YAŞAR UNIVERSITY
GRADUATE SCHOOL

MASTER THESIS

AN ARCHITECTURAL LITERARY ANALYSIS: SOCIO-SPATIAL INFLUENCES OF DEPARTMENT STORES IN ZOLA'S NOVEL 'THE LADIES' PARADISE'

LAYAL ALSAHLI

THESIS ADVISOR: ASSOC. PROF. (PHD) ZEYNEP TUNA ULTAV

INTERIOR ARCHITECTURE

PRESENTATION DATE: 04.06.2021

BORNOVA / İZMİR
JUNE 2021

ABSTRACT

AN ARCHITECTURAL LITERARY ANALYSIS: SOCIO-SPATIAL INFLUENCES OF DEPARTMENT STORES IN ZOLA'S NOVEL 'THE LADIES' PARADISE'

Alsahli, Layal

MSc in Interior Architecture

Advisor: Assoc.Prof.(PhD) Zeynep Tuna Ultav

June 2021

Architectural spatial cues are crucial to literature, but the extent to which they are incorporated in architectural theory discourse is limited. The aim of this study is to reveal the correlation between architecture and literature through analyzing the socio-spatial influences of department stores, which is accomplished by using Émile Zola's novel, The Ladies' Paradise (1883), as a case study. This novel was selected to illustrate the interrelatedness between architecture and literature because the literary space portrayed within The Ladies' Paradise governs the narrative; thus, bringing the narrative forward through the use of architectural literary spaces. The study was achieved by the use of qualitative research methods, of them being, architectural literary analysis. The novel was analyzed within the parameters of the study of that being distinguishing the public space, capitalism, and gender in relation to the architectural space of the department store within the scope of The Ladies' Paradise. The storyline within The Ladies' Paradise is dominated with exerts of architectural references thus revealing that public space, capitalism, and gender is correlated with architecture. Therefore, the study demonstrates the effectiveness of the interdisciplinary perspective of architecture and literature in order to comprehend several issues in architectural theory.

Key Words: Architecture and literature, architectural literary analysis, public space, capitalism and architecture, gender and space, Émile Zola, The Ladies' Paradise

ÖZ

MİMARİ YAZINSAL ÇÖZÜMLEME: ÇOK KATLI MAĞAZALARIN ZOLA'NIN 'THE LADIES' PARADIES' (KADIN CENNETİ) ROMANINDAKİ SOSYO-MEKANSAL ETKİLERİ

Alsahli, Layal
Yüksek Lisans Tezi, İç Mimarlık Tezli Yüksek Lians Programı (İngilizce)
Danışman: Doç.Dr. Zeynep Tuna Ultav

Haziran 2021

Mimari mekânsal ipuçları edebiyat için oldukça önemlidir, ancak mimarlık kuramına ya da söylemlerine ne ölçüde dahil edildikleri sınırlıdır.

Émile Zola'nın *The Ladies' Paradise* (Kadın Cenneti) (1883) adlı romanını bir örneklem alan çalışması olarak kullanan bu çalışmanın amacı, büyük mağazaların sosyo-mekansal etkilerini inceleyerek mimarlık ve edebiyat arasındaki ilişkiyi ortaya çıkarmaktır. *The Ladies' Paradise* romanı, mimarlık ve edebiyat arasındaki karşılıklı ilişkiyi betimlemek için seçilmiştir; çünkü romanda tasvir edilen edebi alan anlatıyı yönetmekte, böylece mimari yazınsal mekânların kullanımıyla anlatıyı öne çıkarmaktadır. Bu amaçla, nitel araştırma yöntemleri kapsamında özellikle mimari yazınsal çözümleme kullanılmış; roman, büyük mağazanın mimari mekânı ile ilişkili olarak kamusal alan, kapitalizm ve cinsiyet konuları çerçevesinde incelenmiştir. The Ladies' Paradies romanında yer alan anlatıda, mimari referanslar hakimdir; böylelikle kamusal alan, mimarlık ve kapitalizm, mimarlık ve cinsiyet gibi sosyo-mekansal konuların tartışılmasına kolaylıkla zemin sağlamaktadır. Bu nedenle tez, mimarlık ve edebiyatın disiplinlerarası ilişkisinin, mimarlık kuramında yer alan sosyo-mekansal konuları anlamak için etkinliğini ortaya koymaktadır.

Anahtar Kelimeler: Mimarlık ve edebiyat, mimari yazınsal çözümleme, kamusal alan, kapitalizm, cinsiyet ve mekân, Émile Zola, The Ladies' Paradise

ACKNOWLEDGEMENTS

I would like to thank Allah Almighty for giving me the strength and perseverance to be able to research and complete my thesis.

My sincerest gratitude goes to my thesis Advisor Assoc. Prof. Zeynep Tuna Ultav, without her ongoing support, the completion of this study could not have been possible. Her patience, enthusiasm, and knowledge guided me immensely during my studies.

I would like to thank my mother, who has been emotionally and mentally supporting me throughout my life and without her none of this would be possible.

To my loving husband who I would like to thank for constantly believing in me and for his endless support and encouragement.

And to the rest of my family and friends, thank you for being my support system throughout this time, has not gone unnoticed.

Layal Alsahli

İzmir, 2021

TEXT OF OATH

I declare and honestly confirm that my study, titled “An Architectural Literary Analysis: Socio-Spatial Influences of Department Stores in Zola’s Novel ‘The Ladies’ Paradise’” and presented as a Master’s Thesis, has been written without applying to any assistance inconsistent with scientific ethics and traditions. I declare, to the best of my knowledge and belief, that all content and ideas drawn directly or indirectly from external sources are indicated in the text and listed in the list of references.

Layal Alsahli

İzmir, 2021

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

CHAPTER 1
INTRODUCTION

1.1. Aim

Authors construct and utilize a literary world and environment for readers to envision. The power of literature is that it has the aptitude to trigger the readers' mind and allow them to revisit a place they have already visited or remind them of a country, an atmosphere, a house, or a building. Additionally, literature often uses architecture in order to advance the storyline and give the readers a basis for them to understand the plot.

Different forms of architectural typologies can be adapted as literary spaces within novels, one of which is the department store. The modern retail typology of the department store within the nineteenth century had a great impact on many different fields, of them being new architectural spaces such as public interiors, the department store as a product of capitalism, and female gendered spaces within the city. With that knowledge, Émile Zola's novel The Ladies' Paradise [Au Bonheur des Dames] discusses and interrelates the issues mentioned above. However, the study of socio-spatial influences of department stores through the realm of architectural literary analysis has not been studied within this context. Therefore, this study is intended to weld the different fields and topics with one another in order to understand the correlation between architecture and literature by studying the socio-spatial influences of department stores through architectural literary analysis. Subsequently, the following research questions were proposed:

1. How can literary spaces be helpful in understanding architectural issues?
2. What were the architectural socio-spatial influences of the nineteenth century Parisian department store?
3. How did the novel, The Ladies' Paradise, aid to the realm of architecture and disclose the architectural socio-spatial influences of the department store?

Thus, this study aims to analyze the interrelatedness of architecture and literature through examining the socio-spatial influences of nineteenth century Parisian department through the use of architectural literary analysis. In order to clarify and examine these issues further the study utilizes Émile Zola's Novel, The Ladies' Paradise as a case study. Additionally, the aim is to connect the socio-spatial influences of the department store within the context of architectural references within the literature of the novel.

1.2. Literature Review

The literature review will offer insight on the topics related to architecture and literature, Parisian department stores, public space within an interior, capitalism and architecture, and gender. Although these topics are well important in the field of architecture, the literature review will study these topics in relation to Émile Zola's novel, The Ladies' Paradise, in order to establish architectural references within the novel. Furthermore, the literature review will clarify both the importance and the relationship of these topics to one another through the use of a visual table (see Table 1.1). With that, the most essential references will also be highlighted briefly.

Table 1.1. Visual Representation of the Literature Review

No.	Author(s)	Title and year of publication	Architecture and Literature	Department stores	Public Space	Capitalism	Gender	The Ladies' Paradise
1	Ballantyne, A.	Shops and subjects. (2011)		✓		✓		✓
2	Beaumont, M.	Shopping in Utopia: Looking Backward, the Department Store, and the Dreamscape of Consumption. (2006)		✓			✓	
3	Bakhtin, M.	The Dialogical Imagination: Four Essays. (1981)	✓					

No.	Author(s)	Title and year of publication	Architecture and Literature	Department stores	Public Space	Capitalism	Gender	The Ladies' Paradise
4	Benjamin, W.	The arcades project. (2002)		✓		✓		
5	Bishop, D.	Au Bonheur des Dames and the contemporary literary tourist: an inspirational journey through Zola's Paris to the C21st built environment. (2011)	✓		✓	✓		✓
6	Carlson, E. A.	City of mirrors: Reflection and visual construction in 19th century Paris. (2006)		✓		✓	✓	✓
7	Clausen, M. L.	Department Stores and Zola's "Cathédrale du Commerce Moderne. (1984)		✓				✓
8	Clausen, M. L.	The Department Store: Development of the Type. (1985)		✓				
9	Claeys, G.	The "Survival of the Fittest" and the origins of Social Darwinism. (2000)		✓		✓		✓
10	Coëffé, V., & Morice, J.-R.	The Parisian department store as a paradigmatic place for interactions between tourism and shopping: the production of a heterotopia. (2020)		✓				
11	Donald, J.	This, Here, Now: Imagining the Modern City. (1997)	✓					
12	Gans, D	Big work: Le Corbusier and capitalism. (2014)		✓		✓		
13	Glaser, S. A.	Space, time, and narrative: The literary unfolding of architecture. (2014)	✓					

No.	Author(s)	Title and year of publication	Architecture and Literature	Department stores	Public Space	Capitalism	Gender	The Ladies' Paradise
14	Gough, T.	Flows of Capitalism, Flows of Architecture. (2018)		✓		✓		
15	Grafe, C., Havik, K., & Maaskant, M.	Architecture & literature reflections/imaginations. (2006)	✓					
16	Harteveld, M.	Public Interiors: Urbanism or Not? (2005)		✓	✓			
17	Harteveld, M.	Interior Public Space on the Mazes in the Network of an Urbanist. (2014)		✓	✓			
18	Havik, K.	Lived experience, places read: Toward an urban literacy. (2006)	✓					
19	Hennessy, S.	Consumption and Desire in "Au Bonheur des Dames." (2008)		✓		✓		
20	Hobsbawm, E.	Age of empire: 1875-1914. (2010)		✓		✓		
21	Iarocci, L.	The Consuming Mob: Bargain Shopping in the City. (2019)		✓		✓		
22	Kaiser, J.	Gendering Consumption. (2012)		✓	✓	✓	✓	✓
23	Koch, D.	Structuring Fashion: Department Stores as Situating Spatial Practice. (2007)		✓	✓	✓	✓	✓
24	Leach, W. R.	Transformations in a Culture of Consumption: Women and Department Stores. (1984)		✓			✓	

No.	Author(s)	Title and year of publication	Architecture and Literature	Department stores	Public Space	Capitalism	Gender	The Ladies' Paradise
25	Massey, D.	Space, Place, and Gender. (1994)		✓			✓	
26	McDonald, G.	The Mind a Department Store: Reconfiguring Space in the Gilded Age. (2002)		✓		✓		
27	Miller, M. B.	The Bon Marché: Bourgeois Culture and the Department Store, 1869-1920. (1981)		✓	✓	✓	✓	✓
28	Moretti, F.	Graphs, Maps, Trees: Abstract Models for a Literary History. (2005)	✓					
29	Moslund, S.	The Presence of Place in Literature - with a Few Examples from Virginia Woolf. (2010)	✓					
30	Nava, M.	Modernity's Disavowal: Women, the city and the department store. (1996)		✓	✓	✓	✓	
31	Parker, K. W.	Sign consumption in the 19th-century department store: An examination of visual merchandising in the Grand Emporiums (1846-1900). (2003)		✓		✓		✓
32	Peterson, S. A.	Flânerie in Zola's Paris. (2007)		✓	✓		✓	✓
33	Poot, T., Van Acker, M., & Vos, E.	The Public Interior: The meeting place for the urban and the interior. (2016)		✓	✓			
34	Rădulescu, S	Interior Public Spaces. Addressing the Inside-Outside		✓	✓			

No.	Author(s)	Title and year of publication	Architecture and Literature	Department stores	Public Space	Capitalism	Gender	The Ladies' Paradise
		Interface. (2017)						
35	Ramazani, V.	Gender, war, and the department store: Zola's "Au Bonheur des Dames" (2007)		✓		✓	✓	✓
36	Rappaport, E.	Shopping for Pleasure: Women in the Making of London's West End. (2000)		✓			✓	
37	Rus, A.	Mapping Oslo- Literary Cartography and Narrative. (2013)	✓					
38	Sewell, J. E.	Gendering urban space. (2011)		✓			✓	
39	Shonfield, K.	The use of fiction to interpret architecture and urban space. (2000)	✓					
40	Smyth, J.	Transcending Traditional Gender Boundaries: Defining Gender Roles Through Public and Private Spheres. (2008)		✓			✓	✓
41	Spurr, D.	Architecture and Modern Literature. (2012)	✓					
42	Tally, R. T.	Spatiality. (2013)	✓					
43	Tamilia, R.	The Wonderful World of the Department Store in Historical Perspective: A Comprehensive Bibliography Partially Annotated. (2002)		✓				
44	Thompson, J. W.	In Search of Public Space. (2001)		✓	✓			
45	Weber, A.-	Mapping Literature:	✓					

No.	Author(s)	Title and year of publication	Architecture and Literature	Department stores	Public Space	Capitalism	Gender	The Ladies' Paradise
	K., & Hurni, L.	Visualisation of Spatial Uncertainty in Fiction. (2011)						
46	Zola, E.	Au Bonheur des Dames: Dossier préparatoire [The Ladies' Paradise: Preparatory Files] (1881)	✓	✓	✓	✓	✓	✓

The correlation between architecture and literature has been highlighted and defined by many academic scholars of them are: Donald (1997), Glaser (2014), Grafe, Havik, & Maaskant (2006), Moslund (2010), Shonfield (2000), Spurr (2012), and Tally (2013). Other authors such as, Bakhtin (1981), Moretti (2005), Rus (2013), and Webber & Hurni (2011), have studied the relationship between architecture and literature and have concluded their studies with theories related to the interrelated topic. The literary critic, Bakthin (1981) discusses in his book "The Dialogical Imagination: Four Essays" the relationship through the theory of chronotope: "the chronotope that defines genre and generic distinctions, for in literature the primary category in the chronotope is time. The chronotope as a formally constitutive category determines to a significant degree the image of man in literature as well. The image of man is always intrinsically chronotopic" (Bakthin, 1981, p. 85). However, Moretti (2005), Rus (2013), and Webber & Hurni (2011) discuss the relationship between the two through cartographic visualization which is the visual form of mapping literature.

In Meredith Clausen's publication "The Department Store: Development of the Type" (1985), she discusses the architectural and social importance of the department store as a new retail typology by discussing historically the different department stores in nineteenth century, Paris. She claims that the new retail

typology became an essential part within the social society of the city. She also states that the design of the store interior and exterior were essential in order to attract the public, therefore department stores did not only serve function but they also served to be a beautiful form of architecture within the city.

In Robert Tamilia's publication "The Wonderful World of the Department Store in Historical Perspective: A Comprehensive Bibliography Partially Annotated" (2002), he explains how the retail typology came to be as he claims that it was a form of retail evolution and that the grandness of the department store was needed in order to with take the heavy influx of people within the cities.

Furthermore, a paper titled "Interior Public Spaces. Addressing the Inside-Outside Interface" discusses how when the department store emerged it ultimately faded the line between interior and exterior spaces into one (Rădulescu, 2017). However, in a paper "The Public Interior: The meeting place for the urban and the interior" written by Poot, T., Van Acker, M., & Vos, E. (2016) defines the publicness of the department store as a shared and communal space that serves as both a public and private space that is used by a vast percentage of the public. Harteveld (2005) concurs that the retail typology of the department store welds the realms of public and private by becoming public interiors for people to gather. Therefore, aiding to the ideology of a privately owned space (the department store) serving as a public interior.

The architecture of the department store was essentially a physical product of capitalism; it was the visual representation of capitalism. It utilized mass-produced building materials of those being iron and glass, thus alluding to the theory of modern architecture as explained by Benjamin (1982/2002); Carlson (2006); Iarocci (2019); Gans (2014); Nava (1996).

In his book "The Bon Marché: Bourgeois Culture and the Department Store, 1869-1920", Miller (1981) highlights many aspects but one of which is how the department store was created for the bourgeoisie world and in particular the bourgeoisie women of Paris. Additionally, in Kaiser's (2012) thesis "Gendering consumption" and in Sewell's paper "Gendering urban space" (2011) they both highlight how during the nineteenth century many spaces were seen as either female or male and therefore, the department store was classified as a female space serving as one of the first public interior female spaces.

With regard to Émile Zola's novel The Ladies' Paradise, several theses regarding the topics of the public interiors, capitalism, and gender within the novel were utilized as well as, references from Zola's preparatory files on the novel and the novel itself.

A dissertation by Elizabeth Carlson (2006) titled "City of Mirrors: Reflection and Visual Construction in 19th century Paris" revolves around the creation and usage of mirrors in Paris as well as its usage in department stores. She uses the novel "The Ladies' Paradise" because of Zola's study of the Bon Marché – it was therefore, her gateway to a historical literary visualization of the department store in order to study the use of mirrors within the interiors architecturally as well as its effects on the female consumer. Furthermore, a thesis titled "Flânerie in Zola's Paris" by Sarah Peterson (2007) discusses the practice of flânerie within three novels of Zola, one of which is The Ladies' Paradise. She discusses how the department store became an outlet and for women to become flâneuses within the space, as that role within society was usually taken by men. Furthermore, she explains the new given importance of women within the new modern urban city.

