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Reading 19th century architectural and interior space reflections of modernization through the literary space: Émile Zola's Nana

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Abstract

The interdisciplinary study of architecture across many fields adds meaning to architecture. Literature, which is one of the areas that works together with architecture, conveys information to the reader on many topics, such as periods, daily life practices, social problems, and human-space relations. Analysis of a literary work combines literature and architecture while expanding the boundaries of architecture, thereby contributing to both disciplines. This study reads the spatial components drawn from social problems through one literary text. Specifically, it reveals the social and spatial results of modernism experienced in 19th-century Paris in Nana (1880), the ninth book of Emile Zola's (1840-1902) 20-book Rougon-Macquart series. A qualitative methodology was used for the literature review and analysis of the novel. This case study revealed two main conflicts at the birth of modernism: the issue of class discrimination and the issue of gender. It is displayed that such an interdisciplinary spatial reading can directly relate literary texts and architecture.

Keywords

Émile Zola, Interdisciplinarity, Literary texts, Modernism, Socio-spatial reading.

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1. Introduction

Architecture intertwines with a wide range of disciplines, such as sociology, philosophy, engineering, and literature, which expands the meanings created by architecture itself. As one of the realms that architecture benefits from, literature provides information about space through reading literary texts. These allow us to read about human-space relations, daily life, social themes, and social problems. According to Psarra (2009, p. 67), "[w]hile architects are fascinated by narrative, writers are fascinated by architecture". As suggested by Tümer (1981), reading a literary work from an architectural perspective that was not written with a full architectural awareness provides opportunities to derive impressions and information about the architectural features of space. Havik suggests that "writers are uniquely qualified to read the spaces in which they move – places, buildings, landscapes – on several levels" (Havik, 2006, p. 40).

This study argues that reading literary texts is an effective method to understand the spatial components drawing on contemporary social issues. The study also shows how social issues experienced in daily life are reflected in social themes in literature. More specifically, it uses Nana (1880) as a case study. This is the ninth book of Emile Zola's (1840-1902) 20-book Rougon-Macquart series, in which "Zola exposes the sterility of bourgeois life and lays bare the materialist foundations of bourgeois ideology, of which the Second Empire was for him the epitomized political expression". He depicts the breakdown of a society doomed to dissolution because of its reckless individualism and its uncoordinated use of human energy (Nelson, 1986, p. 164). Referring to different issues and social problems in this series, Zola anticipated what the future would be like by observing the socio-spatial problems of his period, particularly in Paris. Bridge & Watson (2002, p. 7) claim that "[c]ities are not simply material or lived spaces – they are also spaces of the imagination and space of representation". The rapid evolution of Paris in the 19th century "rendered city life difficult to decipher, decode, and represent" (Harvey, 2006, p. 25). Zola was one of those novelists who could successfully "decode the city and render it legible, thereby providing ways to grasp, represent, and shape seemingly inchoate and often disruptive processes of urban change" (Harvey, 2006, p. 25). Following Haussman's interventions in the city, Paris became the focal point of its age. Knapp (1980, p. 46) notes Zola's frequent use of the city and its changes: "Zola captured the transformation as it was taking place; he ritualized it in his novels, injected it with his own dynamism, 'temperament,' likes and dislikes, and in doing imposed mythic and epic qualities onto the city of Paris".

Among many important topics, Zola addressed critical contemporary problems, such as misery and unemployment, luxury, war, education, religion and art. The novel explains the social realities of Paris in the Second Empire Period along with 19th century modernist innovations and developments. For example, Zola conveys the problem of prostitution and growing street life in France through the experience of the book's main character, Nana, who is a prostitute. His purpose is to reflect life as realistically as possible (Onaran, 2019). Nana, who grows up in the Paris slums, has a short career as a talentless actress before she finds victory as a courtesan. Despite being coarse and ignorant, she has a devastating sexuality that magnetizes wealthy and powerful men. Nana, who mercilessly despises the feelings of her lovers, squanders their wealth, leading many to ruin. Through the main character, Zola considers the dominant and destructive effects of social problems, even the collapse of society. According to Arıcan and Oda (2018), Nana is an environmental personality that reflects the appearance of society. Although she is the dominant character and events revolve around her, there are many other characters that support Nana at different points of the narration. Count Muffat is a devout noble, whose passion for Nana drives him to ruin his family life, waste his wealth, and humiliate himself. His wife, Countess Sabine, has a respectable reputation before her husband's affair but her character changes due to corruption within the family. Fontan is the only man Nana

loves although he behaves cruelly and makes her life far worse than before. Satin is an old friend who Nana later becomes passionate about while Nana's maid, Zoe, uses her to gain money from her lovers. Finally, Bordenave, the owner of the Variety Theater, gives Nana her first stage role.

