Géricault, *Liberty Leading the People* was painted in a monumental scale, almost 11 feet wide, that had always been reserved for historical paintings. It immediately became a symbol of the republicans as it represented an event that occurred in July of 1830, a revolt by Parisians against the absolute régime of Charles X and as the reconciliation of the French people with Louis-Philip. Delacroix moved away from the subjects of an idealized past or sublime nature and focused on a contemporary event. Delacroix stated in his letter to his brother Charles-Henri that ‘I chose a modern subject matter, the barricade and although I may not fight for my country, at least I shall paint for her’ : “j’ai entrepris un sujet moderne, une barricade, et si je n’ai pas vaincu pour la Patrie, au moins peindrais-je pour elle.” Delacroix had witnessed the events of the Paris uprising on the 27th, 28th, and 29th of July, which is known as the *Trois Glorieuses* and portrayed this event through his artwork. *Liberty Leading the People* reflected the same style that Géricault applied in his works, with the use of somber colors with contrast and an emotional subject matter to portray the violence that occurred in the streets of Paris.

The previous artwork of Neoclassicist painters used the subjects and themes from Greek and Roman artist to inspire the people with enlightened concepts. These idealized concepts contributed to the people’s mindsets before the Revolution of 1789. Now Delacroix, a Romantic who heralded a shift from the Neoclassic perspective, used allegory and modern subject matter instead. The symbol of Liberty in *Liberty Leading the People* is also Marianne, a symbol of the

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146 Lettres à David, sur le Salon de 1819.
French Republic, who was represented by a young woman wearing a Phrygian bonnet, evoking the idea of the Revolution of 1789. She was idealized, however, with her body being more masculine and toned than women in traditional Neoclassicist paintings. Her dress has slipped below her breasts, revealing her underarm hair which is against the idea of beauty in Neoclassical art. The brushstroke that Delacroix used was also similar to that of Géricault; loose brushstrokes with a somber palette that showed the contrast of light and shadow, creating a dramatic scene of a glorious time for the republicans. He brings focus to the bright red, blue, and white of the flag being held by the woman who represented Marianne and Liberty. Similar to the flag, the man in the foreground who is reaching for Liberty is also portrayed in wearing red, blue, and white. The three colors not only represent an aesthetic of the painting, but they also symbolize France and the Revolution. Delacroix also used white color in the background around Liberty to create an illumination of a halo around her head, signifying her strength and power. Delacroix depicted her into a composition rather than as an unchanging timeless figure. Thus, she is a symbol who represents the concept of Liberty as well as representing the historical Revolution of 1789. The painting also depicts people in different clothing with different colors to signify that this revolution is an inclusive event with a common cause. In *Liberty Leading the People* symbolized a united French society, being led by Marianne as Liberty, with the figures of protestors including working-class people and a man in bourgeoisie outfit, perhaps Delacroix himself.

By painting Notre Dame in the background, the audience knew immediately that it is a story of urban struggle: a modern subject matter. His painting also served as an allegorical and political painting, a documentary as well as a symbol, the mélange between reality and
imagination of July 1830 when there would be an end to the Ancien Régime. Like Géricault, Delacroix employed his talent to represent one of the most violent days in Paris, during the heat of the Revolution and in the most striking manner. Delacroix idealized this time of human suffering when people were surrounded by death into a triumphant and glorious event. While Delacroix’s portrayal of a modern subject matter was revolutionary, he still employed the Romantic idealization and naturalist/spiritual nature in his depiction of the French Revolution. Even though this painting could inspire enthusiasm for revolution, Delacroix also reminded the audience that revolution is violent by depicting corpses in the foreground. Similar to The Raft, in Liberty Leading the People the figures in the painting also form a pyramidal composition, signifying the intensity of emotion in his artwork and Liberty, like the male figure in The Raft, is at the top of the pyramid of bodies, representing their hopes and dreams. The representation of death in both Delacroix and Géricault symbolizes the violence of revolution. This negative is a reminder for the well-being and survival of the people, who were the victims of the injustices by the French government during the Second Restoration. Baudelaire remarked in Salon de 1846 that romantic art is modern art, and Romanticism is the expression of the most recent concept of beauty: “qui dit romantisme dit art moderne…et le romantisme est l’expression la plus récente, la plus actuelle du beau.”*  Liberty Leading the People is also a representation of a dream, an imagination because the French Revolution of July 1830 was an unfinished revolution while France was still under the Ancien Régime. Of course, the actual events of this Revolution did not include the protestors being led by a semi-nude woman. It was a far less romantic affair that included many violent events. The idea of Marianne as Liberty was contextualized and idealized by Delacroix in the glorious depiction. It was a new development in the formation of the