With that knowledge, previous theses have studied Zola's novel *The Ladies' Paradise* with gender being the main focus of their theses, other theses have referenced and studied Zola in supporting fields. However, *The Ladies' Paradise* has not been studied within the scope of architectural literary analysis. Therefore, this study endeavors to analyze the architectural literary annotations within the novel in respect to the topics of public interiors, capitalism and the department store, and gendered spaces through the use of architectural literary analysis as its methodology.

1.3. Scope

In this study, the research is structured in five main parts. Following the introductory chapter, disclosing the aim and structure of the study, in the Second Chapter, architecture and literature will be studied whilst incorporating scholars in order to understand the interrelatedness of the realms. In the Third Chapter, a historical outlook on Parisian department stores will be examined in the scope of public spaces, department stores as spaces of capitalism, and as spaces of gender. In the Fourth Chapter, the novelist, Émile Zola, and his novel, The Ladies' Paradise, are introduced and analyzed parallel to Chapter Three.

Chapter Two examines the relationship between the realms of architecture and literature. It discusses the importance of architecture within literature and vice versa as well as, how both fields affect one another. Also, sub-chapter 2.1. tackles the multifaceted discipline of literary space in respect to space, time, architecture, and literature. It does so by examining different theories and approaches conjured by several scholars. It firstly looks at Mikhail Bakhtin's approach of literary space where he studies the theory chronotope. He explains how time is the fourth dimension of space and in retrospect becomes visible within literature as space becomes a sense of time and thus, affects the progress of the plot. Whilst also examining how other scholars interpret the concept of chronotope within the fields of literature and architecture. Another approach studied within chapter two is cartographic visualization and how scholars have used it differently in order to interpret literature through imagery visualization, theme recognition, and literal mapping of the literature. Furthermore, sub-chapter 2.2. studies the influence of both fields on one another; where architects have been inspired by poetry and other forms of literature and where literature have been influenced by physical architectural buildings.

Chapter Three examines the historical development of the Parisian department stores by firstly discussing the evolution of the department store and how the retail typology came to existence. The chapter then discusses the most important and valuable department stores during nineteenth century Paris of those being Le Bon Marché, Au Printemps, La Samaritaine, and Galeries Lafayette. The chapter analyzes how these department stores architecturally developed and evolved within the city of Paris and the reasoning behind their success. Chapter Three then discusses the socio-spatial influences of department stores in respect to topics of enclosed public spaces, capitalism, and gender. In sub-chapter 3.2.1, public space and privately owned public interiors and the reasoning behind the publicness of the retail typology of the department store such as the social aspects that it offers the public were displayed. The new architecture therefore blurred the lines of both public and private spaces and thus, the new typology allowed the public to indulge in new social norms. Furthermore, sub-chapter 3.2.2 examines capitalism and consumer capitalism in reference to the department store as there were new norms for consumer consumption and its promotion to the department store having new organizational

reforms. It also looks at the relationship between capitalism and architecture as well as the retail typology of the department store emerging for several reasons, of one being capitalism. Furthermore, department stores were viewed as important architectural buildings within the city as they eventually became landmarks and the heart of the city of Paris. Moreover, gender and its relation to department stores is examined in sub-chapter 3.2.3 as it firstly discusses gendered spaces. The new retail typology of the department store was viewed and as a female gendered space as it offered women a safe and enclosed yet public space for them to be. The sub-chapter continues to explain the difficulty during the late nineteenth century for women to be seen and socialize within public spaces such as, the streets, thus the department store became a special place for women of all ages to visit. The accessibility and appropriateness of the establishment to women allowed there to be an in for women within the city that was solely catered for men. Women became essential the world of department stores as it was their consumption and need for such a space that allowed the department store to thrive and be as successful thus, the department store was designed and catered to women and their liking. Other factors offered to women by the department store were social and career opportunities.

In Chapter Four, the case study of literary spaces within Émile Zola's novel The Ladies' Paradise is introduced by first studying Émile Zola in general and his importance to the realm of architecture and the fields of public interiors, capitalism, and gender. Zola's literary style of naturalism allows scholars to interpret his work as a historical attribution due to his attention to detail and his depiction and critiquing of nineteenth century Paris. The Chapter also discusses genealogy and heredity within Zola's work as a form to study the French society under the second empire through one family and thus created the novel series The Rougon-Macquart. Furthemore, Zola's importance in the realm of architecture is notable particularly in reference to his novel The Ladies' Paradise due to his detailed preparatory files that he had prior to writing the novel itself. The preparatory files included architectural sketches of his creation The Ladies' Paradise after studying real establishments such as Bon Marché. Zola sketched the location of where his fictious creation will be as well as, the layout of merchandise and floorplans including the ground, first, and second floor of his establishment. Sub-chapter 4.2, analyzes the novel in reference to public spaces,

spaces of capitalism, and spaces of gender studied within the scope of The Ladies' Paradise; therefore, analyzing the novel in parallel to sub-chapter 3.2.

In 4.2.1, public space is studied as Zola caters to the needs of the public within the establishment, this is viewed and understood through the use of architectural literary descriptions and its effects it had on its visitors. Zola also utilizes different literary styles as he juxtaposes old public spaces with the new public space of The Ladies' Paradise in order to accentuate the impact of the new establishment within the city. Furthermore, 4.2.1 discusses the publics' eagerness to visit The Ladies' Paradise thus enhancing the cities culture. Zola also blurs the lines of public and private as well as, exterior and interior realms, through the use of natural elements within the department store. The department store within the novel offers social aspects to its visitors and also positively affects the society of Paris.

In 4.2.2, capitalism is studied within the department store as Zola discusses and criticizes the capitalism through the use of his novel. He exaggerates the effects of The Ladies' Paradise as a product of capitalism and its negative effects it had on neighboring stores. Furthermore, Zola addresses the shift in the consumers and publics ideology in regards to The Ladies' Paradise as it was first unliked and unpopular by many – there then was a shift within the public as they began to realize the usefulness of visiting a place offering many products and services under one roof. The sub-chapter also analyzes the effects of the new architecture on the consumer; as discussed in Chapter Three, the department store started to utilize building materials that other stores did not use and also an architectural standard that other retail typologies did not utilize. Therefore, the architecture of The Ladies' Paradise notes the effects it has on the customer through architectural descriptions that is meant to be the customer's take on the store. Zola incorporates capitalism and architecture within his novel through his exaggerated passages of describing The Ladies' Paradise as grand and modern, he goes as far as explaining the iron beams, and the glass-ceiling halls allowing the reader to fully understand the effects of capitalism on architecture through his novel.

Gender within The Ladies' Paradise is discussed in 4.2.3. The Ladies' Paradise clearly depicted that the department store was viewed, created, and developed for women as it was within the female sphere. Zola used female characters within the novel in order to represent the female mindset in respect to the department store, he

utilized their perspective in order to comment on the female mind as they experienced the interior space of the department store. He also uses a feminine tone to describe the merchandise or the interior of the department store in order to exaggerate the femininity of the space even more so. The sub-chapter also discusses the creation of a safe space for women, inclusivity, career growth, and social aspects of the department store which differs from other retail typologies. Thus, the department store freed the conservative women and offered them a space be rather than home as well to exercise their right of flânerie. With that, the architectural exterior and interior literary space of The Ladies' Paradise was created for women as according to Zola, they were the reason as to why the establishment thrived.

1.4. Methodology

The study utilizes qualitative research methods, the employment of a literature review and a case study. Firstly, the study conducts an extensive research regarding the topic of architecture and literature to fully understand the basis of topics by defining and the understanding different approaches within the two realms through the use of books and academic articles. Thus, creating an instructive background for the study. Secondly, the study examines the historical background of the department store and the socio-spatial influences it has. With that, the issues of public spaces, spaces of capitalism, and gender were established as the socio-spatial influences of the department store (see Table 1.2) Accordingly, the novel, The Ladies' Paradise was reread within the parameters of the socio-spatial influences of the department store; thus, creating the basis and background for the case study. The novel is used to architecturally analyze the department store within nineteenth century Paris in respect to the public spaces, spaces of capitalism, and gender. Therefore, drawing on a secondary methodology, architectural literary analysis, which utilizes the literary storyline in order to study architectural spaces and cues within the narrative (Tuna Ultav, et al., 2015).

Table 2.2. Issues Presented in Chapter 3 and Analyzed in Chapter 4

Issues	**Themes discussed in chapter 3**	**Themes discussed in chapter 4**
Public Space	Public spaces in general	Use of architectural descriptions of The Ladies' Paradise and its' effects on visitors

	Privately owned with public interiors	Publics eagerness to visit the establishment; adding to the city's culture
	How and why department stores are seen as public interiors	Blurring the lines of public and private – exterior and interior through the use of natural elements
	Social aspects of the retail typology	Social aspects and advantages that were offered to the visitors of The Ladies' Paradise
Spaces of Capitalism	Capitalism's definition according to scholars	Zola's views on capitalism expressed through the novel
	Consumer capitalism and its relation to the department store	Effects of The Ladies' Paradise on neighboring stores; heavily influencing consumer capitalism
	New norms for consumer consumption and how it promoted the department store to have new organizational reforms	Zola addresses the shift in the consumers and publics ideology in regards to the establishment
	Capitalism and its relation to architecture	Capitalism and architecture: Zola's incorporation of these issues within the novel
	Department store was a product of capitalism	Importance of the department store – allowing customers to exchange their purchases – thus gaining more of Paris's public Trade – selling of imported goods in The Ladies' Paradise and how those goods were used as interior elements to attract more customers.
	Why were they important and intriguing	Innovative architecture within the novel attracting more of the population to visit The Ladies' Paradise
Spaces of Gender	The space of the department store is within the female sphere – women gendered space	The Ladies' Paradise was within the female sphere – women gendered space
	Difficulty for women during that era to socialize in public or be in public spaces	The use of Denise's perspective to represent the female mind. Zola uses a feminine tone to describe the merchandise or the interior of the department store
	Accessibility for women into the city of men	Mouret's need to conquer the women through the use of the department store. The department store became a

		safe space for women – they even felt at home.
	Women enthused the retail culture and helped it thrive - the interior was designed for the women.	The Ladies' Paradise thrived because of the women and therefore the physical interior of the space was designed for her. The use of large mirrors were used in department stores such Bon Marché which Zola observed and made sure to incorporate in the novel.
	Social aspects for women within the department store.	Inclusivity of the department store – accepting women from different backgrounds into The Ladies' Paradise
		Flânerie and the flâneuse within The Ladies' Paradise.
		The department store freed the women: relating freedom to Flânerie within the scope of the department store
		Social aspects The Ladies' Paradise offered
	Working opportunities for women – creation of jobs in the department store	Working opportunities within The Ladies' Paradise for women

In order to study the relationship between these topics, the data used to obtain this information were from a collection of resources such as published books, academic theses and dissertations, academic publications, The Ladies' Paradise preparatory files, and The Ladies' Paradise novel. The preparatory files were examined and utilized to understand the importance of Zola's literary novel in realm of architecture, as he himself was a studied the architecture of several department stores in Paris in order to grasp the naturalism of the department store within his novel.

CHAPTER 2
ARCHITECTURE AND LITERATURE

Architecture, interior spaces, and urban environments have always existed within the realm of literature and literary studies. It has appeared within literary works as the setting to the novel in order to create the overall ambiance to the story, for the reader to be able to fully visualize the plotline. Another form of architectural appearance is when the built environment allows the narrative to progress, it can also be, the main focus of the literary works and the storyline progresses around the created space. With that knowledge, many scholars have taken interest in architecture, or space in a broader term, and literature and have studied the figuratively built environment within the literature to further understand the interconnectedness between the two fields.

Moreover, many scholars and authors have argued over the importance of the two fields and how intertwined they are. Therefore, the reference to space within a narrative is seen as crucial because it illustrates elements that are a creation of the imagination with such detail and value, thus allowing the reader to feel and experience a reality they have never felt or experienced before; this form of referencing space through literature is called “literary space” (Tuna Ultav & Çağlar, 2009).

The term literary space is defined by Manfred Jahn as “the spatial environment and the inventory objects created in the reader’s imagination on the basis of incomplete textual cues” (Bolak, 1999, p. 9, as cited in, Tuna Ultav & Çağlar, 2009, p. 183). Thus, meaning, the textual cues of the built environment and the overall ambiance of the literary space given to the reader, such as the sunrise from a large window, or the smell of the grass from the urban environment built within the prose can persuade the readers’ imagination to build the literary space whilst reading the storyline; regardless if they have experienced such environments or not.

Literature, whether fictional or non-fictional, narrates a space within the scripture to allow the reader to understand the environment that encompasses the space within

the literary works. According to Grafe et al. (2006), the storyline usually depends on the written environment, such as the architecture or the urban environment in order to progress with the plot. Furthermore, the author's reason that the two fields are interrelated with one another, through which literature signifies an environment through the use of words, such as, a country, a city, a street, a building, or an interior setting. Although, architecture can create these settings physically within a space or environment (Grafe et al., 2006). Literature has always used architecture/physical spaces as a muse within the scope of the plot; the writer can often translate what s/he has experienced in the physical world into writings, which also, enlightens the reader to visualize the space that the writer would like to portray or even remind the reader of a place they have once visited, as explained by Thomson:

> Our physical experience of architecture is apparently finite - bound by such constraints as time, place, and mobility. But literature offers us the opportunity to inhabit much different architecture in many different times and through this serves to strengthen our understanding of the chief poetic resonance of architecture - its latency, its capacity for shadowing forth the invisible and the illusory. This idea of latency is really the key in framing the portal between literature and architecture. (1996, as cited in, Tuna Ultav et al., 2015, p. 133)

The power of literature is that it holds the ability to allow the reader to imagine a reality that they have never experienced before and that it may be also, completely fictitious from the imagination of the writer, but become alive and real through the literary works (Grafe et al., 2006). Moreover, experiencing cities, architectural environments, or urban environments are achievable through reading about these spaces; but rather than writing about these spaces within a technical outlook, most writers build a storyline around the physical space, not only to soften it but to make it more readable and interesting, which also encourages different interpretations of the space (Havik, 2006).

Glaser (2014) also explains architecture within the literature as "architectural description in prose fiction as a privileged narrative space [...] the unfolding of

architecture, and it's capacity to create powerful thematic resonances" (p. 16). With that knowledge, she is suggesting that the architecture mentioned within the narrative does create a barrier for the reader, nor does it create a distraction; she suggests that the description of space within the prose is actually aiding the overall storyline. Glaser continues to explain that the portrayal of a physical scene, whether it being a city, building, or interior space, within scripture, allows the storyline to unfold into the overall plot thus "generating an enclosed narrative that bears [the] meaning of its own and at the same time serves to bring the major themes of a literary work to the fore" (Glaser, 2014, p. 16). Hence, the architectural spaces within the prose initiate an overall theme that governs the storyline, but also, simultaneously developing the narrative for the reader to further understand the plotline.

One can understand that literary works have the ability to create a detailed physical scene through the use of language, words, sentences, and a few clauses; the power of language is what incites the reader to read further, thus the unfolding of the narrative is also the unfolding of the architecture and the literary space that was built around the narrative; "[architecture] literally folds out within the narrative space, carrying a narrative forward" (Glaser, 2014, p. 30). However, Ferraro (2015) explains literary space as a space that "...offers a self-conscious encapsulation of the strange accommodation of three-dimensional space within the textual framework of formal realism. The novelist reflexively acknowledges that she has only words at her disposal to conjure up images in the reader's imagination" (p. 27). Hence, the writer holds the power to create a completely imagined and fictitious world through the use of words, or a place that they have once visited, and use that existing places' architectural spaces as a tool to develop the plotline around the characters within the literary works.

Additionally, literature as a medium offers a new outlook and understanding of architecture; a creative and fictional novel has the power to explain and depict interiors, exteriors, and the urban environment to the reader, not only as a literary space but as a fictional space that offers a real experience to the reader, where they can almost feel the interior space and smell the urban environment. Some authors have the power to depict an imaginary space within literature so well that the reader can feel that it is real, giving relative importance to the authors' imagined space:

> There has been a tendency to perceive space as increasingly abstract and remote from the body and its sensations. In privileging the visual, perspective has understanding of space. The other senses need to be addressed, and space needs to be perceived with all its phenomenological associations. (Leach, 1997, as cited in Bolak, 2000, p. 4)

Therefore, with Leach's mindset, rather than seeing or experiencing a space in abstract, the literature poses as a medium to provoke other senses which in retrospect allows one to further experience a space, whether real or imagined. Many scholars have argued that a writer cannot explain a city or space without the living element, that being the people, the memories, and the events that took place within that area. Donald (1997) believes that the "living space" (p. 182) takes into account more than just the concrete of the building or city, but rather, it considers the evolution of the space through the experiences and events it has witnessed within the boundaries of concrete (Donald, 1997). Furthermore, Miller (1995) argues that people already think or imagine spaces as "[…] an event or events taking place. Our imagination is inherently narrative […] project events onto space; they project a narrational space" (as cited in Donald, 1997, p. 183). Accordingly, space may become memorable as a result of the events that took place there and the experiences that one had in space or an urban environment.

With that knowledge, novels and literary works, usually utilize the protagonists to explain or unfold the architecture and the urban environment through their current or past experiences with the spaces; thus, allowing the readers to experience the space through the protagonist's views evoking their senses and having them physically experience the power of words. Moreover, the advancement of the novel's narrative and storyline utilizes the architecture, urban environment, or the literary space within the prose in order to shape and form the plotline "because spatiality provides literature to define its sociality" (Tuna Ultav, 2006, p. 3).

As Fairclough (1999) explains the interconnectedness of language with life events as, "texts are social spaces in which two fundamental social processes simultaneously occur: cognition and representation of the world, and social interaction. A multifunctional view of text is therefore essential." (as cited in Tuna Ultav, 2006, p.