This paper presents the 19th century architectural and interior space reflections of modernization by making an architectural reading of a literary text. To provide background and support the novel's content, the literature review considers modernization, class discrimination, and gender issues. Zola himself is also studied to provide a comprehensive perspective on his novelism. The novel "Nana" is analyzed within the framework of "modernism and class discrimination" and "modernism and the issue of gender". While analyzing class discrimination, three main spatial environments brought about by modernism are examined: boulevards, theatres, and passages. This spatial analysis involves dealing with social issues from different perspectives, such as urban life and interior life. The study demonstrates the corruption and moral deterioration of the bourgeoisie and other classes in Paris's consumer areas: streets, boulevards, cafes, and theaters. It also explains the destruction and changes in human relations affecting all segments of society, which reveal the effects of 19th century modernism in terms of the relationship between people and space.

2. Modernism and class discrimination

In the modern world, social classes also result from social isolation. This statement can also be reversed in that, according to Sayer (1991), the concept of class itself is a modern category. In the modern world, it describes a different body of social relations than its pre-capitalist counterparts (Sayer, 1991) because this distinction is emphasized by the arrangement of the physical environment, which the modern world tries to dominate by emphasizing it. During the 19th century, a dynamic ground was being built through modernism. Technological developments in every field provoked mass social movements resisting this modernization, increased waste, and a large global market (Berman, 1983). The primary distinctive feature of 19th century modernity was the highly developed dynamic new ground where modern experience emerged. Many authors and artists have explored topics and issues within this new ground.

Emile Zola's book, Nana, belongs to a period when Paris was being systematically demolished and rebuilt on the orders of Napoleon III and under the direction of Haussmann. Haussman designed a network of wide boulevards to replace the medieval city's streets. Existing suburbs would be cleaned and a "breathing space" opened for the dark, suffocating masses. However, Haussmann also opened up the entire city to all its inhabitants for the first time in its history. All this renewal provided the impetus for large-scale modernization, which brought together many people from different classes (Berman, 1983). Benjamin (1999, p. 11) notes that "the institutions of the bourgeoisie's worldly and spiritual dominance were to find their apotheosis within the framework of boulevards". He argues further that Haussman's urban ideal was to provide a perspective-oriented view down a succession of long streets (Benjamin, 2014). In line with this, he glorified the bourgeoisie within the framework provided by these institutions and streets, which were symbols of the world and spiritual sovereignty. As Paris's urbanization progressed in parallel with the reading of the spatial reflections of the capitalist economic order, these changes also affected people to create modern man (as cited in Özer, 2016). As also noted by Berman (1983), in this new life of Nana, Zola provides a clear impression of the poor suburbs revealed by Haussman's modernization:

"In the morning, when the man picked up overnight had been newly dismissed, all the courtesans of the quarter were wont to come marketing here, their eyes heavy with sleep, their feet in old down-at-heel shoes and themselves full of the weariness and ill humor entailed by a night of boredom [...] The latter did not the least mind being seen thus outside working hours, and not one of them deigned to smile when the passers-by on the sidewalk

turned round to look at them. Indeed, they were all very full of business and wore a disdainful expression, as became good housewives for whom men had ceased to exist" (Nana, 1880, pp. 162-163).

By the end of modernization efforts, "Paris appears to be victorious; a city in ruins but hastily rebuilt, a world of chaos, the intertwining of deprivation and prosperity, history and modernity" (Knapp, 1980, pp. 53-64). Throughout this whole process, Zola's problem was to reveal the sterility of bourgeois life, and the collapse of a society dissolved by its reckless individualism, and unorganized human energy (Nelson, 1986, pp.164).

