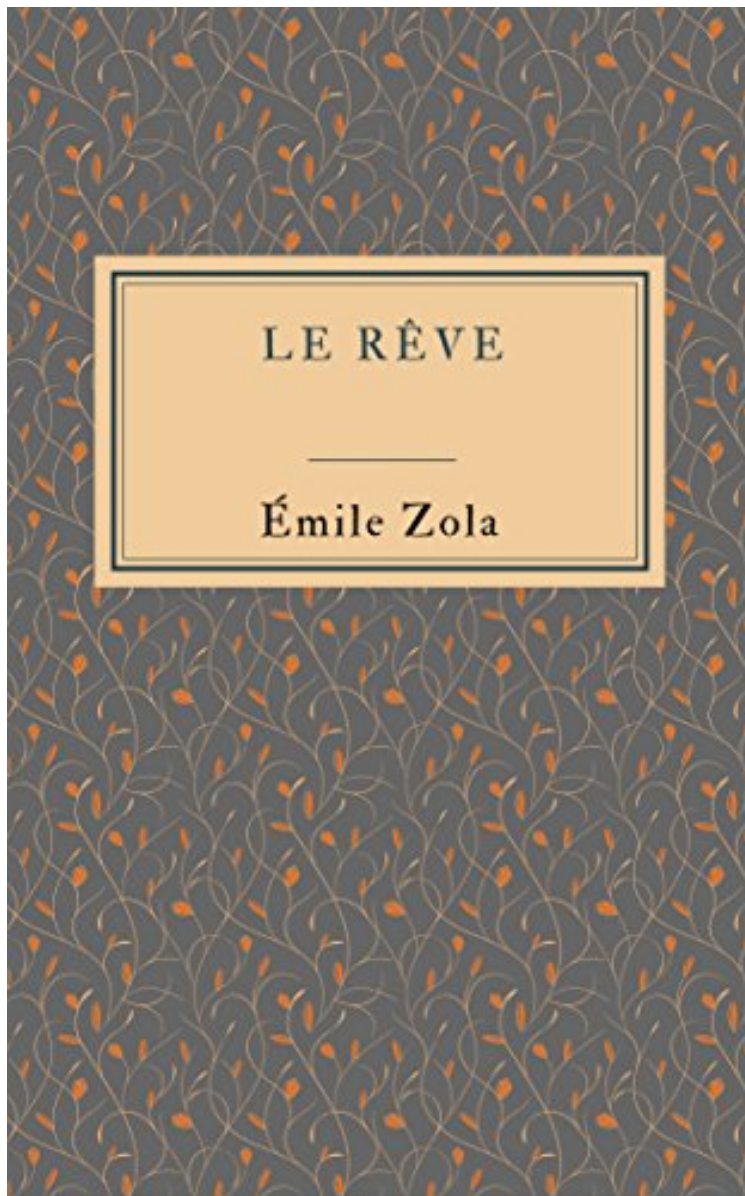


(Mobile ebook) Le rêve;ve (French Edition)

## Le rêve;ve (French Edition)

*Émile Zola*

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**Émile Zola : Le rêve;ve (French Edition)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Le rêve;ve (French Edition):

0 of 0 people found the following review helpful. A puzzling novel  
By Barbara Vincent  
Why on earth did Zola write Le Reve, and how does it fit into the Rougon-Macquart series? I'm afraid I don't have answers to these questions, but perhaps when I've finished the series, I will  
Le Reve is such a departure from the series, which I'm attempting to read in chronological order of the events of the series. Le Reve is only very tangentially related to the events in the series so