4). In other words, the social aspect of life, meaning the social interactions that people have with one another occurs within a space; the development of the narrative occurs within the world in the novel and the spaces created, therefore, both the social aspect and the spaces rely on one another for sake of developing the storyline.

Moreover, literary works, whether fictitious or not, can be utilized as a gateway to historical architectural references within the plotline itself. As Shonfield (2000) explains, the use of "…mainstream architectural history. This official history uses the vocabulary of specialist knowledge – formal, constructional, and so on – to present the profession's assertions in unassailable terms. By contrast the modern fictive voice starts from the admission that its narrative is personal and one among many" (p. 301). She continues to explain that space within a narrative and how it is used by the protagonists of the novel sheds light on the history of the imagined or real space within the overall plotline (Shonfield, 2000). Thus, literature has the power to disclose the history of architecture, construction, and even materials used predominantly during the time of the novel by allowing the reader to experience the historical events of the city/building/space at a large.

2.1. Space, Time, and Literature

This study assesses the multifaceted discipline of literary space by taking into consideration: space, time, architecture, and literature. Many scholars have looked into the interdisciplinary subject of literary space and the use and impacts it has on surrounding fields; they have created new approaches to examine and evaluate the subject further. Furthermore, the study will shed light on the importance of different concepts that scholars in the fields of literature and architecture have conjured. By understanding and evaluating the role of literature within architecture and vice versa, then the study can properly assess literary space with a clear approach. The topic of literary space, while fairly new, has been studied by many scholars within both the fields of literature and architecture. The two fields have co-existed for decades yet only recently have the disciplines been studied interconnectedly. Throughout the various approaches and studies, one will be able to further understand the interrelatedness of the two disciplines: architecture and literature.

With that knowledge, the study will first look at Mikhail Bakhtin approach to literary space as he introduces the term *chronotope*, which in literal terms means "time-

space" in regard to the correlation of time-based and spatial relationships that are expressed throughout the literature (Bakhtin, 1981). His writings on chronotope were seen as "the greatest study ever written on space and narrative, and it does not have a single map" (Moretti, 2005, as cited in Tally, 2013, p. 5). He further explains that the term exaggerates the indivisibility of space and time, where he views time as the fourth dimension of space.

> In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope. (Bakhtin 1981, as cited in, Rus, 2013, p. 1241)

While other authors have explained chronotope as, "specific chronotopes shape themselves in some kind of relation to the exterior conditions/space-times in which they arise, implying a unique correlation between a particular, historical intra-textual world, and an equally particularized extra-textual world" (Vukanovic & Grmusa, 2009, p. 9).

Also, the concept of time within literature becomes a place within itself, it becomes visible throughout the literature and in retrospect, space becomes a sense of time because of the history and the movement of the plot. Hence, the two categories are inseparable, as Tally (2013) explains, "Bakhtin's chronotope is another tool both for comprehending... as the chronotope brings space, time, and genre together in a conceptually integrated way" (p. 56). It is impossible to write a novel without including one or the other, the two categories go hand in hand, and one cannot be explained without the other within a storyline. Additionally, the theory of time in this sense carries significant importance in the manner that time never creates change for the hero of the story, the change of time is evident in the storyline and is evident within the space, but it does not create a change for the hero; as he explains it the hero who remains undifferentiated by the adventure-time that is occurring within the story. He also elaborates how space gains more meaning as time is empowered to

bring change within the storyline, “space becomes more concrete and saturated with a time that is more substantial” (Bakhhtin, 1981, p. 120).

Another approach to study literary space is according to Weber & Hurni (2011), spatial interpretations, which are done by means of literary analysis, imagery visualization, and theme recognition. Spatial uncertainty is a phenomenon observed in literary works when fictional spatial elements are interpreted. Therefore, multiple spatial foundations and literary cartographies can be envisaged from narrated settings. These settings tend to be constantly readjusted, lack definite boundaries, are complicated to localize, and are highly fragmented. With this knowledge, and by utilizing cartographic visualizations, it is possible to capture data and conception it.

Moreover, after identifying the sources of uncertainty, it is necessary to translate that visualized uncertainty into adequate imagining methods for a functional data analysis system. Thereupon, uncertainty visualization is applied to spatial entities with the objective of literary space characteristic representation (Weber & Hurni 2011). For example, one can fathom a fictional space by locating entities, schematizing scenarios, interpreting plausible routes and positions, yet maintaining a reference to reality because as scholars have explained it is “space and time [that] capture[s] the imagination like no other scientific subject” (Vukanovic & Grmusa, 2009, p. 2).

Furthermore, authors tend to be dynamic and inspired by their surroundings. With that understanding, one is able to imagine the author’s reasons, methods, and decisions to fictionize and shift real space into its imaginary counterpart. Thus, envisioning the author’s inventiveness, artistic freedom, and diction is of absolute necessity since it transcribes images into their real corresponding counterparts (Weber & Hurni 2011).

Additionally, whether an author makes it appear within the text or not; whether it is the emphasis or takes upon a supportive role for the sake of the plotline, in all literary works, place exists “any search for space in literary texts will find it everywhere and in every guise: enclosed, described, projected, dreamt of, speculated about” (Lefebvre, 1974, as cited in Moslund, 2010, p. 1).

Also, Moslund (2010) explains how place within literature can bring forth a sensory experience for the reader, which according to him, arises from “topopoetic approaches” (p. 3); he argues that a plotline, a description, a narrative, or simply a

word can “produce a presence” (Moslund, 2010, p. 3) to the reader which thereupon, “language becomes an event capable of triggering an intensity of prelinguistic, sensory experiences, which also means that the world in the literary work comes to stand forth as an event to be seen or heard or felt” (Moslund, 2010, p. 3). With that understanding, one is evoked to feel, hear, or sense a word or a description and is able to physically experience the literary works in the real world whilst reading the narrative. Moslund elaborates on this with an example:

> Take for instance toponyms like *street* or *park* or *London* or the *Piccadilly* and note how they silently call forth spatial sensations in our minds when we hear them – before they enter any verbalized thread of meaning or narrative (place names especially are always evocative – or poetic – in their particularity, capable of triggering numerous intensive sense-effects). (2010, p. 3)

Moreover, according to Vukanovic & Grmusa (2009) who also explain that time and space aid in real-life human experiences, “interwoven in all aspects of life, when it comes to literature, the temporal and spatial parameters of human experience move beyond their familiar dualism and are merged into spacetime, inherent in every narrative work” (p. 9). Additionally, the authors explain that regardless of where the narrative is read, it still carries an existence spatially. With that knowledge, the movement of portraying a story corresponds with the worldly character of human experiences.

Accordingly, time is verbalized through a story mode, while the account obtains its full significance when implanted in the worldly presence (Ricoeur, 1984, as cited in Vukanovic & Grmusa, 2009). The importance of space and time in literature is the obscured limits between narrative, memory, and the imagination of individual past or present experiences have brought “creative writing is re-emerging as an important resource… penetrating both factual and fictional spaces” (Vukanovic & Grmusa, 2009, p. 16). Therefore, according to the authors, the medium of literature, and the use of smart and creative language is becoming essential to portray knowledgeable information, whether fictitious or not. Hence, using the medium of literature to evaluate architecture, and space in general within the narrative can offer a new

approach to how exteriors, interiors, and the urban environment is seen and evaluated; it can offer new depths and significance to how architecture is viewed.

Alternatively, Franco Moretti (2005) a literary scholar suggests in his book "Graphs, Maps, Trees abstract models for a literary history" a new approach, to not only view literature but to also write literature. He suggests that authors and literary scholars should stray away from the norms of reading books and rather make graphs, maps, and trees of the readings in order to fully understand, evaluate, and analyze any given text.

He argues that for many decades the study of literature has been at random, unsystematic, and lacks an overall model. Tally defines Moretti's approach as an "aim to replace literary history with a literary geography, partly in an attempt to re-invent the study of literature altogether" (Tally, 2013, p. 9). Furthermore, Moretti offers many readings and examples of his charting methods throughout his book, where he believes that this "distant reading" methodology will allow all readers to completely encapsulate the literature, rather than focusing on specific details that may be frivolous (Moretti, 2005). Throughout his work, the results can be defined as remarkable in a way as he charts down genres and publishing origins of different countries whilst developing correlations between various aspects.

Moretti accentuates the use of this model intending to change the methodologies of literary history whilst encouraging different and new approaches to analysis. Furthermore, his approach on spatially and geographically mapping space that is described in novels is something of interest. He argues that mapping the locations and creating a visual element that is clear and easy to understand at a glance changes everything in the sense of comprehending space within the literature. According to the author literary maps offer:

> […] a good way to prepare a text for analysis. You choose a unit-walks, lawsuits, luxury good, whatever- find its occurrences place them in space… or in other words: you reduce the text to a few elements, and abstract them from the narrative flow, and construct a new, artificial object like the maps… they will possess 'emerging' qualities, which were not visible at the lower level. (Moretti, 2005, p. 53)

Furthermore, one of the mappings Moretti conducted is of Mary Mitford; he jotted down twenty-four stories of Mitford's first volume and the results were that they create somewhat of a solar system consisting of two concentric circles (Moretti, 2005). As mentioned above, the author constructed many different maps, graphs, and trees to support his new methodology of studying literature; the results are interesting to view, because physical space is first translated into literature, and then the literature is translated into visual elements.

Additionally, French philosopher, Michel Foucault (1980), has explained that "Once knowledge can be analyzed in terms of region, domain, implantation, displacement, transposition, one is able to capture the process by which knowledge functions as a form of power and disseminates the effects of power" (as cited in Tally, 2013, p. 101). With that knowledge, the literary mapping and graphing that Moretti has formed is a completely new literary approach that holds the power to understand space within literature within a new context; in a way, it adds more depth to analyzing literature, as it can be seen as a newly added layer.

2.2. The Reciprocal Influences of Architecture and Literature

Architecture and literature have in many ways influenced one another over the years, whether a poem/script influenced an architects' building or a beautifully designed building influencing an author; in retrospect, they have always intertwined as two very different fields. With that knowledge, an example used by David Spurr (2012), in his book "Architecture and Modern Literature" is of an architect, "Bruno Taut, who designed a Glashaus for the 1914 exhibition of the German Werkbund" (p. 65); the Glashaus pavilion has a glass dome which according to the scholars was designed after the architect wrote four articles which later inspired him to design this pavilion (Nielsen & Kumarasuriyar, 2012) (see Figure 2.1). Therefore, his literature inspired him to create something physical and to translate his scriptures into an architectural space.

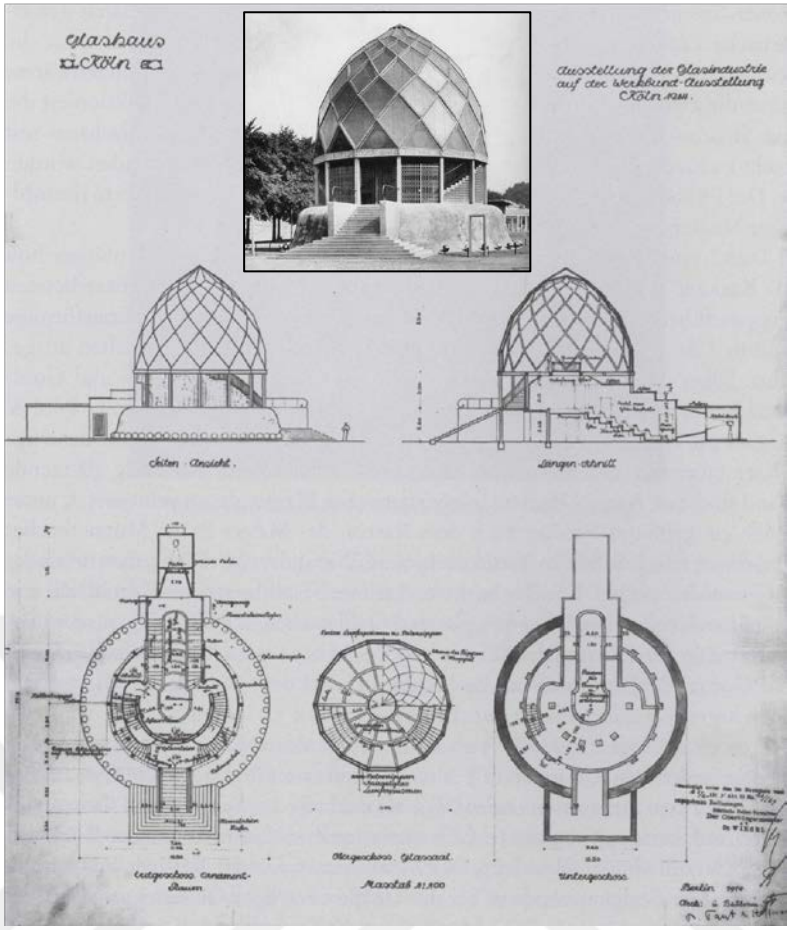

Figure 2.1 Drawings of Bruna Taut's Glashaus (Nielsen & Kumarasuriyar, 2012, p.50)

Furthermore, the Glashaus of 1914 inspired the German author Paul Scheerbart to write a novel "*Glasarchitektur* (1914), where glass construction symbolizes the society of the future. Scheerbart argues that a higher culture can only come about through architectural transformation, which for him means the introduction of glass, 'which admits the light of sun and moon and stars not only through a few windows, but through as many walls as possible, walls made of glass'" (Kruft, 1994, p. 372, as cited in, Spurr, 2012, p.65). Another example of architecture influencing literature is one explained by Glaser (2014) about, Italian author, Umberto Eco, where for his novels he would study the "architectural blueprints and photographs" (p.18) for him to have a better understanding of the space he is creating within his novels, and for it to be logical in relation to the narrative within the novel. Therefore, with these examples, it is comprehensible that authors and architects conduct research in the others' respective fields in order to further their knowledge and better themselves in their own discipline. She further explains that the author, Eco would often:

> […] meticulously intertwine space and time. During the early stages of writing, Eco studied architectural blueprints and photographs in order to re-create the space of a medieval abbey, establishing, for example, the precise number of stairs in different locations and the distances from one part of the abbey to another. With these measurements, he could then judge how much time it would take, for example, to go from the refectory to the cloister, and in consequence, he trimmed the conversations to last as long as the characters walked from one room or building to another. This means that when they arrived at their destination, the conversation had to end. Since the time of speaking corresponds exactly to the time of traversing the architectural space, the architecture of the abbey is both inherent to and inseparable from the narrative. (Glaser, 2014, p. 18)

As understood from the Glaser, Umberto Eco would study architecture within his novel so as to understand how lengthy the narrative should be, as well as, how to properly describe the surroundings to fully capture the actuality of the space for his readers.

Moreover, in the light of studying the different approaches of literary space and the disciplines of architecture and literature; one usually considers that architecture can be translated into literature but not in reverse. To further explain, architecture is a complex discipline, one that requires heavy calculations and extensive research, which is why it is difficult to understand how literature or language can influence or be translated into a physical space, or a building.

As mentioned earlier, some architects are influenced by narrative, and sometimes, their own narrative, but the power of language no less. Furthermore, Spurr suggests that a balance exists between the two fields, he suggests, that theater is a crossover of both disciplines explaining that:

> The theater is the perfect hinge medium between literature and architecture. That is, in the theater, a dramatic text is performed in an architectural space

> specifically adapted to this text, in the form of stage-set, backdrop, lighting, and so on… the actual theatrical space may be nothing more than a limitation to be overcome. But in the case of an interior scene, what is represented is pretty much what is in fact there: an architectural space represents itself. (Spurr, 2012, pp. 69-70)

In reference to Spurr's description of the theater marrying the two fields, he is suggesting that the theatrical plays and scenes, which are first written by the author, are then translated on the stage with the form of physical attributes to bring the scripture to life, thus creating an architectural space that is directly translated from the literature of the play/scene. In accordance, the writer, Jane Eyre also compares literature to a play/theater:

> A new chapter in a novel is something like a new scene in a play; and when I draw up the curtain this time, reader, you must fancy you see a room in the George Inn at Millcote, with such large figured papering on the walls as inn rooms have, such a carpet, such furniture, such ornaments on the mantelpiece, such prints, including a portrait of George the Third, and another of the Prince of Wales, and a representation of the death of Wolfe. (Jane Eyre, 1985, as cited in Ferraro, 2015, p. 27)

Eyre describes a new chapter of a book to be one of the same of a new theatrical scene in a play; many authors tend to describe the literary scene within a novel, firstly with the general atmosphere and layout of the space, such as which room the character is in and what color are the walls, to detailed descriptions within the interior, such as, the photograph on the bedside table. Additionally, the details of the literary space are commonly described with an emotion allowing the reader to feel the surroundings of the characters; with that, it is interesting to juxtapose literary space with the theatrical space. Theatrical space and the stage setting also allows the audience to feel what the stage writer intended by physically seeing and experiencing the writer's words on stage; therefore, Spurr's reference to the multifaceted approach of theater, literature, and architecture can be understood through this.

Therefore, in terms of understanding the interrelationship between architecture and literature through the different approaches that scholars have taken to further understand the effects the disciplines have on one another, the above discussion conveys that the use of the two realms is in fact more intertwined. Furthermore, the study of architecture and space within prose is seen as an important tool to utilize because it allows the architecture to be seen, described, and understood in a newly defined layer of knowledge and comprehensibility. While the architecture within the literature, allows the narrative, to not only develop, but to become rich with detail; it initiates a process of the imagination of space within the readers' mind, a powerful tool that instigates the mind to develop a detailed idea of the factitious or fictitious literary space within the prose.