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*Baudelaire, Salon De 1846.
industrial working-class in France to have strong political opinions. The French working-class that had been oppressed by the government now began to transform France’s political situation, to recognize their role and agency in the economy and to change French society as a whole. French society after 1848 would be separated into two parts: the oppressed and the oppressors.

In Delacroix’s *Le Réalisme*, he noted that it is one’s imagination which creates the painting. As Delacroix mentions, our eyes cannot perceive the smallest details like the blades of grass nor the defects of the skin, our minds cannot reproduce an exact picture that we have seen. Rather, it reproduces what we have perceived through our sensation. So, the artist’s depiction depends on the way the artist may feel at the moment and is influenced by any concept or theme he seeks to incorporate. Thus, the real-life identical scene does not produce the same depiction if perceived under different conditions:

Devant la nature elle-même, c’est notre imagination qui fait le tableau : nous ne voyons ni les brins d’herbe dans un paysage, ni les accidents de la peau dans un joli visage. Notre œil, dans l’heureuse impuissance d’apercevoir les infinis détails, ne fait parvenir à notre esprit que ce qu’il faut qu’il perçoive ; ce dernier fait encore, à notre insu, un travail particulier : il ne tient pas compte de tout ce que l’œil lui présente ; il rattache à d’autres impressions antérieures celle qu’il éprouve, et sa jouissance dépend de sa disposition présente. Cela est si vrai que la même vue ne produit pas le même effet sous des aspects différents."

This idea of Delacroix’s was also coherent with Baudelaire’s idea of *l’éternel du transitoire* in which the author believes that the present cannot be captured and always escapes through space and time. In Baudelaire’s *Anywhere Out of the World*, he began his poem with “cette vie est un hôpital” to illustrate his idea of dissatisfaction of the world he lived in. However, he did not feel as though he could be happy anywhere else in the world. The moment he was looking for was always fugitive, as he stated that, “je serais toujours bien là où je ne suis
The idea of *l’éternel du transitoire* of Baudelaire embodied the belief that every moment always slips away. One could only capture the fleeting artists’ perceptions of a particular moment through their work.

However, the concepts of realism which are demonstrated in Delacroix’s work were different from the main characteristics of the Realist movement. According to Finkelstein:

Realistic art is not simply art that portrays recognizable people and object from nature. It reveals both the individuality of human beings...By its choice of subjects, it shows how the world is changing, and what is new, stirring and rising among people in the society."

There can be some obvious difficulty trying to identify and separate Romanticism and Realism completely. These two artistic movements are closely related to each other. The concepts of ‘realistic’ and ‘beauty’ have continuously changed throughout history. However, the main differences between the two styles are the role the imagination plays in the work and the way in which the artist represents current events and their opinion of such. In the artistic movement of Realism, the artist moved away from Romantic’s idealistic characterizations. Realist artist also abandoned the glorification of past events to focus on art as a reflection and as a testimony of their current time. This changing focus and significance were heralded in the works of Balzac, Baudelaire, and Zola. This contrasted with Romantics’ approach to depictions of contemporary events that seemed timeless with their echoes of sensations and use of imagination. Delacroix remarked upon this feature in his *Journal* from October 1853: “[l]es arts ne sont point de l’algèbre où l’abréviation des figures concourt au succès du problème: le succès...