Class differences emerging with modernism were noticeable throughout the city. The world of the upper class was intertwined with spaces thought to hide the corruption, although it actually forced them, unwillingly, to see themselves (Zola, 2019). Meanwhile, a new class with a significantly changed lifestyle emerged in 19th century France due to the industrial revolution. The new favorites of the bourgeoisie showed themselves in consumption, especially pleasure and entertainment. This included a new sector in which women slept with men for money to live a luxurious life of pleasure. During that period, Paris's streets, especially in Montmarte, had become the center of prostitution in modern life. In 1867, Jules Valles' La Rue magazine wrote: "Montmartre is the great factory of Parisian corruption, halfway between the Ile-Saint-Ouen and the Breda Quarter" (Hewitt, 2017, p.22). Zola describes this in a similar manner:

"Beneath the trees in the darkening and fast-emptying boulevards fierce bargainings took place. Respectable family parties – fathers, mothers and daughters – […] were used to such scenes [...] There up till two o'clock in the morning restaurants, bars and ham-and-beef shops were brightly lit up, while a noisy mob of women hung obstinately round the doors of the cafes. This suburb was the only corner of night Paris, which was still alight and still alive, the only market still open to nocturnal bargains between group and group and from one end of the street to the other, just as in the wide and open corridor of a disorderly house" (Zola, 1880, p. 175).

Rapidly developing street and boulevard traffic transformed the entire modern environment into a dynamic chaos. To negotiate this, the person of the modern street had to comply with its movements and learn to be one step ahead of catching the dynamic chaos (Berman, 1983). This chaos, which Berman also mentions, is very clearly observed in the urban spaces of Paris depicted by Zola: "From one end of the social ladder to the other everybody was on the loose! Good gracious! Some nice things ought to be going on in Paris between nine o'clock in the evening and three in the morning! And with that she began making very merry and declaring that if one could only have looked into every room one would have seen some funny sights—the little people going it head over ears and a good lot of swells, too, playing the swine rather harder than the rest" (Nana, 1880, p. 176). Commenting on the growth of Paris, Vienna, and London in the nineteenth century, Donald Olsen emphasized the "speed of the bourgeoisie leaving Palais Royal and the transition from the passages to the new streets and boulevards of the Haussmann era". Thus, great possibilities were created for previously limited outdoor pleasures (Olsen as cited in Peterson, 2007, p. 33).

Zola's Nana revealed the intermingling between classes, class differences, and degeneration experienced in boulevards, streets, cafes, and theaters, which offered new opportunities for outdoor pleasures. In the 19th century, theaters were one of the main spaces where the corruption between modern people and the other classes was represented (Zola, 2019). Théâtre des Variétés, which plays an important role in Zola's novel, opened in Paris on June 24, 1807 (L'histoire, 2020). During this period of the industrial revolution, as Paris modernized, theaters were important providers of pleasure and entertainment for the bourgeoisie. Located on Montmarte Boulevard, Théâtre des Variétés was one of the most popular in Paris (Güneş, 2018). From this, we can understand the social life of modern Parisians, as the theater was open from ten o'clock till midnight, when five to ten thousand carriages were waiting

while the boulevards were crowded with pedestrians (Güneş, 2018). In describing this crowd and the theater's interior design, Zola noted that people from all classes came there. It is a space for social mixing: "All Paris was there, the Paris of literature, of finance and of pleasure. There were many journalists, several authors, a number of stock-exchange people and more courtesans than honest women. It was a singularly mixed world, composed, as it was, of all the talents and tarnished by all the vices, a world where the same fatigue and the same fever played over every face" (Zola, 1880, p. 10).

Having one of the 19th century's aesthetically appealing interiors, the Théâtre des Variétés was decorated with green wallpaper and seats covered with pomegranate-colored velvet. As described in Nana, the boxes in front of the stage were positioned between high columns and adorned with long drooping fringes. The auditorium, illuminated in a soft green and painted in white and golden yellow, seems covered by the light of the great chandelier, "which was softened in the fine cloud of dust" (Zola, 1880, p. 19). Theaters also had a particular function during this period. In the novel, the theater owner, Bordevana, turns it into a place for women to exhibit their nudity – a brothel. Bordeneva's insistent and angry statements about the theater being a brothel therefore attract our attention. Some of the audience and the general public conceptualized this theater, where Nana felt at home, as a glass cave and a brothel:

"She drove her public wild by simply showing herself. You wouldn't find another body like hers! Such shoulders as she had, and such legs and such a figure! Strange that she should be dead! You know, above her tights she had nothing on but a golden girdle which hardly concealed her behind and in front. All round her the grotto, which was entirely of glass, shone like day […] Paris would always picture her thus – would see her shining high up among crystal glass like the good God Himself" (Zola, 1880, p. 301).