CHAPTER 3
DEPARTMENT STORES

3.1. History of Parisian Department Stores

The department store – even though it was a new retail typology – did not appear haphazardly but yet it was a product of evolution. A prelude to the department store is many store owners would operate as a niche, meaning they would sell goods exclusively, such as textile or carpets, within an area of other store owners selling similar goods, "…giving the name of their trade to the streets: Chanvrerie, Grande-Friperie, Lingerie, Poterie, Cordonnerie, Ferronnerie, Tonnellerie and so on" (Coquery, 2014, p.58). This retail typology later evolved, once store owners realized that competition was too high, and therefore, would scatter themselves around the city (see Figure 3.1) where surrounding stores would sell different items and goods, yet still complementing one another, for instance, a textile store would be situated next to a drapery store (Clausen, 1985). According to Marie Gillet (2014), the shops and the overall city layout of Paris was concentrated in (Mur des Fermiers-Généraux (Wall of the Farmers-General)" (p. 185), which suffered many medieval problems such as lack of hygiene, space, and illumination. She further explains how the streets had a "scarcity of sewers and pavements, the spread of disease, and the perpetual street congestion by a variety of vehicles caused strollers and visitors to avoid the area" (Gillet, 2014, p. 185). Therefore, urban planning of Paris along with struggling store owners lead to the retailing scene of Paris to evolve into forming shopping arcades that were to be found throughout the city. The covered passages of the shopping arcades were situated between two busy streets that would often be very profitable for the store owners as it would generate foot traffic because of the lack of vehicles in that area. According to a news article written about Parisian arcades, the first is dated back to 1789 (Chatfield-Taylor, 1986). Moreover, the evolution of shopping arcades came with it the intensified purchasing habits of the customers, as this new layout of stores created an easier approach to shopping since everything was in close proximity to one another. It encouraged customers to buy everything they

needed and may not have needed all at once. Therefore, the new proximity of shopping arcades, the industrialization of mass production and the reduction of production costs, and urbanization were the factors that heavily influenced the evolution and the emergence of the department store.

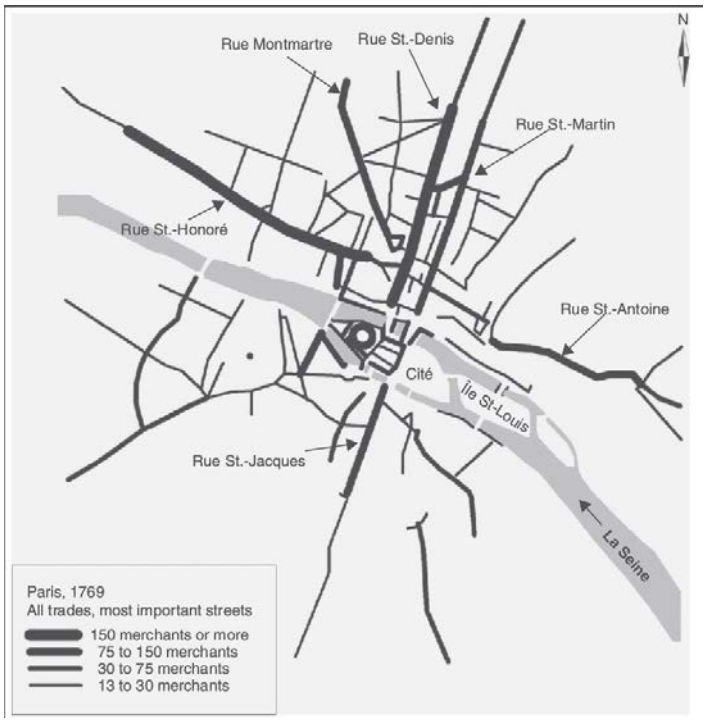

Figure 3.1. Shopping street of Paris, 1769 (Coquery, 2014, p.58)

The success of the new retail typology was encouraged by the events that took place of that time, which was the industrial revolution affecting the economic, social, and ideological standards within France. As a part of the revolution, the textile industry was one that was affected; the process of production was drastically transformed from an expensive sector to a relatively cheap sector due to mass production within the industry. As Tamilia (2007) explains, "the evolution of the department store is intimately related with the processes of urbanization, transportation, and industrialization. The department store was marketing's contribution to the Industrial Revolution" (p. 229). Furthermore, many factors had an actual impact on the success of the new retail typology; one of which is urbanization, which is the migration of people from suburbs to the city, as Tamilia (2002) notes, "The department store emerged at a time and place in history as a result of mass urbanization and the concentration of people in centralized city core" (p. 4). Thus, the department store greatly benefitted from the new population growth within cities.

Many consider the world's first department store to be *Le Bon Marché* in Paris, France, which is considered the revolution of commercial trade and the beginning of a new commercial retailing trend that exists till today. During the time of Le Bon Marché, many other department stores emerged in other cities around the world, such as, London and New York, but for the sake of this paper, the history will only view a few of the Parisian department stores that emerged in the late 19th century. Furthermore, Le Bon Marché was a new typology for its' time, as it emerged in 1852, and soon after many similar department stores opened in heart of Paris due to the success of the new retail typology, of those are:

- Au Printemps – 1865
- La Samaritaine – 1869
- Galeries Lafayette – 1895

With that being said, when the city of Paris is considered or thought of many places and buildings come to mind of those are, the Eiffel Tower, the Champs-Élysées, and the Louvre, but also Galeries Lafayette, Au Printemps, and Le Bon Marché are also very much considered just as Harrods comes to mind when one thinks of London. Therefore, the retail typology of the department store created symbols within the heart of the city. In simple terms, a department store is a commercial retail establishment that combines different sectors "they added an assortment of other goods and services and soon evolved as the precursor of the modern shopping center: everything under one roof" (Tamilia, 2002, p. 6). Furthermore, the new department store also required a new form of architecture to comply with the grandness of the typology, for instance, new building materials were used in order to build such a large structure.

> The sheer size of the department store required the use of new building materials, glass technology, new heating, cooling, and lighting devices, and in-store people movement, which led to new store design, among other engineering and architectural innovations. The store layouts made shopping easier for consumers irrespective of their social or economic background. (Tamilia, 2002, p.3)

Therefore, by evaluating the history of department stores, it can be noted that the retail typology also affected and developed other sectors, such as architecture, technological, mechanical, and material manufacturing industries. Moreover, Miller (1981) claims that the emergence of the department store was part of a cultural, societal, and architectural movement during that time, and specifically, he states that Le Bon Marché was architecturally:

> […] part of a nineteenth-century movement to create new kinds of structures for new kinds of purposes, a new city architecture for masses and for motion. Iron and glass had been used extensively… because they were so functionally suitable to the needs of a *grand magasin* [department store]. In this respect, the Bon Marché was as much an experiment in big-city design for an industrial age as were the first railroad stations or the new central markets. New technology, new forms, and new functions were all coalescing into an architecture very unlike what had existed in the past. (Miller, 1981, p. 218)

The innovative department store of its time, Bon Marché was founded by French businessman Aristide Boucicaut, who with his envision transformed the, one known, market (see Figure 3.2), into a department store.

Figure 3.2. Original Bon Marché Storefront (Clausen, 1985, p.22)

Continuing on his vision to grow, he expanded and renovated the Bon Marché in 1869 and was completed in 1887 (Carlson, 2006). Also, the building "was originally designed by the Beaux-Arts architect Jean-Alexandre Laplanche and Louis Auguste Boileau, and after the Franco-Prussian war in 1871, was taken up by Boileau's son, Louis Charles and the famed engineer Gustave Eiffel" (Carlson, 2006, p. 150). The finished building of the Bon Marché, was the epitome of innovative and modern architecture during the nineteenth century, mainly due to the building materials that were utilized within the structure as it was different from others (see Figure 3.3); according to Carlson (2006), the department store "became a model for subsequent stores in its use of glass, electricity, iron, sweeping staircases, lavish furnishings and an ornately decorated and domed cupola" (p. 150). The exterior design of the building was vital as it was the tool used to lure in new customers into the building; it had to be both aesthetically pleasing and demonstrates the purpose of the building (Clausen, 1985).

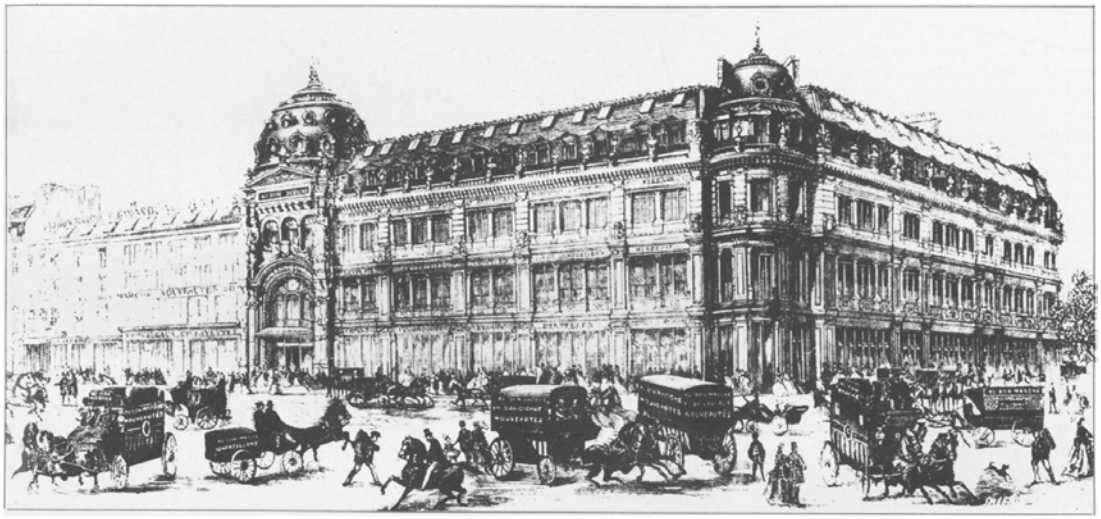

Figure 3.3. Illustration of Au Bon Marché's renovated exterior (Clausen, 1984, p. 23)

Furthermore, the design of Bon Marché included a high ceiling incorporating both glass and iron allowing daylight to enter the store and irradiating it throughout the day and various lighting fixtures can be seen within, to illuminate the space with the setting of the sun. The interior space is comprised of open space with an array of merchandise on display creating a more visually appealing interior for the consumers (see Figure 3.4). According to Sigfried Giedion (1995), the interior design of the Bon Marché, which later became a model for department stores, required to have the "Greatest possible freedom for circulation, clear layout, greatest possible influx of light" (p. 117). The reasoning behind these design requirements for the retail typology was to attract and maximize as many customers as possible, as well as to enhance their experience within the interior store. Furthermore, Giedion explains that the building materials used during this time were not only a symbolism of modernity through architecture, but it also served the function. Since it was needed to have an influx of light within the interior of the buildings to brighten up the merchandise, the use of "Glass for the generous sky-lights as well as for the broad plate-glass windows for displays and the upper stories (side lighting)" (Giedion, 1995, p. 117). Thus, creating different natural light sources to illumuniate the grand multi-storey level interior space of the department store resolving the store owners lighting problem (Giedion, 1995).

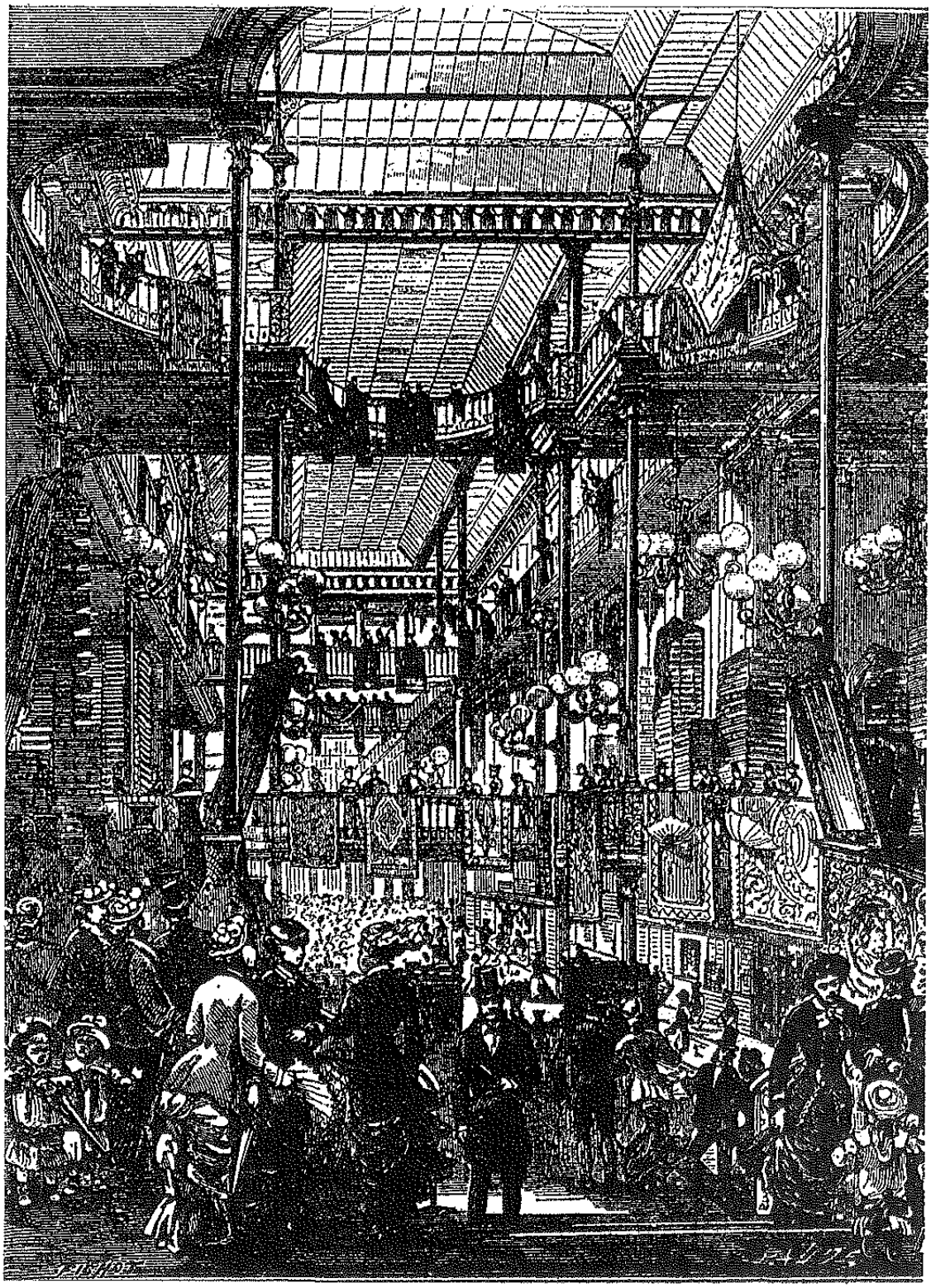

Figure 3.4. Illustration of the interior of Au Bon Marché (Benjamin, 1982, p. 59)

As the Bon Marché became incredibly famous, not only within France but within Europe, the new store type became an architectural mold for other upcoming department stores. Thus, other buildings mimicked the building materials used, the

grandness, as well as the overall concept of the store. With that knowledge, the Printemps originally built in 1865, was rebuilt in 1881 (see Figure 3.5) after a fire by architect Paul Sédille with the intention of being grander, and more luxurious than the Bon Marché (Clausen, 1984). With the emergence of the second department store in Paris, it became evident that there was the birth of both a new retail typology and an architectural style that was somewhat linked to the retail typology. However, according to Clausen, she claims that the Printemps and the Bon Marché were "stylistically" very different from one another:

> A more plausible source of the visual form of the Printemps, with its triple-arched portals, tripartite horizontal divisions, and two tower main facade, is the twelfth-century cathedral of Notre Dame de Paris. The monumental triple-arched, two-tower facade was a traditional feature of Romanesque and Gothic churches, which persists in the facade of Notre Dame. (Clausen, 1984, p. 20)

Nonetheless, in a general manner, the Printemps did share some overall architectural characteristics with Bon Marché, such as the façade utilizing large windows as a source light, but also where dressed mannequins and other goods were fashionably displayed, iron columns, and an overall impressive façade to attract the by-passers.

Figure 3.5. Au Printemps renovated exterior (Clausen, 1984, p.20)

Just as the other two department stores came to be, similarly, the Samaritaine (1869) was also remodeled by architect Frantz Jourdain and reopened in 1905. According to Clausen, the owner of the Samaritaine commissioned the architect due to his expertise in exhibition design, as the author compares both the architecture of a department store with an exhibition hall to be fairly similar as she claims the "department store design [is] borrowed heavily from the exhibition hall, both literally and figuratively. Both types required well-lighted, spacious structures to accommodate large crowds and the display of goods" (Clausen, 1985, p. 27). Furthermore, just as the other two department stores had a large façade that displayed merchandise, what differentiated this façade from others was not the building materials, yet the "… brilliantly colored, glass and steel" (Clausen, 1985, p. 26) that encompassed the façade of the Samaritaine, strongly influenced by art nouveau. Furthermore, to allow light into the building, the architect Jourdain did not rely on the façade, but also created a glass atrium, allowing natural light into the large store (see Figure 3.6). The interior was covered with ornaments and paintings that encompassed the walls up to the glass ceiling, allowing the interior to be more than a functional department store, but an aesthetically pleasing one too (see Figure 3.7).