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Modernity and Realism

One should always keep in mind that in the Romantic era, France was slowly entering the age of industrialization. Thus, the ‘reality’ of Delacroix and Géricault was represented and perceived much differently than that of Courbet and Daumier. As modernity started rising in France, many writers and artists saw it as a threat as well as a source of inspiration. While the rise of urban life and modernity took a significant portion of the literary work of French writers like Baudelaire, Zola, Flaubert, and Balzac, it also influenced the work of artists such as Daumier and Courbet. For Baudelaire, modernity was pointing to the violence in the society; however, he also believed that it also created something extraordinary. In *Le peintre de la vie moderne*, he indicated that “[l]a modernité, c’est le transitoire, le fugitive, le contingent, la moitié de l’art, dont l’autre moitié est l’éternel de l’immuable.” This belief was manifested by the emergence of modern Paris during the Industrial Era. Paris began to get more crowded and was labeled as *la capitale du monde*, where the collective memories and experiences from the violence of the modernity began to emerge in the society.

Baudelaire suggested that in order to be able to capture the moment of human life, one should not copy the model of great artists of the past. Instead of being able to capture the true beauty of modernity and the moment of human life, he believed that by copying from the model, artist often fall into the abyss of abstract and indeterminate beauty: “vous tombez forcément dans

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*Baudelaire, Le peintre de la vie moderne.*
la vide d’une beauté abstraite et indéfinissable.”

When we look at paintings of Delacroix, the events and characters in his works were dramatized and somewhat unrealistic even though he depicted a contemporary event, but he also added his own imagination into his work thus it was difficult for common people in the industrial era to truly able to identify with. Even though characters in Realist paintings may have a different appearance, they lived similar lives and suffered from the same problem that occurred in modern society: hunger, poverty, injustice. In contrast to Romantic paintings, where the beauty captured by artists become abstract, unidentifiable, and untouchable; creating the gap between reality and imagination. Mandelbrojt points out that the paintings of the nineteenth century that represented important social and political events were executed mainly by painters of the imagination.

Before the emergence of Realism, the past had been a primary source of inspiration to painters, as well as nature, religion, and contemporary events that had occurred but were still so dramatized and idealized they did not accurately portray the events. In Realist painting, people and their everyday life became the main subject matter. Artist such as Courbet used their artistic talent as a weapon to call for justice and to point out the struggle that people had to face. In Courbet’s case, his style has a turning point. When we compare The Cellist, Self-portrait (1847) (figure 3) and his previous self-portrait paintings to his works in the following year such as The Stone Breakers (1848) (figure 4), we will find a big difference between style and subject matter. In The Cellist, his work still consisted of chiaroscuro and idealized melancholic gesture and surrounding. But when I look at The Stone Breakers, his subject matter focuses on urban working-class life, street-life as well as the frankness and likeness of the human body. It shows progression towards the ordinary unidealized people and subject matter of Realism.

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*Baudelaire, Le peintre de la vie moderne.*
The moment when his style took a turn was between 1848-50, notably the aftermath of the Revolution of 1848. The main reason which shifted his attention from self-portrait to focus on social issues during the emergence of modernity was his disappointment with official authority and the political situation in France. Even in a decade prior to this shift in artistic movement, France had already been experiencing the effect of modernity and the growth in the social-economic gaps in society. In 1834, Chateaubriand gave the description of a contemporary scene that expressed his concern as well as his opinion on modern French society in the 19th century:

Une société où des individus ont deux millions de revenu, tandis que d’autres sont réduits à remplir leurs bouges de monceaux de pourriture pour y ramasser des vers, vers qui, vendus aux pécheurs, sont le seul moyen d’existence de ces familles elles-mêmes autochtones du fumier, une telle société peut-elle demeurer stationnaire sur de tels fondements au milieu du progrès des idées ? … La société moderne a mis dix siècles à se composer ; maintenant elle se décompose.

Right after the Revolution of 1848, Courbet began his own artistic movement revolution by breaking off from traditional style and launching a new style known as Realism.

**Courbet’s revolution**

Similar to Realist writers, Courbet eliminated the imagination aspect from his paintings. He focused on the contemporary society and on the hardship and diversity of the lower-class people, as Guégan and Haddad note: “Courbert approfondit son portrait de la société

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contemporaine, magnifiant particulièrement la vie paysanne, sans ignorer sa dureté, sa diversité. Il invente la poésie du prosaïsme au mépris de toute sentimentalisé, de toute pittoresque."