The Varietes Theater was located within a network of boulevards and modern public passages, which can be regarded as the architectural breakthroughs of the 19th century. In this urban context, it displayed all the scenes of modern life: immoral-evasive relationships, bourgeois immorality, entertainment understandings, the activities of prostitutes for fun, and money: "Bordenave, in order to save His Highness going about by the Passage des Panoramas, had made them open the corridor which led from the porter's lodge to the entrance hall of the theater. Along this narrow alley little women were racing pell-mell, for they were delighted to escape from the men who were waiting for them in the other passage" (Zola, 1880, p. 107).

The rearrangement of Paris's streets due to Haussmann's modernization brought together people from different classes in modernized urban spaces (Berman, 1983). The effect can be read very clearly, especially in the passages mentioned by Zola. Although these spaces served as urban spaces to bring together people from different lives, class differences continued to affect them:

"The Passage des Panoramas was a long, […] a kind of contracted by-lane which had been covered with a sloping glass roof (Nana, 2015 p, 108) […] He knew all the shops, [...] But he did not dare linger under the gaze of the pale shop women, who looked placidly at him as though they knew him by sight. For one instant he seemed to be studying the line of little round windows above the shops, as though he had never noticed them before among the medley of signs" (Nana, 1880, p. 135).

The Passage des Panoramas symbolizes the demi monde and its confusion. In Zola's novel, the passage takes on a sociological meaning (Stierle, 2009). Despite the crowds and chaos of the passage, Count Muffat is uncomfortable being there: "Though he did not like this passage end, where he was afraid of being recognized. [...] There was never anyone in this corner save well-dressed, patient gentlemen, who prowled about the wreckage peculiar to a stage door, where drunken sceneshifters and ragged chorus girls congregate" (Nana, 1880, p. 135-136).

The emergence of "class divisions in the modern city" creates "new divisions within the modern self" (Ber-

man, 1983, p. 153). Nana is significantly connected with the architecture of the passage and the objects it contains. Although these urban spaces are the center of class differences for Muffat, they remind Nana of her past:

"She adored the Passage des Panoramas. The tinsel of the ARTICLE DE PARIS, the false jewelry, the gilded zinc, the cardboard made to look like leather […] had been the passion of her early youth. It remained, and when she passed the shop-windows she could not tear herself away from them. It was the same with her today as when she was a ragged, slouching child who fell into reveries in front of the chocolate maker's sweet-stuff shows or stood listening to a musical box in a neighboring shop" (Nana, 1880, p. 138).

The reflections of modern life provided by Haussmann can be seen very clearly in the urban spaces of Paris in Zola's Nana. As modernization changes the city and the citizens, the effects of class difference on the people is not lost although people from different classes come together in the urban spaces provided in the city.

3. Modernism and the issue of gender

Regarding the roles of women in modern society in the 19th century, according to the bourgeois ideology of the period, men and women were entirely different, with divergent life trajectories requiring functioning in diverse ways. Men had to conquer the world and protect their own; women had to create a home where men could find peace and tranquility (Heynen, 2011). The setting of these duties arose from women's constant social and economic discrimination in the patriarchal society of the 1800s. The options of upper and middle-class women were limited to marriage or motherhood, which both led to domestic dependency (Cruea, 2005). While men were judged by their actions, women throughout the 19th century were judged by their sense of their setting and place. Women who were powerless in the public world wanted to be more effective in private spheres. Additionally, they wanted to feel belonging and a sense of "place" because they lacked a certain sense of identity (Russell, 1993). Thus, the concept of "domestic space" inevitably affected women's social status and identity.