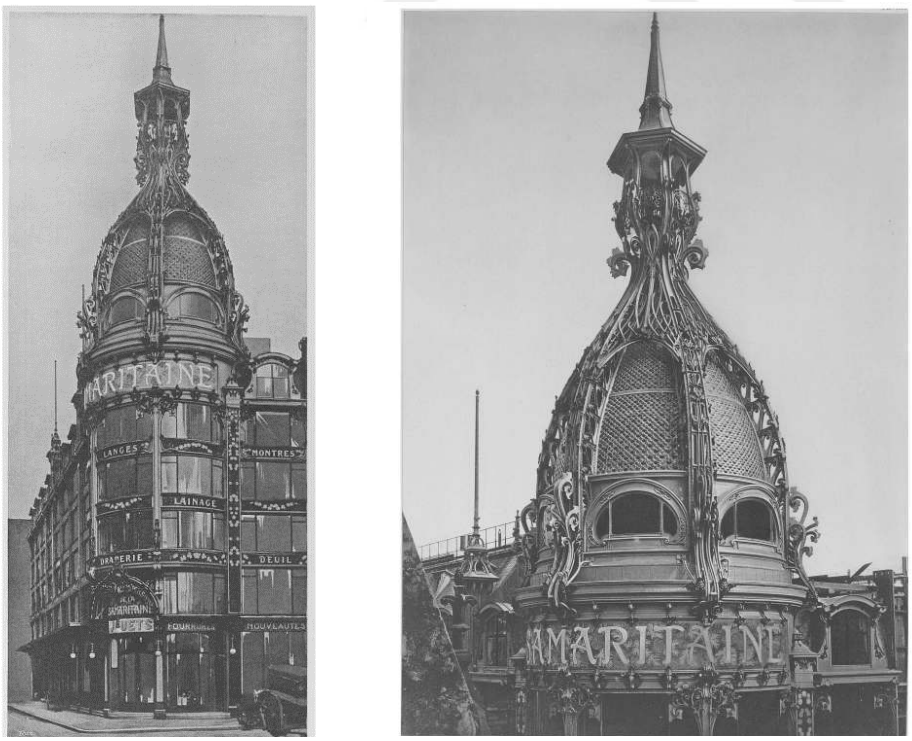

Figure 3.6. The Samaritaine renovated exterior (Vayron, 2015, p.6;13)

Figure 3.7. The interior of Samaritaine (Cabestan & Lempereur, 2011)

In 1894, the last, but definitely not least department store of the century came to be, Galeries Lafayette (Coëffé & Morice, 2020); owned by Théophile Bader, who hired the French architects Georges Chedanne and Ferdinand Chanut to design the Parisian department store (Vernay, 2015). Most of the department stores mentioned in this study had several things in common, those being: the building materials used, architectural attributes, such as the staircase that is evident in all four buildings (see Figures 3.8-3.10), and the use of the glass atriums within the galleries for natural sunlight to illuminate the interiors.

Figure 3.8. Staircase at Bon Marché (Fichot, 1872, p.205)

Figure 3.9. Galeries Lafayette staircase (Clausen, 1985, p. 25)

Figure 3.10. Printemps staircase (Printemps, 2018)

The evolution of the department store is a complex one, as it affects many different fields and has been academically discussed and studied within different scopes. Thus, the history of the department is important within the scope of architecture, interior architecture, commerce, human behavior, as well as gender studies. Moreover, Clausen explains that for department stores to be able to succeed they constantly

need to please the public and therefore, they are required to continuously upgrade and renovate their exterior or interior appearance (1985); if not their physical attributes, then the functionality they serve to the public, such as services or different forms of entertainment. Additionally, she continues with “as a result, they are an excellent index of changing trends in architectural styles. At the same time, they have to rely on readily recognizable dues - clear, unambiguous signs of the building type” (Clausen, 1985, p. 27). To this day, even with the evolving designs of the department store, the basic characteristics are still evidently present within the architecture and the function.

3.2. Socio-Spatial Influences of Department Stores

3.2.1. Department Stores as Enclosed Public Spaces

The general thought behind public spaces are usually spaces that are accessed by the general public, for instance, a sidewalk, street, or a public square, mainly exists in the urban environment. As well, the thought of an interior or exterior space is usually associated with building and public space respectively; although an enclosed public space hazes the line between them to the extent of nearly merging the two together (Radulescu, 2017). The collective use of public space is essential for any urban environment. Therefore, the need to create different spheres of public space, such as an enclosed public space for the general public to make use of is also considered important for the sake of urban growth and city development. Moreover, Radulescu (2017) further explains that “the dissolution of the boundary between open and built space leads to the emergence of non-traditional types of public spaces, e.g. interior public spaces” (p. 99). This actively demonstrates that the occurrences of new spaces, whether privately or publicly owned interior public spaces, come to be when the enclosed space becomes a collectively shared space for the public. Furthermore, many scholars have studied and tried to define the interconnectedness of both a public and interior/enclosed space, one of which is a scholar and architect Manuel de Solà-Morales (1992):

> The civic, architectural, urban, and morphological richness of a contemporary city resides in the collective spaces that are not strictly public or private, but both simultaneously. These are public spaces that are used for private

> activities, or private spaces that allow for collective use, and they include the whole spectrum in between. (as cited in, Poot et al., 2016, p.49)

With that knowledge, the importance of these spaces is that they are used or experienced, if not by everyone, then by a large number of the public. Moreover, privately owned buildings can be seen and used as public interiors, such as "… department stores … develop[ing] themselves as urban meeting places, introducing restaurants, cafes, and lounges" (Harteveld, 2005, p. 219). As other scholars have defined privately owned public space as:

> […] is space that is privately owned but... is accessible to and usable by the public. Plazas, arcades, and indoor spaces provided on-site by [the] office and residential developers in return for zoning concessions are common examples of privately owned public space. (Thompson, 2001, p. 70)

In addition, these privately owned spaces are seen as public due to the social aspect that it holds. Department stores offer more than just consumer needs, such as the selling of products, ergo, it is seen as a public interior because of the nonchargeable services and entertainment aspects it offers to the general public. Historically, privately owned public interiors, can be traced back to Paris, France in the late nineteenth century, with the arcades and soon after that the department store creating a new retail typology "the glass-roofed shopping streets combining exterior and interior features – the public theatrical sphere and the private sphere of bourgeois domestic space – into a single urban typology" (Poot et al., 2016, p. 49). Also, as Daniel Koch (2007) simultaneously argues "[w]hile privately owned, commercial buildings like department stores, according to Nava and Sparke, partially provided a public sphere…" (p. 268). Furthermore, Koch (2007) explains that department stores are in fact seen and used as public spaces:

> […] which endows them with certain credibility as representing public ideas and social structures […] However, in as far as department stores are public, they are sites of a public situating of the intimate and private in that they supposedly are sites where *personal taste* and *inner self* is to be found and

> expressed; in as far as they are private, they constantly produce situations of publicity in that they are of public access and constantly entail the confrontation with the Other. (p. 269)

This actively demonstrates that the creation of the arcades, department stores, and other of the same typological architecture is in practice an enclosed public space, as the author explains, the space is technically open to the public in which anyone who would like to visit the store has the right to and will be in the presence of other people within their own community or not. What differs a public space, such as a public square or a public park to a department store, is the visitation hours; the fact that one can always visit an outdoor public space like the sidewalk or public square but has a time limitation to visiting a department store is what differs these two typologies from one another. In regards to the arcades, the retail typology of its time was the result of a combination of both exterior and interior, it was both urban and yet a privately-owned interior space that was offered to the general public. The arcades, as well as the first department stores all, had something in common which are glass ceilings (see Figure 3.11); not only did it allow natural sunlight within the space but also, it dissolved the realms of exterior and interior spaces into one.

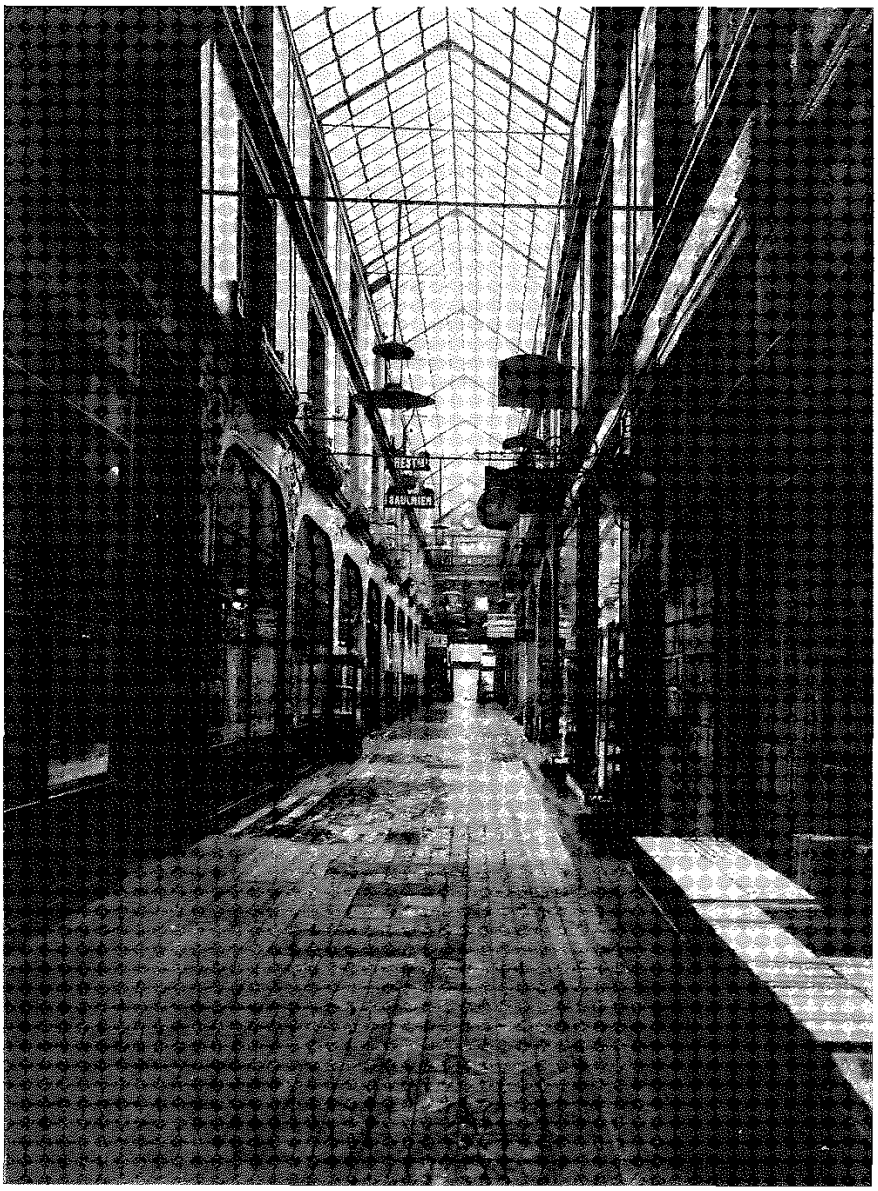

Figure 3.11. The Passage de l'Opera, 1822-1823 (Benjamin, 1982, p.49)

Additionally, the arcades and department stores, agreeably a new retail typology within its time, was also seen as a new outlet for socializing; it offered a space that was not as public as the streets but not as private as home to the public to meet and gather there for the sake of socializing or to leisurely shop. These forms of meetings were not common during the late nineteenth century, as many people did not have a gathering place to spend their time how they saw fit. Susanne Friese (2000) explains:

> The department stores presented themselves as places of entertainment in which to spend some leisure time and to enjoy oneself […] Previously accustomed to visiting a number of single-room shops in simple one-story

> buildings in order to do their necessary shopping, consumers now could plan a single trip to one of the big department stores […] It was during this time that 'going shopping' turned into a leisure time activity, something to do on a free afternoon, something to take the children along for a fun day out. (p. 13)

Furthermore, the new retail typology offered a new dynamic for consumerism, as most people were used to going to one store in order to buy what they needed and leave immediately; the department store was revolutionary in the sense where everything was out on display, as well as the consumers had the freedom to window shop and to walk around freely as they pleased within this enclosed space, the department store (Friese, 2000). The modern retail space offered the public, not only a place of leisure but a place where families can spend their time within a safe parameter without the need to spend money if they did not want to; it was the epitome of consumer freedom, to enter a space freely, that is enclosed securing safety with no external pressures of purchasing burdens of the consumer/visitor.

3.2.2. Department Stores as Spaces of Capitalism

> "Part opera, part theatre, part museum, Boucicaut's eclectic extravaganza did not disappoint those who came for a show."
>
> –Michael Miller, The Bon Marché, 1981, p. 168

Capitalism is a concept that emerged that many historians within different fields have tried to define over the years, as well as criticizing it. According to Jürgen Kocka (2016), capitalism is a broad and complex concept that involves money, manufacturing, consumption, social classes, and so on. He continues to explain that many scholars within the nineteenth century criticized the ideology of capitalism, one of which a socialist, explains how the system includes some social class of people but not others; it was not an inclusive system for all, thus making the poverty class more evident than ever before, because the system stressed it out (Kocka, 2016).

Furthermore, capitalism, as explained earlier, affected many different aspects of some being socialism, economically (such as, consumerism), industrially, and architecturally. According to Immanuel Wallerstein (1974) capitalism is connected to

the world economy as he argues that there has always been the selling of products and services with jobs offered to people yet that did not result in a capitalist system, therefore he defines it as “We are in a capitalist system only when the system gives priority to the endless accumulation of capital... Endless accumulation is a quite simple concept: it means that people and firms are accumulating capital in order to accumulate still more capital, a process that is continual and endless” (p. 57). Since many scholars found it difficult to directly define capitalism or forms of it; consumer capitalism is therefore literally defined as tool used to control and persuade the needs and wants of buyers or customers in a sense that provides it profitable for the seller or distributor of the product or service (Silla, 2018). The importance of capitalism, in specific consumer capitalism in this regard, is that according to Susie Hennessy, the strategies that encompassed consumer capitalism, such as progressive and intuitive advertising tactics, emerged and progressed coincidingly with the emergence of department stores. One can argue that consumer capitalism progressed within department stores in order to accelerate the consumerism, or the buying behavior of customers; meaning that the stores depended on consumer capitalism in order to thrive, in that sense, the two concepts positively affected one another. Additionally, consumer consumption, important as it is for any business typology to thrive, explained by Sartroi (1991) as:

> New choices about consumption are not made at random. They conform to norms [that] guide behavior in every society. When the individual is uncertain about what choices are appropriate, he or she will look for guidance. [...] The real problem, therefore, is to explain the emergence, development, and elaboration of the various norms of consumption in society. (as cited in Trumbull, 2006, p. 1)

Therefore, consumer capitalism inspired new norms to regular consumption within society, as well as, new marketing and advertising tactics that eventually resulted in a new norm of retailing culture that continuously developed and progressed throughout the decades. Therefore, with that knowledge, the new retail typologies required new organizational forms, thus, developing the standard business model to adapt to the department store, thus allowing the store to prosper within its newly founded field.

Furthermore, the new retail culture as mentioned, was almost the embodiment of modernity for the reason that the department store crafted its own modern culture, where these interior spaces did not only offer goods to customers "department stores were more than just places where merchandise was bought and sold" (Nava, 1996, p. 9); but it also birthed the idea of customer experience, where the spaces hosted public cultural events catered to their customers liking (Kaiser, 2012). According to Nava (1996):

> They formed part of the huge expansion of public space and spectacle which included the great international exhibitions, museums, galleries, leisure gardens and, a little later, the cinema, and they provided an extraordinary range of facilities, entertainments and visual pleasures. […] The historians of the most renowned department stores describe them as fantasy palaces. (p. 9)

Therefore, department stores were innovative in the sense where the store owners understood that they needed to adapt to the leisure side of consumer needs, in order to preserve their customers to keep returning to their store. Also, these clever tactics that were developed by store owners ensured that their customers would not find the revisiting of the department store to be mundane, it kept them interested and on their feet. Customer would not know what to expect next, if it would be a new feature added to the structure of the store or an event that would take place live within the store.

Additionally, as mentioned, the concept of capitalism influenced many professions, including architecture. The grandness and modernity of the department, as well as the use of materials within the store, were all a product of capitalism. Furthermore, since the birth of department stores occurred in the heart of Paris, Deborah Gans (2014) argues that "[…] the new building type of the great department store was fundamental to Paris's identity and functioning as a capitalist capital city" (p. 102). Additionally, many have annotated the interrelationship of modernity and capitalism such as Tuna (2002), as she argues that "…capitalism is modernity and modernity is capitalism" (p. 45); where she also draws on the effects that modern capitalism had on modern architecture explaining that the concept of capitalism and the field of

architecture were in fact associated with and affected one another, as Manfredo Tafuri explains “By this standard, the fate of capitalist society is not at all extraneous to architectural design” (as cited in Tuna, 2002, p. 45). Thus, one can interpret the immense effects of capitalism on the fields of design, since the birth of the economic system also brought forth modernism which resulted in modernizing building designs and architecture. One can argue that for capitalism to thrive it needed a set media in order to thrive in, therefore all related fields had to improve within the respected fields to be able to stay afloat and successful. Architects used new and cheaper building materials in order to be modern which in return aided to the capitalistic economy. Similarly, shopping arcades and centers had to evolve in order to survive in the new capitalistic economy; therefore, there was a domino effect where one field would affect a related field which would then affect another. The factors that make the department store part of the capitalist movement is that it allowed for marketing tactics, it sold mass-produced good, and it used mass-produced building materials. Therefore, many scholars viewed and defined the department store to be a product of capitalism, as Louisa Iarocci (2019) explains “the department store is thus featured as the urban monument that symbolizes capitalist success, luring throngs people from the city streets into its premises to take part in operations of buying and selling” (p. 199). Also, department stores were and still are viewed as notable places to visit within a city, whether one is a tourist or local, many people up until now visit the Bon Marché when visiting Paris or Harrods when visiting London; they have become landmarks within the city and one of the reasons being can be explained as:

> There is little wonder why the department store was ‘one of the sights of Paris’ as it encompassed all the novel spectacles of the 19th century under one roof: the crowd, electrical lighting, wall-length mirrors, modem architecture, wax mannequins, and perhaps the most sensational, the frequent public arrest of a shoplifter. (Carlson, 2006, p. 151–152)

In various amounts of literature, as well as academic articles, the architecture and interior of the department store have been noteworthy because of its relation to capitalism and other forms of business and socialist linkage, but mainly due to its grandness:

> Large, imposing, and vaguely classical, such edifices are daunting to behold from a distance. Yet for the pedestrian walking parallel to them, every aspect of the design works to dissipate a sense of awe: plate glass windows are less forbidding than walls; revolving or swinging doors are more welcoming than shut ones. The proliferation of apparent and real openings has a centripetal force: the shopper is drawn in by attractive window displays and then eased through a door; the main entrance, usually a curved opening situated at a corner, protrudes on the sidewalk, enticing walkers from both directions. (McDonald, 2002, p. 232)

Furthermore, Nava explains the new retail and consumer culture of the department store as:

> The new stores modernized retailing not only by offering a wide range of cheaper, mass-produced fashionable clothes or other commodities but also by rationalizing the use of space, making economies of scale, introducing clear pricing systems and displaying goods in a safe and pleasant environment so that customers could look and compare without obligation to buy. (Nava, 1996, as cited in Koch, 2007, p. 40)

With the explanations and descriptions seen, one can come to the conclusion that the department store with all its glory was revolutionary for its time, it enticed passersby to enter this magnificent, yet absurdly large building and to spend hours on end there, creating a new space of leisure, not just commerce; although promoting and persuading the customer to buy mass-produced clothes such as, silk scarves for such an affordable price that played in favor of the 'bourgeoise's world' that Miller (1981) exposed – referring to the middle class in France that had money-oriented views. Furthermore, Benjamin (1982/2002) argues "[…] the customers perceive themselves as a mass; they are confronted with an assortment of goods; they take in all the floors at a single glance; they pay fixed prices; they can make exchanges" (p. 60); therefore, the concept of selling tactics within this space intrigued the customers even

more so because of the innovative and progressive techniques of its time. One needs to understand that during the time of the department store, the concept of buying and being able to exchange the product that was bought was introduced with the retail culture of the department store. The store was innovative in every way possible and that is why it was irresistible to the public and specifically to the bourgeoisie world.