Even Champfleury believed that if the harshness of Courbet’s artwork and the lucidity of the analytical writing of Balzac combined, one could completely escape from fantasy and the rustic romantic idyll.

The Stone Breakers (1849) was painted a year after The Communist Manifesto was published, and there is no doubt that Courbet was inspired by Marx. In the first part of the Manifesto, Marx remarked on the struggle between the classes caused by the Industrial Revolution as well as the function of the bourgeoisie society: “[o]ur epoch, the epoch of the bourgeoisie, possesses, however, this distinct feature: it has simplified class antagonisms. Society as a whole is more and more splitting up into two great hostile camps, into two great classes directly facing each other – Bourgeoisie and Proletariat.”

The class-consciousness was stirring in the society, throughout literature, plays, and artistic movements. In Courbet’s painting, the artist depicted two figures, father and son, laboring to break and remove stones from the road that was being built. The man in the picture appears to be almost too old to work and the boy looks almost too young to be working. In Introduction à la science de l’histoire, Buchez remarked that children started working as soon as they could. Otherwise, it would be too much of a burden for their parents to support them. Parents had been encouraged to have larger families and to have considered them as a benefit: “les enfants travaillent dès qu’ils ont la force de se soutenir eux-mêmes ; autrement, ils constitueraient pour leurs parents une charge insupportable…c’est que les parents ont cherché à avoir beaucoup d’enfants, et ont considéré

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159 Fantasie Hoffmannienne signify literary or musical works in which authors inserted their imagination freely.
leur grand nombre comme un bienfait." This belief was nothing new as we have seen a similar idea in *Germinal*. Courbet also sent out a similar message through his painting that was obvious for people to see and interpret. Furthermore, the painting showed an image of a hilly background that covered almost all of the canvas except for the right corner, where we can see only a tiny blue sky. The effect isolates the two workers and suggests to us that they are physically and economically imprisoned by the hardship of their work. Courbet did not glorify or idealize his characters but rather showed them as they were: abused and deprived from their everyday life during the industrial era.

The idea of class-consciousness, questioning the meaning of equality, and the feeling of imprisonment in poverty echoed throughout the composition of his artwork. His brushstroke was rough unlike his previous works as well as the romantic painting in previous years, suggesting that he tried to break off from traditional style and ideas. He also made a statement through his brushwork, giving us an illusion that the painting looks as rough like the stone itself. Harris and Zucker suggest that Courbet’s brushwork indicated that the way the artist painted his canvas was in part a conscious rejection of the highly polished, refined Neoclassicist style that still dominated French art in 1848.¹⁶²

The idea of cutting loose completely from the traditional convention had been circulated in France as early as the 1830’s. By saying cutting loose, I mean detaching themselves from bourgeoisie society so the artist could gain more of their ‘freedom.’ For Courbet, by cutting

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loose from authority to gain independence in his style, he created a new break-through in terms of subject matter and the message he was sending out. He alienated himself from the confined institutions and transformed those who were neglected in the society, the working-class people, into the collaborators of his artworks. The majority of painters in the 19th century still participated in the Académie des Beaux-Arts which was made up of bourgeoisie participants. It was their market place to produce and present their arts and as much as they wanted to cut loose from the society, they still remained in the circle. As Nochlin pointed out that the French Realist movement is its dual character of protest against, yet expression of, a predominately bourgeoisie society. However, after the 1850’s, we started to see Courbet practice his left-wing political philosophy in his artworks.

*A Burial at Ornans* (1850) (figure 5) measuring around twenty-two feet wide by ten feet high and consisting of about forty life-size figures. This painting would eventually make a breakthrough as well as diminish the importance of the genre in painting which was practiced by the l’Académie de Beaux-Arts since the 17th century. Courbet presented his painting on canvas in large dimension which was reserved for the history genre. His painting was ‘ordinary’ without idealization in which cannot be exhibited as still life either. It is rather a record of rural life in France where he put a lot of emphasis on the truthfulness of his painting by presenting the people of Ornans, where he was born and grew up. He placed normal and ordinary working people in the grandiose size, which never occurred before at the Exposition. He unidealized his subject matter, diminished picturesque charm, and painted them as they were.