Male dominance in public spaces was also supported by their control of women's experiences in the private sphere. Although women dominated cleaning, household order, and decoration in the domestic space during the day, they had to hand over control to men when present (Russell, 1993). Consequently, men are often positioned in places where they attempt to conquer the unknown whereas women have the role of objectifying modernity's "other" for tradition, continuousness, and home. This is largely the scenario of modernism. However, it becomes more complex if one tries to understand how women are associated with the experience of modernity in the 19th century. In "The Invisible Flâneuse", for example, Janet Wolff discusses how women mostly remain invisible in the approved literature on modernity by Benjamin, Sennett, or Simmel, which invokes Baudelaire's flâneur – the man in the crowd – as the most paradigmatic symbol of modernity. According to Wolff, women in the 19th century could not wander around the city inconspicuously, observing mobility, or appreciating incidental encounters. According to the customs of the time, respectable women – that is, middle-class or bourgeois women – were not allowed in the streets without a suitable companion while any woman seen alone in public spaces risked being labeled a prostitute – a public woman (Heynen, 2005, p.10). Women's desire to remain in private spaces (domestic spaces) protected them from the dangers of the public world of men. At that time, public spaces such as the "street" posed both physical and moral dangers (Russell, 1993). The most opprobrious examples of how sexuality penetrated space were women's restricted access to specific supposedly inappropriate areas of the city and the discomfort of non-heterosexuals in the public sphere (Baydar, 2012). In short, women were seen as the "weaker sex" as both victims and the most disturbing examples of these situations (Zimring, 1993).

Countering these attitudes towards women in the 19th century, Zola addresses thheir predicament by revealing the overbearing conditions under which they live. With his concern for women and their communities, Zola shows that women's lives are just as compelling and significant as men's (Romanczuk, 2002). Zola asserts that all women, regardless of their inherited characteristics or social status, are victims of gender segregation in society (Slott, 1985). Although men dominated 19th-century society, this novel emphasizes women's sovereignty over men. It is thus important that the main character is a woman to show that gender roles have changed. In the novel, role changes are emphasized to examine gender roles. Throughout the story, contrary to traditional male domination, society is affected and corrupted by Nana's influence over men. As a female character, Nana also affects the city of Paris: "With her, the rottenness that is allowed to ferment among the populace is carried upward and rots the aristocracy. She becomes a blind power of nature, a leaven of destruction, and unwittingly she corrupts and disorganizes all Paris" (Zola, 1880, p. 142).

Changes in the characters through Nana's influence are reflected in the spaces. In particular, spaces that were almost completely closed to the outside world with defined borders are transformed, with the private-public distinction disappearing everywhere, including the family base. Thus, Zola represents the collapse and corruption of society through domestic spaces and urban life. Domestic spaces are created as a barrier between the exterior and interior to separate oneself from the external environment and its negative influence. However, Nana's house is both a living space and workplace, which contradicts the traditional understanding of home. The aparment's interior architecture is perfectly suited to Nana's profession: every room opens onto the hallway, which makes it easier for Zoe the maid to prevent Nana's customers from seeing each other as they come and go. Nana's visitors treat her house as a public space, thereby destroying domestic space borders: "Zoe had stowed them all over the place, and she called attention to the great capabilities of the flat, every room in which opened on the corridor. That wasn't the case at Mme Blanche's, where people had all to go through the drawing room" (Nana, 1880, p. 38). Nana's influence on people is also clearly understood by the influx of visitors. Looking at this house, it is possible to see the reflection of the character's inner world on the space. In the novel, the house consists of half-furnished rooms with empty spaces waiting to be filled, which symbolizes the gap that Nana is trying to fill in her life: "She occupied the second floor of a large new house in the Boulevard Haussmann [...] The rooms were too big for her and had never been completely furnished. The vulgar sumptuosity of gilded consoles and gilded chairs formed a crude contrast therein to the bric-a-brac of a secondhand furniture shop – to mahogany round tables, that is to say, and zinc candelabras" (Nana, 1880, p. 25).

In general, Nana herself is comfortable breaking with the idea of home. Instead, she forces her interior to comply with her situation to create social status awareness. She reinforces this by holding a party to which everyone is invited Since there are too many guests, all areas of the house require adaptation. However, the mismatch between the intended activity and the space is evident: "She had decided to make the restaurant come to her. She wanted to celebrate her great success as an actress with a supper which should set people talking. As her dining room was too small, the manager had arranged the table in the drawing room, a table with twenty-five covers, placed somewhat close together" (Nana, 1880, p. 60). Nana's agreement with the restaurant for the invitation causes the outdoor space to move into the interior. However, the resulting atmosphere means the guests gradually forget they are in a home and act as if they are in a public area: "Since the beginning of supper, she had seemed no longer in her own house. All this company had overwhelmed and bewildered her with their shouts to the waiters, the loudness of their voices and the way in which they put themselves at their ease, just as though they were in a

restaurant […] Nana had disappeared, but nobody fretted about her absence" (Nana, 1880, pp. 74-75).