3.2.3. Department Stores as Gendered Spaces

Department stores were not only progressive in the sense of consumerism, but it was also revolutionary for women. The new space established a new form of consumer culture and behavior amid women, as analyzed by Miller (1981), "It was the world of leisurely women celebrating a new rite of consumption" (p. 3), who also describes this new form of retailing as the "bourgeoisie's world" – connoting the middle class regarding their materialistic values. Furthermore, historians in the 1970s and 1980s that focused on the field of gender seem to be conflicted with identifying some spaces as masculine or feminine. Although they have highlighted that, domestic spaces, for instance, ones' home, as a feminine sphere, yet historians argued later that, certain typologies explicitly became public feminine spaces such as department stores (Kaiser, 2012). She continues to explain that historians were left conflicted for the reason that according to them, public spaces were explicitly male-dominated, or rather, male spaces, whilst, private spaces were considered feminine (Kaiser, 2012); yet in the case of the department store there was an overlap of private, public, and gender. Relatedly, Sewell (2011) elaborates on the department stores as "privatized feminine public spaces, a feminine island within the more masculine city" (p. 599). Although, one can argue that the department store's conceptual purpose was to constrain women within an interior and enclosed parameter and to keep them away from the public eye. As Nava (1996) explains the social manner during that era:

> Disreputable women were associated with the immortality of public life in the city, with the despised prostitute and the unruly and often feminized urban mob (Huyssen 1986; Sennett 1977; Davidoff et al 1976). Respectable and virtuous women were connected to the home, and the ideal home was situated outside the city, in the leafy suburbs or village community… the fortified nature of boundaries – between women of different social classes and

> physical locations, and between the 'naturally ordained' spheres of men and women. (p. 4)

Furthermore, public spaces within the city such as, "public museums libraries, squares, streets, cafes, and restaurants, and so forth were spaces dominated by men" (Koch, 2007, p. 63). According to Doreen Massey (1994), the process of gendering a space throughout the mid-nineteenth century firstly started with the public and private spaces; where the private spaces that dominated the suburbs were for the women to enjoy, and the thrilling public spaces of the city were devoured by men. She continues to explain that the reason behind the importance of nineteenth-century Paris is because of the immaculate prospects and opportunities it offered for both men and women (Massey, 1994). To further understand the limitations on women throughout that time, the character of the invisible *flaneur*, who according to many scholars was the essence of modernity during the nineteenth century, the character was "the stroller in the crowd, observing but not observe. But the *flaneur* is irretrievably male" (Massey, 1994, p. 234). Janet Wolff (1985) explains that the observer could never be a female due to the limitations the female gender had during that time since it would require her to observe the public within parks, streets, and the public city which was not an option for a 'societal' woman during that era (as cited in, Massey, 1994).

Thus, the department store was considered revolutionary for the female gender due to the fact that it made a new typology of public space accessible for women, almost nearly explicitly for women, as it was designed with the female gender mind; with that, women of different social classes, mainly respectable women, were only allowed to go to acceptable areas in the public, and usually with the presence of a male relative, such as a spouse or a sibling (Nava, 1996, as cited in Koch, 2007). With that knowledge, since most of the clientele were female, the department store owners wanted to attract them to their interiors even more so by catering to their feminine consumer liking; not referencing the display of merchandise but rather interior elements that are added within the space to advocate more to women. Moreover, many scholars have discussed gender and space in a general sense, where certain spaces were considered masculine and others considered feminine. According to Carlson (2006), she claims that one of the feminine aspects that were introduced to

department stores were the usage of mirrors, as she explains, historically the reflection of mirrors "… have been interpreted as symbols of femininity, whether with the vanity associated with the mythological Venus or the popular tum-of-the-century motive of women gazing into hand mirrors" (p. 157). Similarly, historian Gail Reekie (1993) argues:

> The attention paid to lights and mirrors suggests that female retail spaces were designed to produce, illuminate, reflect and direct images of femininity to the women who shopped there [...] Mirrors not only heightened the desirability of the goods on show and created an effect of glittering abundance but reflected the good taste and feminine personality of the consumer who stood before them. (p. 89, as cited in, Carlson, 2006, p. 157)

Thus, the heavy usage of both mirrors and reflective surfaces within the interior of department stores were there as catering to women's taste and liking. Therefore, if all the elements are put together, of that being the display of merchandise, the mirrors, and the strategic use of both natural and artificial light within the store interior were existent to enhance the consumer experience; since it was a new experience altogether. As Nava (1996) explains "alongside these developments… was women's massive participation in the exploding culture of consumption and spectacle. […] in this arena, that the everyday lives of large numbers of ordinary women were most deeply affected by the process of modernity" (p. 8). Therefore, the creation and developments of the department store interiors were mainly catered to the female gender because they were the main consumers of the store; which is the reason behind Nava's claims of women having a leading role in the modernity of consumption. Thus, the interior spaces can be explained as if they were "… both produced and was produced by the experience of women" (Nava, 1996, p. 8); therefore, it was revolutionary for the retail typology and empowering for the female gender. On the contrary that whilst being a product of capitalism that has birthed the retail typology of the department store, some have argued, that such establishments used and abused the power of consumption on women; thus, exploiting females for the sake of self-gain and advancements to the establishments' commercial winnings. This can be seen through the advertisements that were published during that era as

the prime visuals were mainly of women (see Figure 3.12). As explained by Evelyne Sullerot “Woman is sold to women... while doing what she believes is preening herself, scenting herself, clothing herself, in a word 'creating' herself, she is, in fact, consuming herself” (as cited in, Baudrillard, 1998, p. 95). Therefore, targeting women as their primary target audience. That is not to say that capitalists and the capitalistic approach forced women to buy their products or services as each party had the freewill to sell what they wanted to as well as women had the freedom to buy what they wished (Baudrillard, 1998).

Figure 3.12. Bon Marché advertisement poster (Leclerc, 1920)

Additionally, the nineteenth-century department stores became spaces of which women from certain social classes were offered the freedom of both social interaction as well as shopping. Relatively, in nineteenth-century London there was a significant absence in historical data regarding the topic of the relationship between women and commerce and thus has created a perforation in topics of historical cultural theory (Rappaport, 2000). This is significant because the lack of historical data clearly avoided the co-constitution of women within the public sphere. In reference to this paper, department stores are one element forming the desires and identities of women, which mostly relate to commodification instead of freedom on the streets. Additionally, department stores offered a safe space for women to visit where they felt at ease for visiting, according to Beaumont (2006) "an urban space in which middle-class women, in particular, could circulate safely and pleasurably, as independent individuals that were at the same time the components of distinctively modern kind of community" (p. 195). Simultaneously, Bergman (2003) argues that the department stores provided women with a safe space which ensured their safety and as a result ensured their leisure time free of the chances of men sexually harassing them (p. 62, as cited in Koch, 2007).

Furthermore, department stores were revolutionary in many ways than one for the female gender, as they also opened respectable working opportunities for women. Therefore, it was a place of leisure, commerce, and employment for women. The increase in female retail sales workers drew the attention of many historians over the years, one of which cited by Nava is an article written by Lady Jeune in 1896:

> Two very important changes have contributed to the temptation of spending money nowadays. One is the gathering under one roof of all kinds of goods […] the other is the large number of women now employed. Women are so much quicker than men, and they understand so much more readily what other women want. They can fathom the agony of despair as to the arrangement of colors, the alternative trimmings, the duration of a fashion, and the depth of a woman's purse. (Adburgham, 1979, p. 159, as cited in, Nava, 1996, p.11)

Therefore, the new retail typology offered more than just shopping to women, it offered them a place where they could be independent of men in many aspects; women were making a living by themselves, being able to afford goods that they both need and want by themselves, without needing a husband, brother, or father to support their purchases. Furthermore, William Leach (1984) explains that the department stores offered women more than just a standard retail sales worker job, as there were also managerial jobs for women, as they "[…] found jobs as store doctors, as assistant merchandising managers, as professional shoppers, and as traveling models" (p. 332). The retail store was, therefore, innovative and progressive for the sake of the female gender, it allowed women to be empowered, not just by employment, but also by creating a space that was catered for the female liking is empowering by itself; it was an enclosed public interior that was in the heart of many cities, where cities were usually men's territory, suddenly became a shared territory for both genders; women were allowed out of the suburbs and into the city within the respectable manner.

CHAPTER 4
LITERARY SPACES WITHIN ÉMILE ZOLA'S NOVEL THE LADIES' PARADISE

4.1. Émile Zola and The Ladies' Paradise [Au Bonheur des Dames]

Émile Zola (1840-1902) was a Parisian influential writer during the nineteenth century. Zola's character and persona provoked many people during, as well as after his time as he was and still is an influential writer and literary theorist where his work is studied and assessed thus far. According to David Bond (1968), who explained Zola's personality as "… a man who produced violent reactions in others, sometimes friendly, often hostile. There were those who envied him [for] the financial success of his novels, forgetting that he had spent many years in abject poverty" (p. 5). However, American literary critic, Harry Levin (1966) explains Zola's character as having "a flair – reminiscent of Victor Hugo and Voltaire – for stirring up the interest of the public" (p. 306, as cited in, Bond, 1968, p.6). Therefore, one can argue that Zola's public character evoked people's interest in him and his literary works which as a result helped with his success. He was considered the father of naturalism, although the literary theory can be dated back to Honoré de Balzac and Hippolyte Taine, the theory did not come to full development until Zola (Schütze, 1903; Bond, 1968; Hill, 2020). In the "Paris letters", Zola heavily complements and tributes both scholars as he comments on Taine by stating:

> Free of personal passions, spurred on solely by the thought of educating himself and others, he throws France of a century ago on the table of an anatomical amphitheater, dissects it with calm curiosity, trying to explain its structure and to understand why this great social mechanism had suddenly broken down, and how it was later repaired and set in motion again. He is a pure naturalist ... for him there exists only an inexhaustible quantity of little

> facts that it is indispensable to group into a system, if one wishes to possess the secrets of social life. (Zola, 1867, as cited in, Gauthier, 1955, p. 517)

Furthermore, he describes Balzac as the "anatomist of the soul and the flesh" (Zola, 1867, as cited in, Gauthier, 1955, p. 517); therefore, one can acknowledge that naturalism as a literary theory was a product of evolution, which had its influences from other novelists and historians that dated before Zola and impacted him to birth and utilize the literary theory.

With that knowledge, the literary theory has not been simply defined amongst scholars, as well as, many scholars argue that writers advocating naturalism often fall short and are unable to fully utilize the style within their literary works. Subsequently, Christopher Hill (2020) loosely defined it as "… a genre of social documentation and critique…" Furthermore, he explains:

> Among scholars of naturalism, it is common to take a different view, that this is not a phenomenon which can be studied through a priori definitions...Setting aside a priori definitions lets one acknowledge that what writers and critics called naturalism was a changing combination of elements that could include on-site fieldwork, ideas from neurology and criminology, tropes from other genres, popular clichés, and of course depressing plots. That the constellation varied over time and space as writers adapted naturalist techniques to new locales attests to the fact that many writers seem to have considered naturalism to be a method rather than a prescribed form. (Hill, 2020, p. 11)

Accordingly, naturalism does not have one, strict, definition that governs the literary style, but rather has loose explanations that differ from one's social and physical environment to the next. While Martin Schütze (1903) compares the literary style to materialism in philosophy, in which matter is the central force of our existence. He further explains that naturalism has influences from the "science of evolution" (p. 426) and therefore, the main goal of the literary style is to assess the connection between people and their social environment (Schütze, 1903). According to Patrick

Bray's (2013) explanation of naturalism, Zola's theory of naturalism was to analyze the new bourgeois culture and their social interactions, as well as to understand the reasoning behind their behavior through detailed scientific observation and thus translated into a fictitious novel for the public to read and understand. He continues to explain that "Zola shows that naturalism does not blindly copy or assimilate science, but practices it; carefully planned novels simulate real-life situations just as laboratory experiments selectively test one hypothesis at a time" (Bray, 2013, p. 151). With that understanding, one is able to comprehend the reasoning and thematic choices behind Zola's novels. Before writing his novels, Zola spends days observing, studying, and analyzing society and the milieu in order to portray it carefully and accurately within his literary works as a part of the naturalistic theory "[…] Zola is known for conducting extensive on-site research, cutting and pasting newspaper articles, and making formal studies with eyewitness testimony and his own first-hand accounts, his novels are thus much more than the literary equivalent of a film documentary" (Kew, 2006, p. 6). Furthermore, he then starts to plan and sketch down the fictional milieu as well as his characters in detail, as explained by Hossein Shahin Karbalaeetaher (2020):

> … [Zola] rejects the conventional and traditional symbolism, idealism, and sentimentalism; instead, by getting as close as possible to his characters and accurately studying and observing them, acts as a social researcher and illustrates a well-detailed description of his characters' lives in such a way that suggests a new function for novels. (p. 149)

Therefore, Zola could be described as a flâneur-novelist of the nineteenth century; since the main role of the flâneur was to spectate the social milieu; as explained by Benjamin (1982) "The social base of flânerie is journalism. As flâneur, the literary man ventures into the marketplace to sell himself" (as cited in, Moore, 2014, p.30). Zola would observe, as well as take note of his surroundings, specifically Paris and thus build a novel around his findings; he would portray, whilst covertly critiquing them within the scope of a storyline. To understand this further, Zola would discuss social and economic problems in a literary sense, he would build a plot, an

environment, and characters to serve the purpose of discussing his observational findings.

According to Zola, it is essential for naturalist novelists to study the "reciprocal effect of society on the individual and the individual on society" (Zola, 1880, p. 11, as cited in, Thompson, 2020, p. 99). Furthermore, Hill explains:

> The reciprocal relationship reflects assumptions about the connection of individual behavior with social circumstances that naturalist writers such as Zola expressed more overtly when they took an interest in the emerging social sciences. More critically for naturalist mimesis, the reciprocity established a continuum of description in which a physical detail and the rhetorical figure it supported could be vehicles for comment on both individual and society. (Hill, 2020, p.53)

With that knowledge, Zola stresses the importance of both the physical and social environment on the people, as it has the ability to affect the individual, and vice versa, where the individual affects the milieu. Moreover, one of the fundamentals of naturalist mimicry is both genealogy and heredity which are traced back to Balzac as he established "a figurative relation between body, character, and milieu" (Hill, 2020, p. 53). Genealogy is more related to the study of ancestry; and heredity is more related to the transferal of characteristics whether physical or psychological from one generation to the other. Zola studied these topics carefully as he was planning his twenty-novel series, Les Rougon-Macquart: Histoire Naturelle et Sociale D'Une Famille Sous Le Second Empire (The Rougon-Macquart: The Natural and Social History of a Family Under the Second Empire) (1871-1893). The series was Zola's study and observation on the French society under the second empire through the form of one family (see Figure 4.1); he exercised his theory of naturalism by means of the series, whilst according to David Schalk (1994) the novel series are considered "indispensable to the study of the second half of the nineteenth century" (p.77). In the first novel of the novel-series, La Fortune des Rougon (The fortune of the Rougons), Zola writes an elaborate preface of his plans for the series, explaining his social experiment of how the series will follow a family genealogically and

hereditarily in order to study how the family affects one another and how they present similar qualities due to heredity as he states “Heredity, like gravity, has its laws” (Zola, 1871). Furthermore, Zola explains that he had studied, planned, and prepared for three years everything necessary in order for him to write the series; he continues with disclosing that with the publishing of the first book the genealogy and the family line of the Rougon-Macquart was concluded, as he writes “the circle in which my characters will revolve is perfected” (Zola, 1871). Therefore, to Zola, the series is his take, and scientific study of the natural and social history of a family under the Second Empire in France by means of both realistic and fictional literature.