The painting was criticized negatively and positively at the Exposition. Some people saw it as *laid* and *vulgaire*. An art critic, Théophile Gauthier, commented on his painting as *le peuple*.

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si hideux et si grossier." His mourners lacked the overt gestures of grief as they were not dramatized nor idealized, but rather they were presented almost in a caricaturist way. However, Champfleury believed that Courbet did not have an intention to create esthetic of ugliness (esthétique du laids) but rather he wanted to depict an underdeveloped countryside: “il a entendu peindre non une paysannerie arriéré.” Painting working-class people without any idealization and placing it on a canvas size formerly reserved for the historical genre, Courbet asserted a new importance and value for contemporary event and the peasants’ daily lives in mid-nineteenth century. He stated in his response to Monsieur Garcin, who had qualified his work as a socialist painting, that he was not only a socialist but that he was also a democrat and a republican who is partisan of all the revolutions and that above all, he is Realist, and by Realist he means a sincere representation of the honest truth: “je suis non seulement socialiste mais encore plus républicain, et en un mot partisan de toute révolution – et par-dessus tout réaliste…réaliste signifie aussi sincère de la vérité vraie.”

The importance of painting was no longer about the glorification of the past or authority, but artists often focused on the suffering of people’s lives in real conditions. As Linda Nochlin suggests “the worker becomes the dominant image in Realist art, partaking of both the grandeur of myth and the concreteness of reality.” This new idea emerged as a product of people’s first-hand experiences of the industrialization movement as well as the contemporary analysis of the effects of Industrial Revolution. The lower-class people’s daily lives became a source of inspiration, where artists showed their pity and concern for them. What made Courbet’s

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" Théophile Gauthier, Salon de 1850-1851, 4e article, La Presse, 15 février 1851.  
" Nochlin, Realism, 113.
paintings in the following years of 1848 so threatening in the Salon was the truthfulness of his painting which focused on working-class people, or the quarante-huitard in an enormous scale. He focused solely on them au sérieux symbolizing a re-collecting power of the working-class and referred to what happened in 1848.

**The working-class through Daumier’s lithography**

Several Realist artists made their personal contributions to progress in their society as they presented the so-called ‘ugly’ part of French society. However, many of them still took part in the bourgeois society. Growing up in a middle-class family in Marseille, Honoré Daumier did not have any ties to authority, and he saw himself as one of the lower-class who had to struggle through life. This enabled him to be as provocative against the authority as he wished. Finkelstein points out that Daumier was “the most free of the artists of the time…[he] has no illusions about the ‘liberalism’ of Louis-Phillipe, and gives him a base from which he can speak boldly and critically of French life.” Daumier used his prolific satiric lithography to mock the French government by launching several collections of his cartoons between 1831 and 1834 in which he served as a corrector of the French society. Even though mockery drove away all sense of reality or realism, to show an image as it is, it gave Daumier a weapon to attack and criticize the government as much as he wanted as well as consisted of the result from an observation of life. He is realist by virtue of his focus upon contemporary working-class life and urban conflict. His collection of caricatures drove away from traditional sentiments as well as conventional artifice. Nevertheless, his work marked a full turn from glorifying the authority to

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criticizing their practice of power. The absence of dream and Utopian fantasy were obvious in his caricature and rather, he celebrated the working-class people since he allied himself as one of them. His works were consisted of several genres from a picture of Louis Philippe to ordinary people. One of many famous ones was Gargantua, (figure 6) depicting Louis-Philippe as giant who was engorging all of his citizen’s wealth from a toilet seat.

However, Rue Transnonain (1834) (figure 7) broke off from the pattern of his work. It was a response to a political unrest in Lyon. The incident of Rue Transnonain occurred in April of 1834, when the government carried out the massacre against the working people who tried to protest to support the republicans and had called for a democratic France. In response to the incident, Louis Philippe sent in his troops and they fired at innocent citizens, entered houses on rue Transnonain, and perpetrated a massacre. In the picture, an innocent man was brutally murdered along with his family members. Even though he seems as though he is peaceful, as he eyes are closed and that the violence was not depicted like in The Raft of the Medusa or Le 28 juillet, it still embodied an eerie silence and the violence during the occurrence of the event. The event caused social uproar especially among the republican including Daumier himself.

