

L Assommoir

Full text. The seventh novel in the Rougon-Macquart cycle, *L'Assommoir* (1877) is the story of a woman's struggle for happiness in working-class Paris. At the center of the story stands Gervaise, who starts her own laundry and for a time makes a success of it. But her husband soon squanders her earnings in the *Assommoir*, a local drinking spot, and gradually the pair sink into poverty and squalor... *L'Assommoir* was a contemporary bestseller, outraged conservative critics, and launched a passionate debate about the legitimate scope of modern literature. This new translation captures not only the brutality but the pathos of its characters' lives.

This volume provides the first comprehensive comparative study of two major representatives of naturalism: Emile Zola and the Italian "verist" novelist, Giovanni Verga. The development of Verga's narrative, from the early romantic novels to his mature verist fiction, is to be understood in connection with French Naturalism, and Zola in particular. The author thus challenges the canonical interpretation of Verga's fiction (dominant among Italian critics) which sees it in antithetical opposition to Zola's.

This is a new translation of the seventh novel in the Rougon-Macquart cycle, *L'Assommoir* (1877) - the story of a woman's struggle for happiness in working-class Paris. A contemporary bestseller, it outraged conservative critics and launched a passionate debate about the legitimate scope of modern literature.

Drama and the Novel in Nineteenth-century France

Les Rougon-Macquart #7: Large Print
Gervaise

Easyread Super Large 24pt Edition

Or, the Drinking Den / the Dram Shop

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conditions, and the introduction examines its relation to politics and art as well as its explosive effect on the literary scene. **ABOUT THE SERIES:** For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

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L'Assommoir begins with Gervaise and her two young sons being abandoned by Lantier, who takes off for parts unknown with another woman. Though at first she swears off men altogether, eventually she gives in to the advances of Coupeau, a teetotal roofer, and they are married. The marriage sequence is one of the most famous set-pieces of Zola's work;

the account of the wedding party's impromptu and chaotic trip to the Louvre is one of the novelist's most famous passages. Through a combination of happy circumstances, Gervaise is able to realise her dream and raise enough money to open her own laundry. The couple's happiness appears to be complete with the birth of a daughter, Anna, nicknamed Nana. However, later in the story, we witness the downward trajectory of Gervaise's life from this happy high point. Coupeau is injured in a fall from the roof of a new hospital he is working on, and during his lengthy convalescence he takes first to idleness, then to gluttony and eventually to drink. In only a few months, Coupeau becomes a vindictive, wife-beating alcoholic, with no intention of trying to find more work. Gervaise struggles to keep her home together, but her excessive pride leads her to a number of embarrassing failures and before long everything is going downhill. Gervaise becomes infected by her husband's newfound laziness and, in an effort to impress others, spends her money on lavish feasts; leading to uncontrolled debt.

Collector's Edition - Emile Zola

L'Assommoir: A Play in Five Acts

The Joys of Life

L'Assommoir Illustrated

The Seventh Novel in Les Rougon-Macquart

Abandoned by her lover and left to bring up their two children alone, Gervaise Macquart has to fight to earn an honest

living. When she accepts the marriage proposal of Monsieur Coupeau, it seems as though she is on the path to a decent, respectable life at last. But with her husband's drinking and the unexpected appearance of a figure from her past, Gervaise's plans begin to unravel tragically. The Drinking Den (The Dram Shop) caused a sensation when it was first published, with its gritty depiction of the poverty and squalor, slums and drinking houses of the Parisian underclass. The seventh novel in Zola's great Rougon-Macquart cycle, it was the work that made his reputation. And, in his moving portrayal of Gervaise's struggle for happiness, Zola created one of the most sympathetic heroines in nineteenth-century literature.

L'Assommoir is analysed as a social and political novel and in the context of its repercussions in the history of the novel. Émile Zola (1840-1902) was one of France's greatest novelists of the nineteenth century, being most famous as a writer for Nana (the story of a courtesan), and in the political world for his role in exposing the frame-up of Captain Dreyfus. However, he had limited success as a dramatist until he partnered with William Busnach, an Algerian Jew. This adaptation

of the Zola novel of the same name is a powerful exposé of life among the working poor, and the ravaging effects of alcoholism on average, decent folk. In fact, what's most striking in this play is how human the workers are, certainly not the "animals" described by opponents of Zola's works. The destruction of a family is portrayed with clinical realism, but also with sympathy and understanding, as each of the characters gradually emerges as a sympathetic (or at least understandable) person in his or her own right. First-rate drama by a master writer!