An opposite perception to this permeability occurs when Nana is invited to Count Muffat's house. Here the interior is strictly separated from the exterior. One feels very clearly at home, which reflects Muffat's traditional family life. The house symbolizes the glory and power of the family as a whole: "It was a great square building, and the Muffats had lived in it for a hundred years or more. On the side of the street its frontage seemed to slumber, so lofty was it and dark, so sad and convent like, with its great outer shutters, which were nearly always closed" (Nana, 1880, p. 43).

Social status and power are reflected in both the interior and the guests. Both guests and family members are limited in when they can use the spaces. The domination of Count Muffat and his family heritage on the interior is vividly evident. Countess Sabine has not changed anything at home and preserved the legacy of the man:

"When she was only expecting intimate friends, the countess opened neither the little drawing room nor the dining room […] The drawing room was very large and very lofty; […] at night, when the lamps and the chandelier were burning, it looked merely a serious old chamber with its massive mahogany First Empire furniture, its hangings and chair coverings of yellow velvet, stamped with a large design. Entering it, one was in an atmosphere of cold dignity, of ancient manners, of a vanished age, the air of which seemed devotional" (Nana, 1880, p. 43).

Countess Sabine strikingly demonstrates her presence in the interior through the one noticeable object that she has changed: "the big chair with the red silk upholsteries in which the countess sat had attracted his attention. Its style struck him as crude, not to say fantastically suggestive, in that dim old drawing room. Certainly, it was not the count who had inveigled thither that nest of voluptuous idleness. One might have described it as an experiment, marking the birth of an appetite and of an enjoyment" (Nana, 1880, p. 50).

Another important interior space mentioned in the novel is the country house bought by one of her lovers. This house, which Nana had always dreamed of, away from the corruption in the city, exemplifies how spaces can affect their users: "Yesterday's existence was far, far away, and she was full of sensations of which she had no previous experience […] Great God, she could have cried, so good and charming did it all seem to her! Beyond a doubt she had been born to live honestly!" (Nana, 1880, p. 118). This house makes Nana fully feel that she has the right to a decent life and a family. The most important reason for this is that it gives a sense of belonging lacking in her house in Paris or in her previous life: "Never yet had she felt anything comparable to this. The country filled her with tender thoughts. As a little girl she had long wished to dwell in a meadow […] Now this estate, this stretch of land belonging to her, simply swelled her heart to bursting, so utterly had her old ambition been surpassed" (Nana, 1880, p. 122).

The effect that Nana's country house has on her as a result of her spatial experience continues after she returns to Paris. Choosing to settle in a small neighborhood like Fontan with the idea of having the family that she had not had before reflects how the idea of the home influences her: "We are in a little set of lodgings on the fourth floor in the Rue Veron at Montmartre […] And so, she preferred giving up everything. Besides, the flat in the Boulevard Haussmann was plaguing her to death. It was so stupid with its great gilded rooms! In her access of tenderness for Fontan she began dreaming of a pretty little bright chamber" (Nana, 1880, p. 156). Generally, although Nana is willful and determined, she becomes passive because of Fontan's vulgar attitude towards her. To avoid losing what she has, she cannot escape from this ongoing cycle, gradually lost her self-esteem and returning to where she started. This situation gives information about some of Paris's undesirable streets, but revealed through changes in the urban fabric (Berman, 1983):

"Then began a series of wild descents upon the Parisian pavement whose votaries prowl in muddy bystreets under

the restless flicker of gas lamps. Nana went back to the public-house balls in the suburbs [...] She revisited the dark corners on the outer boulevards, where when she was fifteen years old men used to hug Satin, […] used to take Nana to Bullier's and the public houses in the Boulevard Saint-Michel […] Eventually they always returned to the principal boulevards; for it was there they ran the best chance of getting what they wanted. From the heights of Montmartre to the observatory plateau they scoured the whole town […] There were long periods of waiting and endless periods of walking; there were jostlings and disputes and the nameless, brutal caresses of the stray passer-by who was taken by them to some miserable furnished room and came swearing down the greasy stairs afterward" (Nana, 1880, p. 174).

