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Cécile Guinand, *Roman et caricature au XIXe siècle. Poétiques réalistes entre Illusions perdues et Éducation sentimentale*. Geneva: Librairie Droz, 2020. 455 pp. Bibliography, index, and list of illustrations. \$54.00 U.S. (pb). ISBN 978-2-600-06035-6

Review by Keri Yousif, Indiana State University.

Scholarship on the history, evolution, and influence of French caricature has greatly expanded in the last twenty years. From theory to monographs to comparative analyses, caricature—both the art and its artists—has become a central piece of literary and visual studies. [1] Much of the recent work investigates the links between French caricature and literature, namely in the nineteenth century, when caricaturists and writers frequently shared the pages of the press, publishers, and public opinion. Cécile Guinand's *Roman et caricature au XIXe siècle. Poétiques réalistes entre Illusions perdues et Éducation sentimentale* focuses on the layered relationship between caricature and the realist novel. As Guinand explains in her introduction, “le roman réaliste et la caricature partagent tous deux le souci de rendre compte avec exactitude de la société de leur temps, mais que leur tendance à l'exagération et à la mise en exergue des détails témoigne aussi de leur ambition de la dépeindre sous un angle analytique et critique” (p. 8). Such a comparison between caricature and the realist novel is not new. What is different, however, is Guinand's exacting analysis of two key realist texts: Balzac's *Illusions perdues* (1837) and Flaubert's *Éducation sentimentale* (1869). In honing in on these realist novels, each a founding text, Guinand examines the multiple threads that bind caricature and literary Realism, from the press to panoramic literature, from the theater to the album. This is both the originality and strength of Guinand's work. In limiting her texts, she is able to meticulously map the multiple ways nineteenth-century French Realism is bound to caricature.

Guinand's work is divided into two parts. The first section walks readers through period and contemporary definitions of visual and textual caricature, reviewing nineteenth-century writers' theories of caricature and the numerous rhetorical overlaps between caricature and realist literature. Early in her introduction, Guinand makes a deliberate distinction between *caricature textuelle* and *caricature littéraire* (pp. 11-15). As she argues, the term *caricature littéraire* implies a separate literary genre, whereas *caricature textuelle* refers to the inclusion and use of caricature—its motifs and rhetorical devices—in literature. Guinand chooses *caricature textuelle* as a way to theorize and analyze the instances and function of caricature in the realist novel. As she explains, “la caricature textuelle peut donc être définie comme un énoncé descriptif qui forme une image volontairement altérée d'un personnage ou d'une scène. Cette altération rend manifeste une allotopie qui appelle la lectrice et le lecteur à une interprétation. A partir de la notion d'écart, peuvent être décrits les procédés visuels que transpose la caricature textuelle” (p. 38). Guinand's

definition accounts for one of the fundamental properties of caricature: the gap between an original and its visual reproduction, a gap frequently created by exaggeration and distortion with the goal to mock or ridicule.<sup>[2]</sup> In Guinand's *caricature textuelle*, the gap is multiple as readers move from descriptive text to mental image, and from prior knowledge of a character or scene to a revised portrait.

The process is complicated in the realist novel as readers must distinguish between what is *caricatural* versus *caricaturé*. Guinand employs the standard, French definition of *caricatural*, as ridiculous, cliché, outrageous, whereas "caricaturé, participe passé du verbe, implique la volonté, l'intention de faire une caricature" (p. 41). The distinction is important because a character or scene may be *caricatural* without being *caricaturé*. The difference is one of intention. To qualify as *caricaturé*, "la description devra être associée à une perspective narrative comique, satirique ou ludique" (p. 42). Guinand analyzes Lucien's first meeting of Arthez in *Illusions perdues* as a case in point. Here, the narrator compares Arthez to an engraving of Napoleon Bonaparte, which exaggerates Arthez's genius through "l'archétype héroïque qu'est devenu Bonaparte" (p. 42). The narrator then praises the engraving's artist, citing his superior talent and aesthetic abilities. Such praise serves to elevate, rather than degrade or mock, the Arthez-Napoléon comparison. This, for Guinand, is *caricatural*, not *caricaturé*. The difference, however, is not always so clear. Guinand cites a frequent inability to determine the narrator's intention to mock or satirize, namely in *Éducation sentimentale*, where the narrator's descriptions can often be read humorously or seriously; the narrator and/or literary structure of the passage offers no clear indication of any intention, or lack thereof, to caricature the character. As Guinand concludes: "l'analyse de la caricature textuelle devra donc porter une attention particulière à sa prise en charge par le narrateur ou par les personnages du roman, et aux signaux qui indiquent l'intention comique, satirique ou ludique qui sous-tend leur regard" (p. 43).

Following the opening chapters that establish Guinand's methodological framework, *Roman et caricature au XIXe siècle* turns to the rhetorical parallels between visual and textual caricature, including reduction and exaggeration, internal and external contrasts, animalization and reification, the use of clothing and accessories, and the mise en scène of contemporary private and public spaces. In each case, Guinand does not present a one-to-one equation between the visual and the textual. Rather, she focuses on parallel structures and uses. What is visually exaggerated, for example, aligns with verbal accumulation and hyperbole. Textual reduction relies on synecdoche, metonymy, and ellipses. Guinand repeatedly uses the term *transpose* in her analysis of rhetorical devices. Indeed, her larger project is not one of influences or authorship but of analogous goals and aesthetic strategies. She accomplishes this by showing how various rhetorical devices are used by both caricaturist and writer. Consider her discussion of the use of internal contrasts. Daumier's antithetical couple Robert Macaire and Bertrand join Balzac's frères Cointet or Flaubert's Martinon and Cisy, the contrast between figures, as Guinand demonstrates, a device used to reinforce the caricature of each character. Guinand follows a similar analysis with caricaturists' and novelists' use of clothing and accessories. Working from a collection of images and texts, she weaves together examples from Daumier, Gavarni, Balzac, and Flaubert, showing the ways in which textual caricature, like its visual counterpart, relies on clothing as a means of caricature. As she concludes, in her reading of Lucien's realization that his provincial style is in bad taste: "la caricature naît toujours des mêmes procédés: anthropomorphisation de cet habit 'ridicule,' dégradation ('passé du mode,' 'le bleu était faux,' 'les boutons avaient rougi,' 'fatales lignes blanches'), antéposition de l'adverbe devant l'épithète afin