L' Assommoir

L'Assommoir

The Assommoir

In English

A Critical Bibliography of French Literature

The seventh novel in the Rougon-Macquart cycle, L'Assommoir (1877) is the story of a woman's struggle for happiness in working-class Paris. At the center of the story stands Gervaise, who starts her own laundry and for a time makes a success of it. But her husband soon squanders her earnings in the Assommoir, a local drinking spot, and gradually the pair sink into poverty and squalor. L'Assommoir was a contemporary bestseller, outraged conservative critics, and launched a passionate debate about the legitimate scope of modern literature. This new

translation captures not only the brutality but the pathos of its characters' lives.

Unlock the more straightforward side of L'Assommoir with this concise and insightful summary and analysis! This engaging summary presents an analysis of L'Assommoir by Émile Zola, which brutally depicts the destructive effects of poverty and alcoholism in 19th-century Paris. The novel's main character, Gervaise Macquart, is determined to build a happy life for herself and her family in spite of her humble origins, but as the story progresses she is led astray and follows in her husband's footsteps to become an alcoholic. The novel initially shocked readers because of its focus on the working classes and unflinching portrayal of violence and alcohol abuse, but now it is one of Zola's most widely read books. It forms part of Les Rougon-Macquart, an ambitious cycle of 20 novels which tells the story of one extended family under the Second French Empire. Émile Zola was the leading figure of the literary school of naturalism, as well as an influential social thinker, and is now regarded as one of France's greatest novelists. Find out everything you need to know about L'Assommoir in a fraction of the time! This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose

BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you on your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature

*in a whole new light with BrightSummaries.com!
Set in the taverns of Paris, this is perhaps the first classical tragedy of working-class people living in the slums of a city. The Drinking Den (1877) is part of the Rougon-Macquart series, a naturalistic history of two branches of a family traced through several generations. Zola's work was influenced by contemporary theories of heredity and experimental science, and the behaviour of the two families is shown to be conditioned by environment and inherited characteristics, chiefly drunkenness and mental instability.*

L' Assommoir Illestrated

From Emile Zola's Naturalism to Giovanni Verga's Verism

L'assommoir; a Realistic Novel

Easyread Large Edition

(L'assommoir). The Natural and Social Life of a Family Under the Second Empire. A Novel

The novel is principally the story of Gervaise Macquart, who is featured briefly in the first novel in the series, La Fortune des Rougon, running away to Paris with her shiftless lover Lantier to work as a washerwoman in a hot, busy laundry in one of the seedier areas of the city. L'Assommoir begins with Gervaise and her two young sons being abandoned by Lantier, who takes off for parts unknown with another woman. Though at first she swears off men altogether, eventually she gives in to the advances of Coupeau, a teetotal roofer, and they are married. The marriage sequence is one of the most famous set-pieces of Zola's work; the account of the wedding party's impromptu and chaotic trip to the Louvre is one of the novelist's most famous passages. Through a combination of happy circumstances,

Gervaise is able to realise her dream and raise enough money to open her own laundry. The couple's happiness appears to be complete with the birth of a daughter, Anna, nicknamed Nana (the protagonist of Zola's later novel of the same title). However, later in the story, we witness the downward trajectory of Gervaise's life from this happy high point. Coupeau is injured in a fall from the roof of a new hospital he is working on, and during his lengthy convalescence he takes first to idleness, then to gluttony and eventually to drink. In only a few months, Coupeau becomes a vindictive, wife-beating alcoholic, with no intention of trying to find more work. Gervaise struggles to keep her home together, but her excessive pride leads her to a number of embarrassing failures and before long everything is going downhill. Gervaise becomes infected by her husband's newfound laziness and, in an effort to impress others, spends her money on lavish feasts and accumulates uncontrolled debt. The home is further disrupted by the return of Lantier, who is warmly welcomed by Coupeau - by this point losing interest in both Gervaise and life itself, and becoming seriously ill. The ensuing chaos and financial strain is too much for Gervaise, who loses her laundry-shop and is sucked into a spiral of debt and despair. Eventually, she too finds solace in drink and, like Coupeau, slides into heavy alcoholism. All this prompts Nana - already suffering from the chaotic life at home and getting into trouble on a daily basis - to run away from her parents' home and become a casual prostitute. Émile Édouard Charles Antoine Zola was a French novelist, journalist, playwright, the best-known practitioner of the literary school of naturalism, and an important contributor to the development of theatrical naturalism. According to major Zola scholar and biographer Henri Mitterand, "Naturalism

contributes something more than realism: the attention brought to bear on the most lush and opulent aspects of people and the natural world. The realist writer reproduces the object's image impersonally, while the naturalist writer is an artist of temperament." He was a major figure in the political liberalization of France and in the exoneration of the falsely accused and convicted army officer Alfred Dreyfus, which is encapsulated in the renowned newspaper headline J'Accuse...! Zola was nominated for the first and second Nobel Prize in Literature in 1901 and 1902.