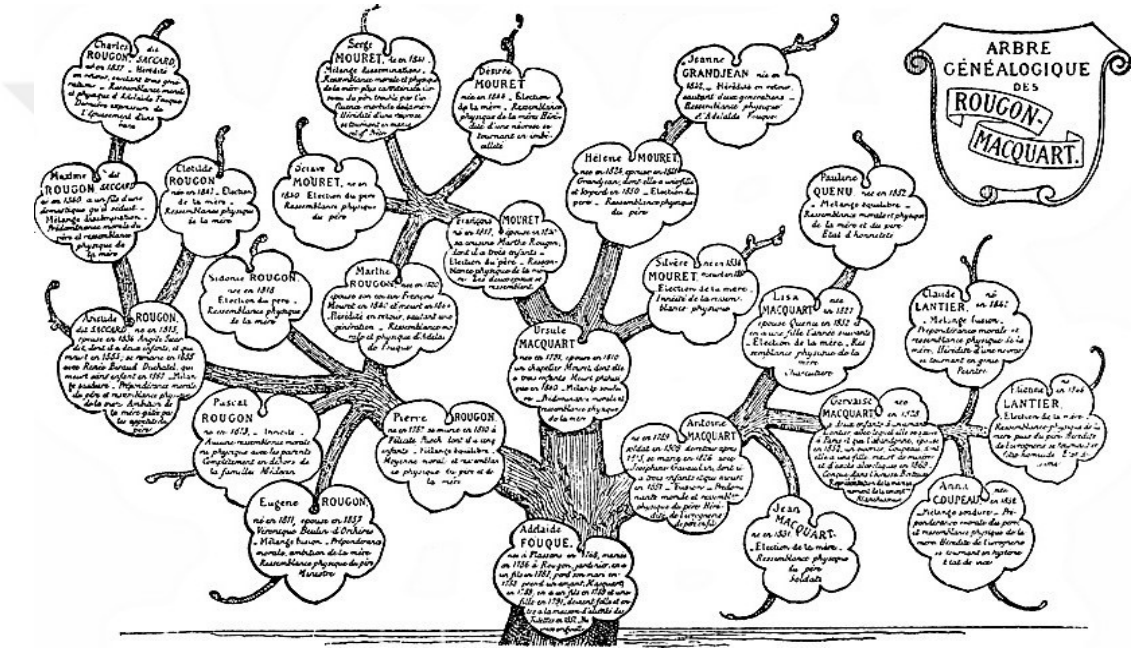

Figure 4.1. Family tree of the Rougon-Macquart genealogy. (Zola, 1878)

Additionally, the success of the novel series was its’ timing according to Carolee Blackburn (1938), who argues that at the time of the unveiling of the novels, the general public craved a truth led by science rather than spiritual-religious stories; the readers wanted to read literature that was based on truth and that would scientifically elucidate information to them that was not made present to them before. She continues to explain that “…Naturalism, which wished to find the truth and thus free man of the mystical, superstitious explanation of the world, became the literary expression of the scientific age” (Blackburn, 1938, p. 2); thus empowering Zola to write the series for him to discover and expose the typical family under the Second Empire; as the characters of the novels were ideological representation of the typical

individual within society. Moreover, many scholars have both criticized and praised Zola's cynical view of the world; but mostly, scholars explain that his life before fame and money is what shaped his success, "Above all he had known hunger, 'the empty, gnawing entrails of the poor, like beasts gnashing their teeth, and pouncing upon the very garbage…'" (Josephson, 1928, as cited in, Blackburn, 1938, p. 3). Furthermore, Zola's past economic status and the lack of fortune he had molded his perception of his own society, and to him, that society was ugly and shameful; to Zola the way he represented the society and the environment was his truth and perception of the nineteenth century France. With that knowledge, according to Blackburn (1938) "[Zola] wished to show the helplessness of his characters, whose lives, symbolical of the lives of all humanity were determined past remedy by heredity, and whose attainment in life was directly measured by the situations in which their social environment placed them" (p. 13).

Therefore, the character's past social and economic status is what shaped their lineage, because according to Zola, fortune is passed on from one generation to the next; where one comes from and where his placement is within that society is where his/her children will be. Thus, the social study of the family under the Second Empire shows the ugliness of the social and economic status that individuals had to abide by in nineteenth-century France. Furthermore, according to Bond (1968), the difference between Balzac and Zola's genealogy and heredity methods within their literature, was that Balzac would have characters return from one novel to the other within a series and Zola would have them develop, grow, age, birth children, and initially have several generations of a family. Moreover, Bond (1968) explains Zola's novels and family lineage which composes of three families rather than two: The Rougons (upper class), The Macquart (middle class), and The Mouret (upper-middle class). The Rougons are lucky enough to live in a comfortable high-social class milieu and the family members are also considered to be "…parvenus because they have inherited from Pierre their energy and desire to advance in the world" (Bond, 1968, p. 58). However, the Macquarts come from the working class and have a harder life due to their social status and their milieu; the family members also suffer due to having a terrible lineage of "…a drunken father and a mother who becomes insane" (Bond, 1968, p.59). The Mouret's are considerably luckier than the Macquarts because they were born into a higher social standing than them and

therefore their milieu is depicted in a more fortunate manner (Bond, 1968). With that knowledge, and according to Zola's literary theory and scientific observations the family lineage is essential because it is what determines an individual's future; the economic and social status is therefore predetermined by your genealogy.

As every novel in the Rougon-Macquart series served a purpose and an overall theme within Zola's plan on assessing and critiquing the individual and the milieu within the nineteenth century France; The Ladies' Paradise [Au Bonheur des Dames] published in 1883 is Zola's eleventh novel in the Rougon-Macquart series, that assesses the bourgeoise society of the nineteenth-century Paris. The novel focuses on capitalism during that time and the public appearance of women within society and both their and the bourgeoise's role on capitalism was assessed through the medium of the first department store cleverly named "The Ladies' Paradise". A prelude to the plot of The Ladies' Paradise, one must acknowledge and take note of the extensive preparations that Zola undertook before writing this novel. According to Bibliothèque Nationale de France (BnF), as well as Zola's preparatory files where he took his notes and sketches, the author would visit Bon Marché and the Louvre for hours upon hours studying the architecture, the placement of merchandise, the movement of people, and their interactions within the interiors of the department stores with other individuals, amongst themselves, as well as their interactions with the salespeople. Zola would take into account the exterior architecture, meaning the façade, the urban environment surrounding the two stores, as well as the passersby of the establishments in order to document their reactions and attitudes towards the stores. These observations were translated into carefully thought-out notes that were then translated into detailed a draft of the chapters that would inhabit the novel of The Ladies' Paradise, as well as a detailed plan and description of the character list that would be in the novel (see Figure 4.2). Zola even decided on an actual, physical location for the fictitious department store within Paris, France (see Figure 4.3) which was "At the corner of the Rue de la Michodière and the Rue Neuve-Saint-Augustin" (Zola, 1883/1895, p. 25); the reasoning behind choosing a physical place within the city is to create a realistic approach to the novel and for the description of the store to be relatable to the readers that know or live in Paris. According to Zola's preparatory notes on The Ladies' Paradise, he decided to portray his novel in an optimistic approach, which was very different from how he usually wrote his novels;

he wanted and aimed to depict the department store in its modern sense and to allow his novel to be as modern as the new retail typology itself to stay with the times and not to be outdated. (Zola, 1840-1902)

Taking into consideration Zola's psyche throughout his time and his overall pessimistic views of his time and environment, he pledged that the novel The Ladies' Paradise would be an optimistic novel, a poem of modern-day activity, and for it shows the joy and pleasure of existence (Zola, 1840-1902).

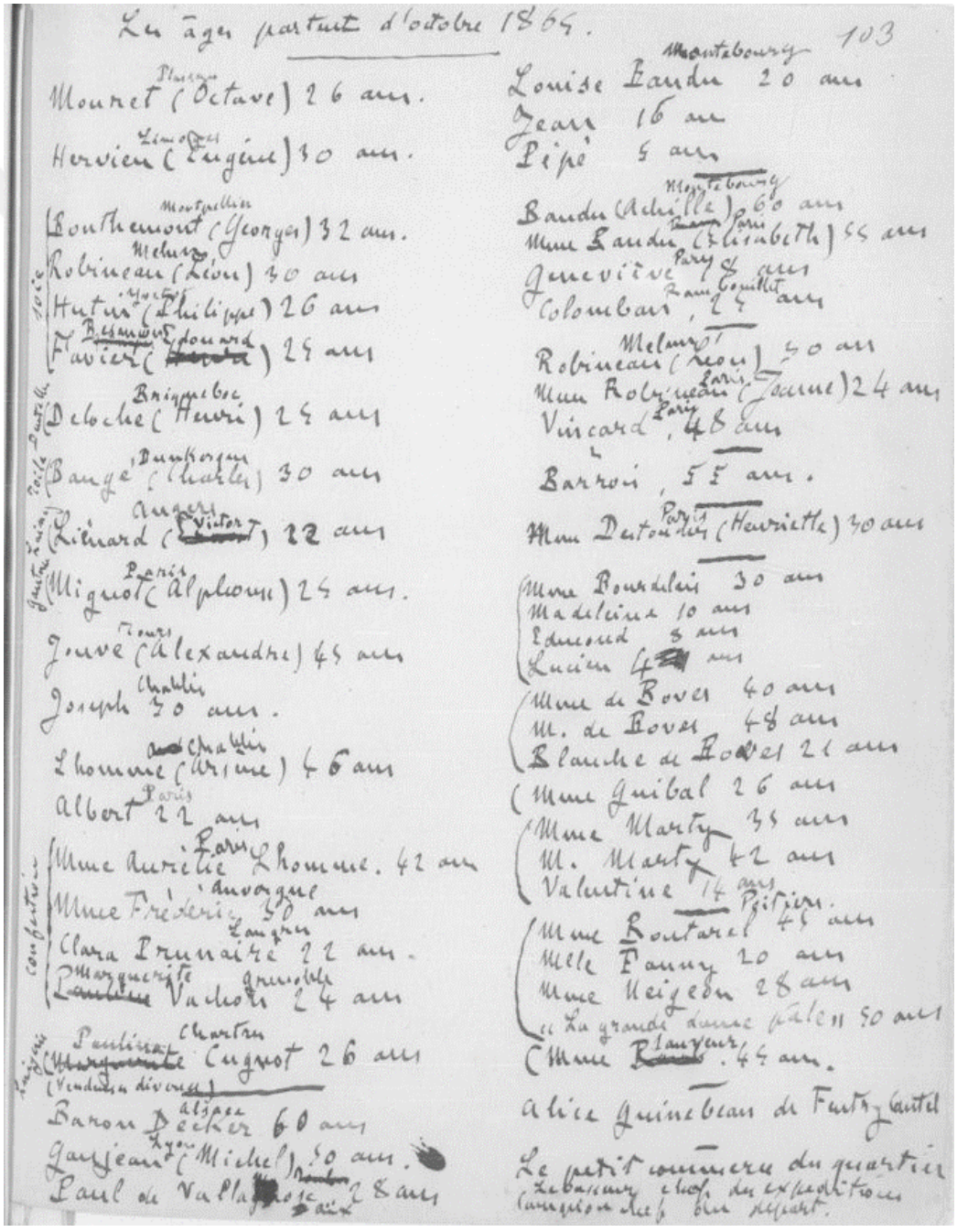

Figure 4.2. Zola's character list with their ages and names of The Ladies' Paradise (Zola, 1881)

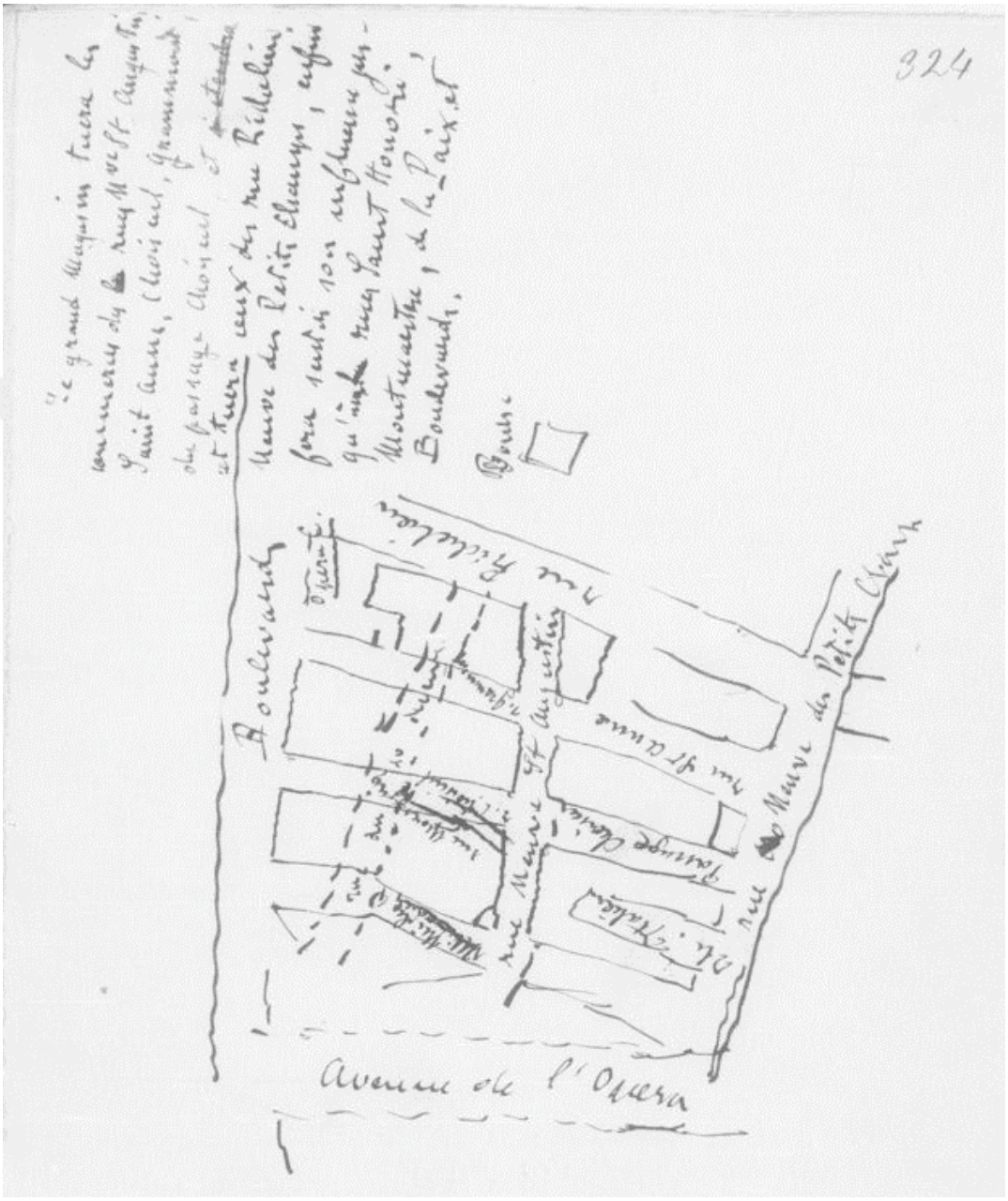

Figure 4.3. Zola's sketch of the location of The Ladies' Paradise in Paris (Zola, 1881)

Furthermore, within Zola's preparatory notes, one can find sketches of The Ladies' Paradise store, within the city, its floorplan (see Figures 4.4-4.7), as well as the shelving system and the overall layout of the literary story within his novel. One can argue that his preparations and planning of every detail before writing the novel is

what lead to his success as a naturalist writer, his attention to detail whilst observing his surroundings aided greatly when writing his book because it allowed the readers to fully experience a department store in the time of the nineteenth-century Paris, along with its' societies economic struggle, and adversely, economic gains. Moreover, the detailed drawings and the use of real areas within the city of Paris, such as the street names or the description of old streets, allowed for readers and scholars to cartographically map the location of The Ladies' Paradise as well as other establishments mentioned within the novel, such as uncle Baudu's store The Old Elbeuf.