de marquer l'exagération ('outrageusement disgracieux,' 'grotesquement provincial'), hyperboles négatives ('trop longtemps portées,' 'trop court'), le tout dans une longue accumulation" (p. 158).

The second part of *Roman et caricature au XIXe siècle* examines the different media forms of caricature in the nineteenth century and the relationship between these formats and the realist novel. Guinand specifically studies panoramic literature and *les physiologies*, the illustrated satirical press, theater, and the various forms of the nineteenth-century album. In chapter six, "Caricature, littérature panoramique et *physiologies*," Guinand traces Balzac's and Flaubert's divergent relationship to panoramic literature. Whereas Balzac subscribes to a "compétence panoramique," which is based on the ability to accurately read appearances, shored up by the lessons of an authoritative omniscient narrator, Flaubert blurs the boundaries between type and stereotype (pp. 218-228). As Guinand explains, "le narrateur flaubertien laisse le sens de ses caricatures textuelles dans l'indécision, à la libre appréciation de la lectrice et du lecteur" (p. 245). In two particularly fruitful analyses, Guinand traces the figure of the *bas-bleu* in Soulié, Janin, Daumier, and Flaubert and then the *lorette* across Gavarni, Balzac, and Flaubert. As mentioned, Guinand does not attempt to establish any original image or text, but rather charts the ways in which the figure of the *bas-bleu* and the *lorette* move among writers and caricaturists, between word and image. Her analyses identify key themes and echoes and—importantly—note how the novels' scenes, like the series of visual caricatures, "présentent successivement des personnages aux multiples facettes qui incarnent un type, résultat d'attitudes pourtant fort éclectiques" (p. 251).

The rest of part two of *Roman et caricature au XIXe siècle* follows a similar format, investigating the press, the theater, and the album as additional sites of overlapping themes, characters, motifs, and aesthetic strategies across visual and textual caricature. In her chapter on the press, Guinand reviews the realist writers' treatment of the press, journalists, and caricature in their novels, both *Illusions perdues* and *Éducation sentimentale* featuring a cast of writers, publishers, journalists, artists, and art dealers. As with earlier sections on the *bas-bleu* and the *lorette*, Guinand reads Robert Macaire in conjunction with Flaubert's Arnoux, tracing the figure and its various manifestations in word and image. Both Macaire and Arnoux, for example, move from profession to profession, each transformation motivated by the characters' overarching goal of profit. And many of their professional activities are based on fraud and fakery. As Guinand notes, "Arnoux et Macaire sont les figures reparaisantes d'une vaste fresque de l'affairisme véreux qui caractérise la société française de l'époque" (p. 314). Guinand's comparison, however, serves a larger goal: to show how the comedy of Macaire and Arnoux (both the characters and their actions) reveals a certain moral ambiguity, humor as a fluid rather than fixed sign. In Guinand's analysis, Arnoux "est ainsi à l'image de la perspective romanesque flaubertienne qui bouleverse la hiérarchie entre événements importants et anodins, multiplie les points de vue et laisse entendre la polyphonie des opinions, pour finalement mettre sous les yeux de la lectrice et du lecteur une 'histoire désertée par les sens'" (p. 318).

In sum, Guinand's work accomplishes its goals: it lays bare the rhetorical, structural, and descriptive threads that bind the realist novel to nineteenth-century French caricature. Crucially, it does so with a proliferation of examples that add to our understanding of both *Illusions perdues* and *Éducation sentimentale*. While a few sections may appear well-trodden, such as Guinand's discussion of Balzac and physiognomy, each piece of Guinand's analysis ultimately falls into place. In reading Guinand's work, we reread *Illusions perdues* and *Éducation sentimentale* through the eyes of the caricaturist, seeing the visual overlays that play out in each novel. Indeed, through her

careful mapping, Guinand outlines the ways in which the rise of caricature in the first half of the nineteenth century shaped the cultural field, including literary Realism. Finally, in choosing Balzac's *Illusions perdues* and Flaubert's *Éducation sentimentale*, Guinand offers important comparisons as to the two writers' textual caricature and, by extension, their form of Realism. Following Guinand's analysis, Balzac's textual caricature turns on the notion of "la complication," as it presents various difficulties in interpretation that destabilize the text, which is then righted by an expert narrator (p. 390). Flaubert's textual caricature, in contrast, serves "une neutralisation," born from multiple perspectives that limit the reader's ability to fix any narrative intention (p. 391). As Guinand suggests, the authors' use of caricature not only marks different relationships with caricature and the novel, but also an evolution of French Realism. It is this dual evolution, textual caricature and literary realism, Balzac and Flaubert, that takes shape under Guinand's critical lens.

## NOTES

[1] See Guinand's extensive bibliography of secondary sources, which includes cornerstones of literary and visual studies (Adhémar, Hamon, Le Men, etc.), as well as a large number of related works published since 2000, pp. 413-444.

[2] Michel Melot, *L'Œil qui rit, le pouvoir comique des images* (Fribourg: Office du Livre, 1975).

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