In his work, he presented an anonymous, unknown figure in their home. The response of Daumier would have been different had he taken part in the Neoclassic or Romantic movement. For example, in David’s The Death of Marat, (figure 8) he represented Marat as a martyr who sacrificed his life for the Republic. However, in Daumier’s Rue Transnonain, he depicted an unknown person who was slaughtered by the government without dramatizing nor idealizing the event. He showed us just the way they were and nothing more. If we look close enough, we can see that the man was tied to the bed and that he lied on top of a baby, pointing out that the
massacre brutally took place regardless of age and gender. While the bed provided an image of resting and tranquility, it contrasted with the violence that occurred in a common place such as a bedroom. In the paintings of Delacroix and Géricault, death was idealized and dramatized to bring out the full sensationalism of the viewer. The corpses in both artists’ work were well-studied showing blood as well as the different stage of decomposition of the body. However, in Daumier’s mastery lithography, he honestly presented figures of family members without relying on exaggeration. His intention was merely to bring social injustice forward rather than glorified the act of death at the event itself. His work functioned almost the same as photography: showing an immediate incident that took place at a given time in contemporary society without sensationalism.

Although he was imprisoned and banned from engaging in political subjects, Daumier shifted his interest to a domain which was associated with working class people, plays, markets, and parks. Throughout thousands of his lithography and a few hundred of his paintings, his works consisted of the image of life in France as a whole. Daumier successfully executed his artistic innovative talent through the observation of urban life. In Behold our Nuptial Chamber (figure 9), he depicted a caricature of a couple who was experiencing the urbanization that had occurred in modern Paris. The cartoon corresponded to Baudelaire’s psychological experience in the change of Paris in Ly Cygne, (in Chapter 3) where the author disappointedly expressed the disappearance of the old Paris which had transformed faster than human’s heart:

Le vieux Paris n’est plus (la forme d'une ville
Change plus vite, hélas ! que le cœur d'un mortel)""
Similar to Baudelaire’s investigation of modern Paris, Daumier observed the reaction of urban existence throughout the course of his life and portrayed them in his works. The urbanization of Paris also formed a place where an individual could pass by a mass amount of people, where they are passing by each other meaninglessly, and find their solitude in the crowds as Baudelaire described in Les Foules: “Multitude, solitude : termes égaux et convertibles pour le poète actif et fécond… Le promeneur solitaire et pensif tire une singulière ivresse de cette universelle communion.”

Daumier’s observation did not limit only on the street, but it covered everything from the crowded railway and its diverse travelers to the daily lives of the working-class. Daumier represented a richness of the mélange of the people in his contemporary society as Balzac practiced in his Comédie Humaine. Several of his works picked out a small fragment of the society yet all of them was part of Parisian society in mid-19th century France.

Similar to literary movements, artistic movements in France were heavily influenced by the development of urban life as well as industrialization. While Romanticism played a significant role at the beginning of the 19th century, it was surpassed by Realism due to political and social unrest. Industrial Revolution had given birth to Romanticism and the development of ideas where artists began to look for artistic inspirations from different sources, notably due to the accessibility of train and steamboats. However, as France was ruled under different monarchs as well as emperors, the society began to be shaken due to the economy and political instability. The main focus in artwork changed from focusing on an idea of idealized nature and sensationalism in artwork to depicting their subject matter as they were and give significance to

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the lower-class people and the hard lives they had to endure. Not only the works of Balzac, Baudelaire and Zola functioned as a witness and a study of the contemporary event, but one must consider Daumier’s and Courbet’s works to be an interpretive account of their time as well. Géricault and Delacroix had dramatized and transferred their sensations into their paintings, by breaking away from traditional conventions and institutions differently. Artists from both Romantic and Realist movement successfully formed new artistic movements through the representation of contemporary society in which they lived.
**Conclusion**