While sheltering in Satin's home, Nana went to the café of Laure, where she is served a cheap dinner. This space provides information about the image of public places at that time. Although women were generally accompanied outside by men, men could be at risk if they were seen in public with a known courtesan (Liggins, 2006). These women transformed this cafe into a comfortable space for themselves through their shared experience:

"This was a table d'hote in the Rue des Martyrs […] The majority were nearing the age of forty [...] These still wore a modest expression despite their impudent gestures, for they were only beginners in their art, who had started life in the ballrooms of the slums and had been brought to Laure's by some customer or other […] [an] extremely motley throng, where faded dresses and lamentable hats contrasted strangely with handsome costumes, the wearers of which fraternized in vice with their shabbier neighbors" (Nana, 1880, pp. 165-166).

Even though they are all women, there is still a sense of class difference and hierarchy among them: "It was composed of smart, fashionably dressed women who were wearing their diamonds […] to eat the three-franc dinner while flashing their jewels of great price in the jealous and astonished eyes of poor, bedraggled prostitutes. The moment they entered, talking and laughing in their shrill, clear tones and seeming to bring sunshine with them from the outside world, Nana turned her head rapidly away" (Nana, 1880, p. 167).

After developments in Nana's life prevent her from finding the family life she wants, she decides to follow society's prevailing corrupt order. With this sudden recognition of the power she has, she identifies herself with the space and wants to feel her power in it. She adopts a completely different attitude and the effect is observed in her new place. She uses her sexuality as a weapon to get everything she wants. The power of her gender brings her a lot of wealth as men cannot even control their simple impulses:

"Nana's house was situated at the luxurious quarter at Plaine Monceau. Count Muffat had bought the house ready furnished and full of hosts of beautiful objects—lovely Eastern hangings, old credences, huge chairs of the Louis XIII epoch […] But since the studio, which occupied the central portion of the house, could not be of any use to her, she had upset existing arrangements, establishing a small drawing-room on the first floor, next to her bedroom and dressing room, and leaving a conservatory, a large drawing room and a dining room to look after themselves underneath. She astonished the architect with her ideas, for, as became a Parisian work girl […] she had suddenly developed a very pretty taste for every species of luxurious refinement" (Nana, 1880, p. 202).

The boudoir is an important symbol in the history of eroticism and modern architecture. As a clearly sexualized female space, it was a particularly female-inhabited and female-directed domestic space (Troutman, 2005, p. 296). The boudoir demonstrates how the feminine principles of emotion and instinct that form its voluptuous decoration, intimate use, and internalized character are coded spatially and architecturally. It also emphasizes the changing roles of women and suggests the impact of feminine values on space. In Zola's novel, the boudoir is a spatial analogue of sexualized space and projected desire (Troutman, 2005).

In Zola's book, every space that Nana has or influences has gradually moved away from its original function (the concept of home). As literally the only interior space where women have the right to impact, the boudoir expanded as the symbol of the sovereignty that Nana's sexuality established over society. It transcended her house to spread to, and took over all spaces. Thus, Zola opposes traditional gender ideas by depicting new gender roles and sexuality. Nana's character reflects the patriarchal limitations of 19th century Paris. To overcome these limitations, Nana uses her sexual powers to control people and ruin society (Olson, 1994):

"Meanwhile, Nana had cherished her latest caprice. Once more exercised by the notion that her room needed redoing [...]. The room should be done in the velvet of the colour of tea roses, with silver buttons and golden cords, tassels and fringes, and the hangings should be caught up to the ceiling after the manner of a tent. This arrangement ought to be both rich and tender [...]. Nana meditated a bed such as had never before existed; it was to be a throne, an altar, whither Paris was to come in order to adore her sovereign nudity [...]. On the headboard, a band of Loves should peep forth laughing from amid the flowers, as though they were watching the voluptuous dalliance within the shadow of the bed curtains [...]. The bed would cost fifty thousand francs, and Muffat was to give it to her as a New Year's present" (Zola, 1880, p. 270).