far. The main character in the story, a young woman living in a cathedral town north of Paris, is the illegitimate daughter of Sidonie Rougon, the owner of the piano and lace shop and professional meddler featured in *La Curee* and *L'Argent*. She is also the sister of Saccard, the swindler who is the main character in those two novels, particularly in *L'Argent*. Angelique is an orphan who was adopted by the Huberts, a childless couple who embroider sacred objects. Angelique learns their trade but is hampered by an extreme temper no doubt caused by the years of deprivation and abuse in her past when she was passed from institution to foster families. The main thrust of the story is a romance between Angelique and Felicien, the son of the local Monseigneur. It has been Angelique's dream to be carried off by a handsome prince. Naturally, reality and politics interfere, as Felicien is the scion of a noble and wealthy family, and Angelique is at best from the artisan class and at worst a bastard of unknown origin. I had very mixed feelings about this book; I found Angelique's vacillations between her natural passion and temper and her wish to be like Saint Agnes hard to swallow. It made me feel as if Zola knew very little about what is really in young women's minds. I have to admit that I don't know how different young women of the 19th century are from young women of my day, but Angelique didn't ring true to me. Angelique's response to being deprived of the love of her life rang equally hollow. I won't reveal it here, as it would spoil some of the interest of the book. The Huberts rang much truer to me, as being ordinary people burdened with a complicated past and having a complicated response to it. Once more, though, the struggle between virtue and vice is a little forced in my mind. It seems possible that people back in the day would believe that disobeying a parent would result in infertility, but part of me remained sceptical. It was a relief to have characters in the forefront who are trying to do their best to live a decent life and made a refreshing change from *La Curee* and *L'Argent*, but the book left me puzzled. 1 of 1 people found the following review helpful. A Unicorn of a Different Color By GioMost readers in France and other Catholic-majority nations in the 19th C would have been acquainted with the *Legenda Aurea*, the "Golden Legend", the compendium of the lives of saints that had been universally popular since the Middle Ages. The Legends are rich in fantasy, like all fairy tales replete with both the gruesome and the delightful. *La Reve* (The Dream) is intentionally such a tale of implausible enchantment, a 'fairy tale' novella inserted into the often didactic naturalism of Emile Zola's 20-volume Rougon-Macquart chronicle of society during the Second Empire. The central character, Angelique, springs straight from the pages of the Golden Legend, which in fact she reads avidly and upon which she models the fantasies that control her behavior. Much of the imagery in *La Reve*, and even some of the odd archaic syntax, comes from hagiography. Zola always excels at description, at scene setting, and in this book he gives his descriptive powers free rein to visualize the cathedral and the cathedral community of Beaumont: the Gothic sculpture, the picturesque old houses and gardens, the heirloom furniture, the embroidered liturgical garments and the workshop where the adopted waif Angelique practices the delicate artisanry of embroidering the chasubles and stolls of her religion of spiritual splendor. Zola is completely in control of his style here, completely restrained from any urge to interpret or extrapolate; this is indeed a 'golden' dream of romance. And yet, somewhere toward the middle of this tale of enchanting innocence, one's heart begins to palpitate, one starts to perceive a looming tragedy, a bittersweet denouement, as if too much happiness cannot be other than a dream even in the enchanted precincts of a cathedral garden. Angelique is an abandoned child, a runaway from an abusive foster home. She is found nearly frozen to death on the porch of the cathedral by the Huberts, a childless couple who take her in and eventually adopt her. The Huberts are the heirs of generations of artisanry in the making of liturgical garments and banners, which they teach the girl. Nothing could more vividly symbolize the antique simplicity and stability of pre-modern traditional culture than such an anonymous art. The girl grows from a wildly erratic, temperamental waif into a beautiful maiden, gifted at her art but completely sheltered from 'contemporary' reality. She lives in the Hubert's ancient dwelling, nestled between the buttresses of the cathedral, isolated even from the bustling commercial lower town of Beaumont. She dreams of a prince charming -- naturally, in the way of fairy tales, one WILL appear -- and of her own transcendence of her shameful birth as a princess of bliss. She also dreams of sainthood, of martyrdom, of the renunciation of worldly happiness achieved by her idolized Saint Agnes. Two such dreams must inevitably clash. There's almost nothing explicit in this novel of Zola's comprehensive theories of heredity and its import in human character. If one happened to read *La Reve* alone, without any exposure to the rest of Zola's writings, without the context of the whole Rougon-Macquart saga, one might take it to be a quaint, melodramatic, almost operatic love story. But Angelique carries with her a secret that she herself doesn't know. At the time of her adoption, father Hubert goes to Paris to uncover the identity of her birth mother. What he learns is the only linkage of this novella with the other Rougon-Macquart books, and he never reveals his discovery to Angelique or even to his wife. The girl is the illegitimate daughter, given up at birth, of Sidonie Rougon, the daughter of the opportunistic scoundrel Pierre Rougon who founded the wealth of the Rougons. In other words, Angelique could have been a child of prosperity, in Paris, the niece of a powerful cabinet minister, rather than a humble village maiden. There is a huge irony implicit in this 'charming' love story, which only readers of the whole saga will perceive. The question of Angelique's hereditary nature isn't asked in so many words, but her capacity for emotional 'excess' MUST be, for Zola, part of her Rougon inheritance. Zola's subtle irony extends to his portrayal of the provincial values of the cathedral town of Beaumont, a fast-vanishing enclave of the 'ancien regime' of religious certainty. Those values are so pure, so sublime ... and for the lovers in this tale, so cruel and sterile. The generous integrity of traditional France, even if it

survives in rural pockets, is "the dream" in the title of this book.

Émile Zola est un écrivain et journaliste français, né le 2 avril 1840 à Paris, et mort le 29 septembre 1902. Considéré comme le chef de file du naturalisme, c'est l'un des romanciers français les plus populaires, les plus publiés, traduits et commentés au monde. Ses romans ont connu de nombreuses adaptations au cinéma et la télévision. Sa vie et son œuvre ont fait l'objet de nombreuses études historiques. Sur le plan littéraire, il est principalement connu pour *Les Rougon-Macquart*, fresque romanesque en vingt volumes retraçant la société française sous le Second Empire et qui met en scène la trajectoire de la famille des Rougon-Macquart, à travers ses différentes générations et dont chacun des représentants d'une époque et d'une génération particulière fait l'objet d'un roman. Les dernières années de sa vie sont marquées par son engagement dans l'affaire Dreyfus avec la publication en janvier 1898, dans le quotidien *L'Aurore*, de l'article intitulé *J'accuse* qui lui a valu un procès pour diffamation et un exil à Londres la même année (font: Wikipedia)