It is possible to conclude that throughout my close examination of several firsthand accounts, literary writings, and artworks, the Industrial Revolution was one of the main factors that steered the direction of literary and artistic development in the 19th century. It brought forth to Romanticism through the introduction of new themes and plots by Germaine de Staël who brought the influence of German literature to France, as well as the historical novel writing approach of Walter Scott that traveled across the Channel to France. While the government encouraged people to become more literate, the revolution also gave common people access to literary world through the increasing of book production where it transformed the function of literature—instead of limiting new ideas in the *Salon*, they started to be circulated among the people. It is true that the beginning of Romantic era, literary writing such as Chateaubriand’s *Atala* still consisted of an idealized and romanticized plot that took place in the New World, and Lamartine’s *Méditations Poétiques* or Rousseau’s *Les rêveries du promeneur solitaire* served as works of self-reflection and self-meditation in nature. Even though they were inspiring, it was hard for common men to identify with the authors’ ideas. But as France continued on its industrial path, many intellectuals began to change their attitude toward the modern world that they lived in. Instead of putting a lot of emphasis on nature and emotions, they shifted their interest to human and social development in their nation. Hence, contemporary events began to gain more importance and made more appearances in both artistic and literary works.
While human gained more knowledge to surpass nature through manufacture production and advanced technological development, the growth in society began to increase. The rich became richer while the lower-class people were being exploited by capitalism and manufacturing. Literature and art no longer served as a sign of privilege nor an inspiration taken from nature and self-reflection, but it rather became a reflection of its contemporary period: a written witness that mirrored contemporary life which liberated and revolutionized the way in which public perceived intellectual production.

Additionally, industrialization transformed the way writers and artists produced their work, intellectuals also were no longer serving the authority and institutions, but they also wrote for common readers. With the interest in human interaction in society, it required writers to put a lot more emphasis on portraying human psychological studies through their personages. While trying to make it easier to read, it became harder to write. Nevertheless, it did not stop Balzac, Baudelaire, or Zola from exploring the possibilities which modernity had to offer. The work of Balzac, for instance, functioned as a reflection of his time. Every social class and values were put into his work, adding more depth to his characters and stories. While location and setting became more accurate, it became easier for readers to identify the story and certain values with their lives and their social identity. In addition to the growing of accuracy in writing, the accumulating of book production and an interest in social development along with more autonomy in their work, intellectuals finally liberated the literary and artistic movement by slowly transforming them and a new wave of ideas later flourished into Realism. The movement which emphasized on middle- and working-class people, granting them more places in the intellectual world where the idealized story was no longer valid. Imagination was taken over by truthfulness and well-structured story and characters.
The development in the intellectual aspect was not only impacted by technological changes, but it also received a lot of impact from the urbanization. It established a new social sphere where different social class mixed together, inspired many artists and writers to gain more interest in their own nation rather than follow foreign influence. France embarked on a grandiose moment of modernity thanks to the steam engine as well as urban development. Traveling by train was brought into practice where it granted people access to a new consumer society. Traveling from one place to another within a short period of time enabled writers and artists to look at their way of living differently. However, even though they were able to travel from one place to another within a shorter period of time, it also decreased the pleasure of traveling, as reflected in several texts in chapter two. The railway did not symbolize only modernity, but it also symbolized the imprisonment of humans by technology. On one side of the spectrum, many writers celebrated modernity brought forth by industrialization, while on the other side condemned the negative side effect demonstrated by the same revolution. While Gautier celebrated train as a new moment of humanity, Baudelaire saw it as a major drastic change in which the author himself felt as though he was losing his sense of being.

There is no doubt that the Industrial Revolution brought prosperity to France, but it also changed social identity in many ways. The bourgeoisie’s power surpassed the absolute authority of the noble which created a new powerful leading social class in the 19th century. The wealth of the nation no longer relied solely on agriculture production, but it also included machinery in manufacture along with human sweat and labor. The value of family which was reinforced during the Revolution in 1789 began to decrease. The role of a mother was no longer limited only at home but as well as in the public sphere. The idea of having many children in the low-income family became the purpose of financial benefit for the family while the Bourgeois family
value still remained the same as we saw in *Germinal*. However, having many children without being able to provide enough resources also manifested a problem intensified by hunger and poverty among the working-class people of which Baudelaire illustrated one of the examples through *Le Gâteau*.