Published in 1877, the seventh novel in the Les Rougon-Macquart series by Emile Zola, L'Assommoir is about the suffering of the Parisian working-class. It revolves around the character of Gervaise Macquart, a laundress who yearns to have a happy family. Zola depicts the most dreadful scenes of poverty, hardship, and alcoholism faced by the working poor in Paris.

Regarded by critics as one of the highest pinnacles of achievement in Emile Zola's literary career, L'Assommoir (best translated as "the cheap liquor store") offers an unflinching look at alcoholism among the working class in nineteenth-century France. Part of a larger, 20-volume story cycle that spanned Zola's entire career, L'Assommoir was the novel that initially propelled the writer to fame and fortune.

Drink

Large Print

Works Of Zola

Emile Zola

Zola, L'assommoir

This is the final volume of an annotated bibliography of French

literature. It includes some of France's greatest writers, such as Balzac, Flaubert and Zola. Chapters are devoted either to individual writers, background and general studies, or a particular movement or genre. The novel is principally the story of Gervaise Macquart, who is featured briefly in the first novel in the series, *La Fortune des Rougon*, running away to Paris with her shiftless lover Lantier to work as a washerwoman in a hot, busy laundry in one of the seedier areas of the city. *L'Assommoir* begins with Gervaise and her two young sons being abandoned by Lantier, who takes off for parts unknown with another woman. Though at first she swears off men altogether, eventually she gives in to the advances of Coupeau, a teetotal roofer, and they are married. The marriage sequence is one of the most famous set-pieces of Zola's work; the account of the wedding party's impromptu and chaotic trip to the Louvre is one of the novelist's most famous passages. Through a combination of happy circumstances, Gervaise is able to realise her dream and raise

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an honest living. When she accepts the marriage proposal of Monsieur Coupeau, it seems as though she is on the path to a decent, respectable life at last. But with her husband's drinking and the unexpected appearance of a figure from her past, Gervaise's plans begin to unravel tragically. *The Drinking Den* (*The Dram Shop*) caused a sensation when it was first published, with its gritty depiction of the poverty and squalor, slums and drinking houses of the Parisian underclass. The seventh novel in Zola's great *Rougon-Macquart* cycle, it was the work that made his reputation. And, in his moving portrayal of Gervaise's struggle for happiness, Zola created one of the most sympathetic heroines in nineteenth-century literature. We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view

is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

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Special Edition

Volume V: The Nineteenth Century in Two Parts (2 Book set)

The Drinking Den

Novel Stages

The essays in *Novel Stages* examine the myriad intersections between drama and the novel in nineteenth-century France, a period when the two genres were in constant engagement with one another. The collection is unified by common intellectual concerns: the inscription of theatrical esthetics within the novel; the common practice

among nineteenth-century novelists of adapting their works for the stage; and the novel's engagement with popular forms of theater. The essays provide insight into a specific aspect of the relationship between the theater and the novel in the nineteenth century. Their distinct perspectives form an overview of the literary landscape of nineteenth-century France, and demonstrate many ways in which all major nineteenth-century French novelists, including Hugo, Flaubert, Sand, and Zola, participated in the theatrical culture of their century.

This is a new edition of "Nana, Sequel to The Assommoir (L'Assommoir)," originally published in 1880 by T.B. Peterson & Brothers, of Philadelphia, U.S.A. Part of Adeptio's Unforgettable Classic Series, this is not a facsimile reprint. Obvious typographical errors have been carefully corrected and the entire text has been reset and redesigned by Adeptio Editions to enhance readability, while respecting the original edition. Nana is a continuation of The Assommoir (L'Assommoir); but Nana in no way resembles The Assommoir. It is elaborated with the same care; it is as real, as intense, and as bold as its predecessor, but it places before us a totally different world, and with all the "brutal justice of a photograph." This time we are not conducted to the workshop and to the forge-to homes of poverty and drunkenness-or to the terrible places where the liquor that stupefies and embrates is

sold. Émile Zola, instead; gives us in *Nana*, a careful study of the manners and life of that class, whose principal business in life is to be amused, which class, ordinary romance-writers designate as "men of elegant leisure." About the Author: Émile-Édouard-Charles-Antoine Zola (1840-1902) was a journalist, a novelist, a playwright, and a political activist. He was one of the most influential French novelists of the 19th century and the founder of the literary and theatrical school of naturalism. Zola was a major figure in the political liberalization of France. During his youth in the south of France, Zola befriended Paul Cézanne, his schoolmate and future renowned Post-Impressionist painter—best known for his incredibly varied painting style that influenced 20th century abstract art. Zola's first book, *Contes de Ninon* (Stories for Ninon), was a collection of short stories dedicated to his imaginary childhood love, Ninon. He published his debut novel in 1865, *La Confession de Claude*, an autobiographical work that chronicled a man falling in love with a sex worker. The book drew the attention of the public as well as of the police, and it was banned in the social circles, causing Zola to lose his job. Zola went on to write *Thérèse Raquin* (1867), his first major novel, which delves into intrigue, adultery, and murder; and the dark love story *Madeleine Frat* (1868), his last novel before he started his masterful *Rougon-Macquart* 20-novel series. Émile Zola's