Zola clearly depicts Nana's influence over Count Muffat and the corruption she brings to the interior of Muffat's house. The house, which previously reflected Muffat's traditional family life, has become a symbol of the loss of Muffat's power and the breaking of ties within the family: "'And just to think that he was once master,' continued Mme Chantereau,' and that not a single rout seat would have come in without his permission! Ah well, she's changed all that; it's her house now. Do you remember when she did not want to do her drawing room up again. She's done up the entire house'" (Nana, 1880, p. 259). Countess Sabine, whose presence was previously limited to a single piece of furniture, emphasized its presence that became prominent due to the change it made at home. This rupture in family ties also destroyed the domestic place in Muffat's house. Having been separated from the public by certain lines and previously preserved its privacy, this place became completely public and exposed private life after its redesign:

"When the first guests arrived […], they were positively dazzled. One had only to recall to mind the drawing room of the past, through which flitted the icy, ghostly presence of the Countess Muffat […] Then, too, the drawing room looked splendid; it was hung with Genoa velvet, and a huge decorative design by Boucher covered the ceiling, a design for which the architect had paid a hundred thousand francs at the sale of the Chateau de Dampierre […] It seemed as though Sabine's long chair, that solitary red silk chair, whose soft contours were so marked in the old days, had grown and spread till it filled the whole great house with voluptuous idleness and a sense of tense enjoyment not less fierce" (Nana, 1880, pp. 258-259).

Nana's effect on the family and its domestic space is underlined by playing Blonde Venus in the house decorated by Countess Sabine: "The waltz [...] in the Blonde Venus [...] It was as though some fleshly wind had come up out of the common street and were sweeping the relics of a vanished epoch out of the proud old dwelling, bearing away the Muffats' past, the age of honor and religious faith which had long slumbered beneath the lofty ceilings" (Nana, 1880, p. 259). Through these extreme transformations of interior spaces, Zola reveals the corruption that begins in the family before spreading through society. These alterations of the domestic space indicate that the home cannot preserve the integrity of its physical limits. Thus, domestic space borders are destroyed.

4. Conclusion

Lefebvre defined space as both a social product and a form of ideology. According to him, space is a social competition area used by different people in line with this ideology. Different social classes have tried to establish dominance in this area (Moore, 2014). Through the novel, Nana, Zola demonstrates that the intermingling of classes

is more than an attempt to dominate one another; rather, it becomes degenerative through events taking place in the streets, theaters, and avenue cafes. Additionally, in place of male dominance in 19th-century life, Zola tried to change these gender roles through Nana, the main character in his novel. In both interior and public spaces, Nana shows the gender effects of her character on society. Zola deals with these two different issues –class discrimination and gender– through the spatial reflections of modernism.

Nana's movement between social environments and classes enabled Zola to analyze different class structures and address social themes (Olson, 1994). The present study provided a realistic determination of the conflicts at the birth and foundations of modernism through the case study of Nana. In his criticism of 19th-century modernism, Zola chooses spaces to shed light on the period and people's lifestyles. He conveys the problem of social relations that prioritize imperialism while dominated by industrial capitalism in 1870-1900. While Zola chose the Second Imperial Period as his medium, the documents he created reflect a future period. Through analyzing the novel Nana from a spatial viewpoint, this study explained the conditions, problems, class changes, social collapse, and corruption created in a modern state through the breakpoints of the period. These breakpoints, which represent modernism, are consumption and entertainment areas like boulevards, cafes, and theaters. Although the novel was criticized at the time as immoral by the press and conservative intellectuals (Onaran, 2019), it recorded the socially dramatic consequences of modernism and the modern state.

Historically, the meanings and functions of cities have changed continuously for various reasons. During the 19th century, modernism caused radical changes. While the political, economic, and cultural structure influenced the transformation of cities, it also affected all segments of society. Experiences in these areas in Paris's urban and domestic contexts demonstrate the use of spaces and the relationships of the people who experienced them. Thus, early modernism can be criticized at the intersection of people and space through the interdisciplinary correspondence of literature and architecture. The analysis of spatial components can be carried out through literary works that convey spatial comments to the reader. Therefore, literature and architecture influence and support each other, and become stronger and more meaningful by feeding from each other. The collaboration between these two disciplines enabled this study to reveal social issues in different spatial contexts of 19th-century Paris through a socio-spatial reading.

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