While literary writers aimed to depict their contemporary events through their writing, artists in the 19th century also focused on illustrating arts that functioned as a mirror of their time. The democratization in the intellectual world did not limit only the truthfulness and well-studied story but artists such as Courbet and Daumier also put a lot of emphasis on a new subject matter: working class people. Rejected and criticized by the Salon, Courbet provoked their power by opening his own exposition, allowing Realism to flourish to its fullest. An unknown working-class man, depicting nothing but the hardship of his life became a subject matter in an enormous painting that reserved for historical subjects truly shocked the authority of the Institution to its core, as well as frightened the absolute power of the Bourgeois government. Similar to Courbet, Daumier openly allied himself with the lower-class people since he did not have any ties in the Parisian high society. While Romantic arts and literature were reserved for only the elites, Realist intellectuals sprung from different social class and background, creating a group of liberal artistic intellectuals.

For my doctoral dissertation, I want to explore deeper into the aspects that I have worked on throughout my thesis. But my main interest lies in the influences of the industrialization on French culture in the aspect of French consumer society. During the industrialization, France soon became a consumer society thanks to the accessibility to resources by train. The revolution did not only revolutionize the food that people consumed but it also changed the way in which French cuisine represented. The importance of food embodied more than just an element one
needed to survive but it developed into a form of artwork. Furthermore, the consumption of wine became larger and more specialized as soon as Napoléon III established a grand event such as l’Exposition Universelle where he brought the whole world to display in Paris, as well as established a trademark for French wine in 1855 (especially Bordeaux) all over Europe.
In addition to wine, absinthe was also one of the beverages that had a tremendous impact on French society especially among lower- and working-class people, as well as several Bohemian artists such as Henri-Toulouse de Lautrec and Vincent Van Gogh. The beverage also inspired several writers to write and reflected on its effect, among them Charles Baudelaire.
The consumption society in France has not limited only French cuisine, wine, and absinthe. But it also included the development of French fashion, led by Empress Eugénie de Montijo, the wife of Napoléon III, who brought French Haute Couture into the world front. The French fashion industry in the 19th century did not only support textile industry, but it also symbolized a social progress, French civilization, and the wealth of the country.

In addition to my interest in French social studies in the 19th century, my interest in the influence of the Industrial Revolution also expands to South East Asia. Unlike several African countries, in South East Asia, French has never been the main/official spoken language due to a very strong cultural tie in Asia throughout history. But it is unarguable that several Asian countries such as Vietnam, Laos, and Thailand were/are influenced by Western culture, notably French. Along with the socio-cultural aspect in France, I want to explore the influence of this very revolution in the colonies. I am very much interested to study and continue my research on the influence of the development of the steam engine, fashion, and consumption on South East Asian culture in the 19th century and see the connection between French colonization in Asia and the influence of the industrialization which France shared with her colonies.
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Fig. 2, Delacroix, Eugène, “Liberty Leading the People,” Oil on canvas, 1830. Musée du Louvre, Paris, France.
Fig. 3, Courbet, Gustave, “The Cellist, Self Portrait,” Oil on canvas, 1847. Nationalmuseum, Stockholm, Sweden.

Fig. 4, Courbet, Gustave, “The Stone Breakers,” Oil on canvas, 1849. Galerie Neue Meister, Dresden, Germany. (Destroyed in 1945)
Fig. 5, Courbet, Gustave, “A Burial at Ornans,” Oil on canvas, 1849-50. Musée d’Orsay, Paris, France.

Fig. 6, Daumier, Honoré, “Gargantua,” Lithography, 1831. Bibliothèque nationale de France (BnF), Paris, France.
Fig. 7, Daumier, Honoré, “Rue Transnonain, 15 April 1834,” Lithography, 1834. Yale University Art Gallery, Connecticut, USA.

Fig. 8, David, Jacques-Louis, “The Death of Marat,” Oil on canvas, 1793. Royal Museums of Fine Arts of Belgium. Belgium.
Fig. 9, Daumier, Honoré, “Behold our Nuptial Chamber,” Lithography, 1853.
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