works include novels, dramas, poetry, and criticism, among which is his famous Les Rougon-Macquart (1871-1893), a cycle of twenty novels which depict various aspects of life and society, such as The Fortune of the Rougons (La Fortune des Rougon) originally published in 1871 and the first novel of the series; The Rush For The Spoil (La Curée), in 1872; The Conquest of Plassans (La Conquête de Plassans), in 1874; The Assommoir - The Prelude to Nana (L'Assommoir), in 1877, the seventh novel of the series, about the suffering of the Parisian working-class; Nana (1880), the ninth installment, which deals with prostitution; Piping Hot! (Pot-Bouille), in 1882, the tenth novel of the cycle and Zola's most sarcastic satire, which describes daily life in a newly constructed block of flats in late nineteenth-century Paris; The Ladies Paradise (1883), the eleventh novel (original title: Au Bonheur des Dames), which focuses on Octave Mouret, who, in Piping Hot!, meets Caroline Houdouin, the owner of a small silk shop; Germinal (1885), the thirteenth novel in the series, which depicts the mining industry and is considered by some as his masterpiece; and The Soil (La Terre), in 1887-all published by Adeptio Editions. Zola's open letter to French president Félix Faure, under the headline J'Accuse...!, published on the front page of the newspaper L'Aurore on January 13, 1898, charging various French officials with a "terrible miscarriage of justice," reopened the case of the

Jewish army officer, Captain Alfred Dreyfus, who had been sentenced to Devil's Island.

CHAPTER I. Gervaise had waited up for Lantier until two in the morning. Then, shivering from having remained in a thin loose jacket, exposed to the fresh air at the window, she had thrown herself across the bed, drowsy, feverish, and her cheeks bathed in tears. For a week past, on leaving the "Two-Headed Calf," where they took their meals, he had sent her home with the children and never reappeared himself till late at night, alleging that he had been in search of work. That evening, while watching for his return, she thought she had seen him enter the dancing-hall of the "Grand-Balcony," the ten blazing windows of which lighted up with the glare of a conflagration the dark expanse of the exterior Boulevards; and five or six paces behind him, she had caught sight of little Adele, a burnisher, who dined at the same restaurant, swinging her hands, as if she had just quitted his arm so as not to pass together under the dazzling light of the globes at the door. When, towards five o'clock, Gervaise awoke, stiff and sore, she broke forth into sobs. Lantier had not returned. For the first time he had slept away from home. She remained seated on the edge of the bed, under the strip of faded chintz, which hung from the rod fastened to the ceiling by a piece of string. And slowly, with her eyes veiled by tears, she glanced round the wretched lodging, furnished with a walnut chest

of drawers, minus one drawer, three rush-bottomed chairs, and a little greasy table, on which stood a broken water-jug. There had been added, for the children, an iron bedstead, which prevented any one getting to the chest of drawers, and filled two-thirds of the room. Gervaise's and Lantier's trunk, wide open, in one corner, displayed its emptiness, and a man's old hat right at the bottom almost buried beneath some dirty shirts and socks; whilst, against the walls, above the articles of furniture, hung a shawl full of holes, and a pair of trousers begrimed with mud, the last rags which the dealers in second-hand clothes declined to buy. In the centre of the mantel-piece, lying between two odd zinc candle-sticks, was a bundle of pink pawn-tickets. It was the best room of the hotel, the first floor room, looking on to the Boulevard.

L'Assommoir by Émile Zola (Book Analysis)

The Dram-shop

Zola

Easyread Super Large 20pt Edition

("L'Assommoir")

The seventh novel in the Rougon-Macquart cycle, L'Assommoir (1877) is the story of a woman's struggle for happiness in working-class Paris. At the center of the story stands Gervaise, who starts her own laundry and for a time makes a success of it. But her husband soon squanders her earnings in the

Assommoir, a local drinking spot, and gradually the pair sink into poverty and squalor. L'Assommoir was a contemporary bestseller, outraged conservative critics, and launched a passionate debate about the legitimate scope of modern literature. This new translation captures not only the brutality but the pathos of its characters' lives. The seventh novel in Zola's Rougon-Macquart cycle, The Assommoir is the story of a woman's struggle for happiness in working-class Paris.

Original Text

Easyread Edition

L'assommoir

Émile Zola Collection - Nana, Sequel to the Assommoir (l'Assommoir)

Detailed Summary, Analysis and Reading Guide