Figure 4.4. Zola's sketch of The Ladies' Paradise Floorplan (Zola, 1881)

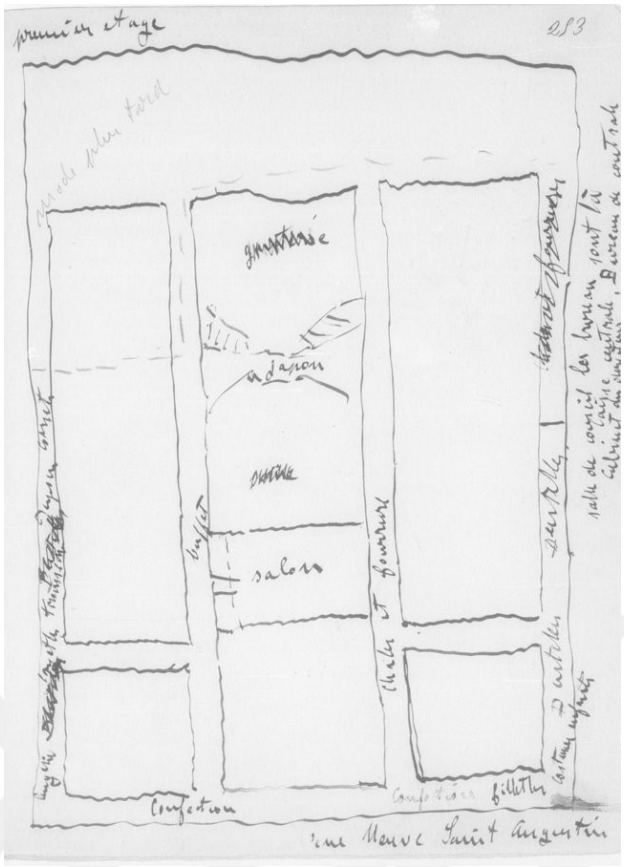

Figure 4.5. Zola's sketch of The Ladies' Paradise Floorplan – 1st floor (Zola, 1881)

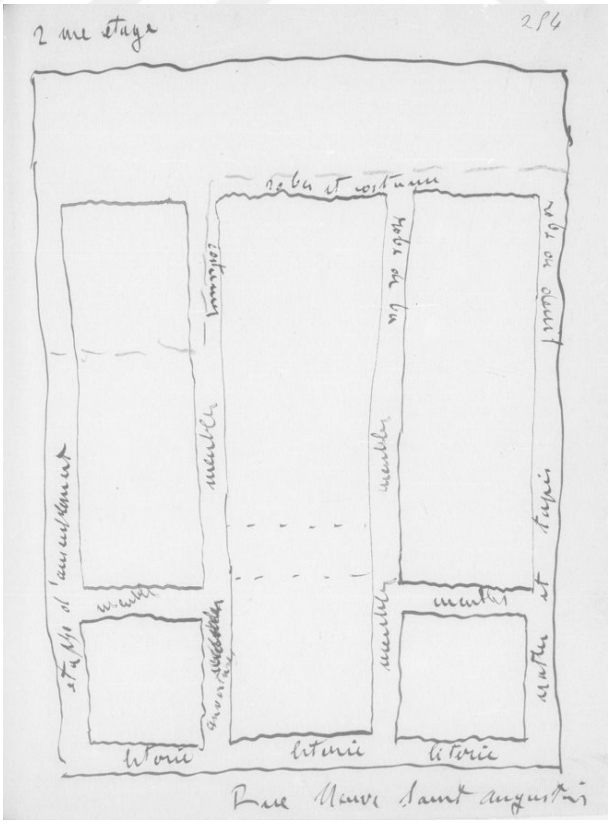

Figure 4.6. Zola's sketch of The Ladies' Paradise Floorplan: 2nd floor (Zola, 1881)

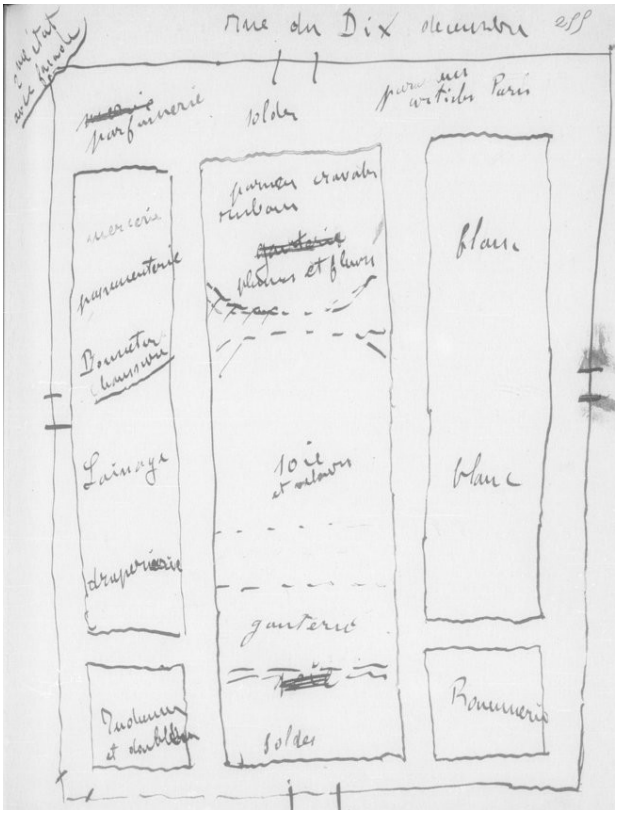

Figure 4.7. Zola's sketch of The Ladies' Paradise Floorplan (Zola, 1881)

The plot of The Ladies' Paradise mainly follows the characters of Octave Mouret (store-owner) and Denise Baudu (store-employee) of the first department store to open in Paris, France; the events of the novel take place between the years of 1864 and 1896 (see Figures 4.8-4.9). The story begins with twenty-year-old Denise arriving in Paris with her two brothers to live with their uncle and for Denise to work at her Uncles drapery shop. But as she was walking to her uncle's shop, she was dumbfounded by The Ladies' Paradise that was situated right across from the drapery store. With the intriguing exterior, Denise eventually enters the department store and is asked to apply for a job, even though it seemed almost impossible for her to get hired as her overall appearance did not work in her favor. Nonetheless, the store owner decides to hire her due to sensing something special in her. Thereafter, the story and history of the department store unravel as Denise starts working there. Octave Mouret's department store overshadows the neighborhood's small businesses that are scattered around the impressively large building The Ladies' Paradise, which eventually starts to force the smaller stores out of business. The story continues to follow Denise as she starts her career as a salesperson in the store, she's first tormented by other sales representatives and they mock her for her appearance. With

the progression of the story, small businesses aim to fight against The Ladies' Paradise, but Mouret fights back by slashing his prices lower than the small business can afford, winning the capitalist war. Moreover, The Ladies' Paradise takes over an expansion of the store, forcing the small stores with little-to-no business left to close down permanently, slowly but surely the department store was absorbing the surrounding neighborhoods of Paris. Throughout the novel both Denise and Mouret find themselves having romantic feelings towards one another at different times where one or the other is romantically unavailable. With that, they eventually disclose their feelings to one another, and eventually Mouret asks Denise to marry him and she accepts the marriage proposal.

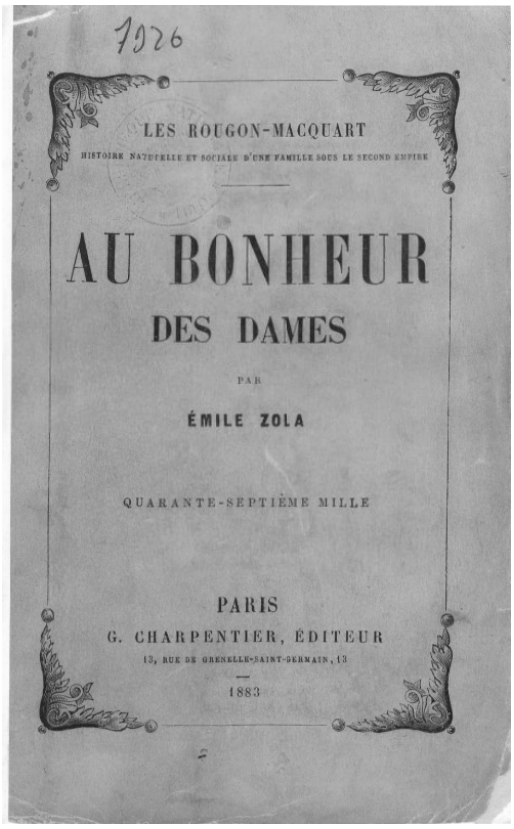

Figure 4.8. Au Bonheur des Dames (French version) (Zola, 1883)

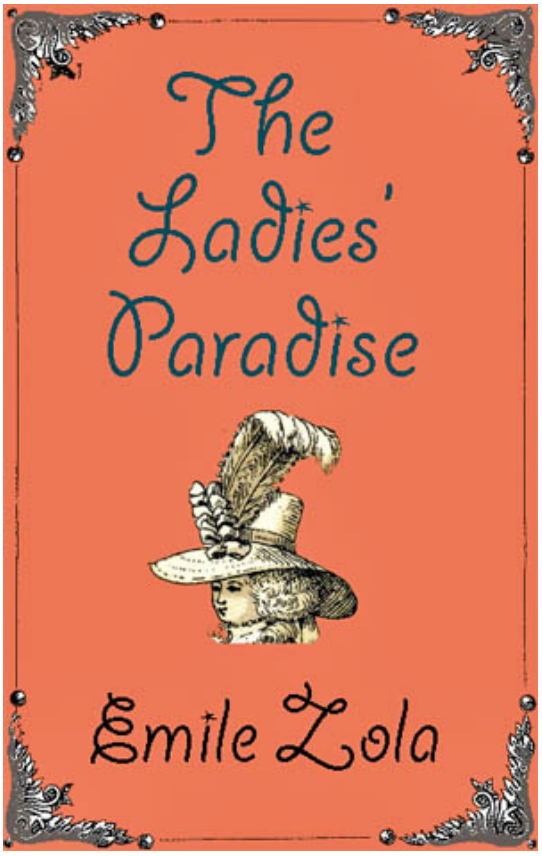

Figure 4.9. The Ladies' Paradise (English Version) (Zola, 1895)

Furthermore, the novel has also been adapted to several movies, plays, and television series illustrating the importance, influences, and effects the novel had on different mediums. The film industry has recreated and adapted the novel over years beginning with Zum Paradies der Damen (1922), directed by Lupu Pick; Au Bonheur des Dames (1930), directed by Julien Duvivier; Au Bonheur des Dames (1943), directed by André Cayatte. The novel also acted as the primary influence to a BBC mini-series that aired in 2012 named The Paradise; as well as, a 2015 Italian drama series named Il Paradiso delle Signore. The novel has also been studied and assessed by many scholars as it presented importance in order to understand the effects of capitalism on both the individual and the milieu during nineteenth-century Paris. Brian Nelson (1982) argues that The Ladies' Paradise is considered an imperative piece of literature because it signifies Zola's aspiration to develop and expand his outlook on the social classes and to accept the socio-economic truth of his time. Zola expresses this through the department store as a channel to further explain the effects of capitalism on the social classes, as well as to expose the individual's reactions and actions to the department store as a whole. Furthermore, Nelson explains that the

marriage between Octave and Denise is a form of "social symbolism" where the Denise symbolizes "morality and social purpose" and Octave symbolizes "energy and drive", thus ensuing through the marriage "…the internal reorganization of Mouret's store along humanitarian lines… thus represents an attempted marriage between bourgeois individualism, rationalized efficiency and the common good" (Nelson, 1982, p. 72). With that knowledge, the marriage thus illustrates the unification and cooperation between the social classes in order to achieve the model society. Whilst according to Claire Kew (2006), the novel surrounds the social problem, which in the case of The Ladies' Paradise, is the economic system in the retrospect of capitalism. She continues to explain that Zola writes the novel in a form of metaphors which as a result builds the plot. She compares the novel's storyline with Balzac rather than comparing it with other literature by Zola, of which "to attempt to generate intraliterary tools with which to analyze the operation of dynamic systems where people desire things and the relationship that exists between their desire and society" (Kew, 2006, p. 6). Thus, illustrating the exact reasoning behind the success of a department store, which housed products and services that the society desired. Furthermore, the novel is used as a historical reference point for many, as it is used to understand the emergence of the retail typology and consumer behavior and consumption during the nineteenth century (Walker, 2011). Although in Zola's words, "Le grand magasin tuera les commerces des rues NeuveSaint-Augustin, Sainte-Anne, Choiseul, Grammont, du passage Choiseul, enfin ferasentir son influence jusqu'aux rues SaintHonoré, Montmartre, de la Paix et Boulevards" (Zola, 1840-1902); thus, The Ladies' Paradise and establishments like it will eventually eliminate all small business in its' surrounding parameters. Furthermore, Steven Wilson (2013) argues that other than the economic influences on society, The Ladies' Paradise also suggests and demonstrates that the department store is a place of pleasure and happiness; he continues with that the ideology of the department store is figuratively a place where one can "exchange capital for pleasure" (p.93).

Furthermore, Wilson (2013) argues that depiction of the department store as a 'machine' and the women being its prime customers, therefore, refers to the women as the fuel of the machine (department store), as well as comparing the women of the store to having "prostitute-like behavior" as the women looked towards The Ladies' Paradise for their desires to be met. Likewise, Ramazani (2007) explains how Zola

created the department store as a temple for women, in which Mouret could control them through their desires as he had the power to offer them what they wanted and whenever he saw fit. Moreover, Zola's attentiveness to the architectural structures and urban environment and its effects on the individual within society is noted by Danielle Bishop (2011) as she argues that the novel allows the readers to be "literary tourists" as they can relive the fictional built environment within Zola's novel, The Ladies' Paradise. Thus, the novel serves as an important historical and literary reference that encompasses the topics of architecture, economic system, social classes, and gender.

4.2. Analysis

4.2.1. Public Space within The Ladies' Paradise

Zola studied the retail typology of the department store very closely, through the existing establishments around him. The typology as mentioned before is considered a privately owned public space mainly because it is a physical space within the city that serves the public. During nineteenth century Paris, the architecture of department stores did not only serve the public as a product to make shopping easier but also a place to be and to admire the establishment itself through the architectural elements within the interior space. Thus, promoting new comers within the neighborhood as well as, tourists and outsiders from surrounding areas of Paris to visit the department store, as it became a place to see and to be. Zola understood the importance of these details and infused the storyline with detailed passages describing the interior space of his creation, as explained by Bishop (2011), The Ladies' Paradise "…is crafted with precision, attaining a perfect marriage of architecture and plot: the novel infuses the department store with life, whilst the building invests the plot with a sense of concrete reality" (p. 5). Therefore, the space of Paradise created within the novel offered a sense of authenticity and legitimacy to the reader because it demonstrated the reality of Paris during that time. Zola's naturalist approach whilst writing the novel allowed there to be a connection between the physical space of the department store alongside the time the novel was written in; the context of the novel itself allowed for the fourth dimension of Bakthin's chronotope theory to be put into use as reading the literary space of The Ladies' Paradise allowed for the reader to interpret the text as a whole considering both the space and time. Furthermore, the space of

The Ladies' Paradise within the novel is described many times throughout the novel, usually by using different characters, as for Denise, Zola explains the interior through her perception as:

> It was like a railway span, surrounded by the balustrades of the two storeys, intersected by hanging stairways and crossed by flying bridges. The iron staircases developed bold curves, which multiplied the landings; the bridges suspended in space, ran straight along at a great height; and in the white light from the windows all this ironwork formed an excessively delicate architecture, an intricate lace-work through which the daylight penetrated, the modern realization of a dreamland palace, of a Babel with storeys piled one above the other, and spacious halls affording glimpses of other floors and other halls ad infinitum. (Zola, 1883/1895, p. 455)

Zola's use of architectural descriptions allows the reader to fully understand the importance of architecture in a suppositional manner of an enclosed public space. Zola elaborated on the effects the establishment had on the general public and how they viewed it; Zola continues to explain the interior through Madame Desforges (a character within the novel) observation as:

> Then as the metallic work ascended, the capitals of the columns became richer, the rivets formed ornaments, the shoulder-pieces and corbels were covered with sculptured work; and at last, up above, glistened painting, green and red, amidst a prodigality of gold, floods of gold, heaps of gold, even to the glazed-work, whose panes were enameled and inlaid with gold. In the galleries, the bare brickwork of the arches was also decorated in bright colors. Mosaics and faience likewise formed part of the decoration, enlivening the friezes, and lighting up the severe ensemble with their fresh tints; whilst the stairs, with red-velvet covered hand-rails, were edged with bands of polished iron, which shone like the steel of armor. (Zola, 1883/1895, p. 455-456)

Zola's thorough portrayal of the store's architecture within the storyline is always represented in an exaggerated and lively manner in order to allow the reader to fully grasp the grandiosity of the establishment within the novel, thus, setting his remarks on the reality of the department store through his novel. Furthermore, within the storyline the author writes descriptive passages of both the old and new architecture that is seen within Paris, although to emphasize the grandeur of the establishment within the novel, Zola juxtaposes the descriptions of old Parisian stores amongst The Ladies' Paradise, allowing the reader to experience the difference between the two establishments through the use of literary space. The clusters of shops in the streets that surround the department store were therefore described by Zola in a grim manner in order to accentuate the grandness of The Ladies' Paradise:

> The house, coated with an ancient rusty white-wash, quite flat and unadorned, amidst the mansions in the Louis XIV style which surrounded it, had only three front windows, and these windows, square, without shutters, were simply ornamented by a handrail and two iron bars in the form of a cross. But amidst all this nudity, what struck Denise the most, her eyes full of the light airy windows at The Ladies' Paradise, was the ground-floor shop, crushed by the ceiling, surmounted by a very low storey with half-moon windows, of a prison-like appearance. (Zola, 1883/1895, p. 28)

Furthermore, the characters within the novel experienced The Ladies' Paradise as an enticing establishments; it peaked their interest and their curiosity. The enclosed space of the establishment that consumed acres of land encouraged the public to visit as to see what was happening within the space. On the contrary, other shops within the novel did not peak the characters interest as explained by Zola, "Denise and the two boys, however, hesitated at sight of the darkness of the shop. Blinded by the clear outdoor light, they blinked as on the threshold of some unknown pit, and felt their way with their feet with an instinctive fear of encountering some treacherous step" (1883/1895, p. 32). Zola's use of language when explaining Baudu's shop is in a hesitant manner, almost like the characters did not want to enter what used to be to

them the norm of shops, suddenly became dreadful and unwelcoming to them in comparison to the department store. In juxtaposition to the smaller shops, Zola elaborates within the novel Denise's willingness and excitement towards The Ladies' Paradise as well as, her feelings towards her uncle's store:

> Denise had felt tempted ever since early morning. She was bewildered and attracted by this shop, to her so vast, which she saw more people enter in an hour than she had seen enter Cornaille's in six months; and with her desire to enter it was mingled a vague sense of danger which rendered her seduction complete. At the same time her uncle's shop made her feel ill at ease; she felt unreasonable disdain, instinctive repugnance for this cold, icy place, the home of old-fashioned trading. (Zola, 1883/1895, p. 45)

Hence, with Zola's literary analysis of nineteenth century Parisian department stores, he remarks on the general publics' eagerness to visit department stores such as, Bon Marché or his own version Ladies Paradise, than visit the smaller shops. With that knowledge, the overwhelming crowds that would visit the establishments was one of the reasons that classified the retail typology as an enclosed public space. Harteveld explains this by:

> … interior public space starts from the observation that certain interiors act like public space simply because a lot of people are there. Public space is generally seen as the place where the culture of a city is being formed and where socio-spatial transformations become visible. It is the place where urban and architectural design cross and where plans are confronted with everyday life. (2014, p.10)

Therefore, with that definition one can classify the department store as a channel for the masses to gather within an enclosed space and also where the socio-spatial revolutions would occur. Zola made heavy remarks at the crowd that would enter The Ladies' Paradise, that would feel comfortable and almost at home in his establishment "…they are at home here" (Zola, 1883/1895, p. 454), thus stressing on

the point that the new retail typology is an enclosed public space. Furthermore, the department store was designed with the user in mind, meaning that the interior space of the establishment, whether the architecture or the displaying of merchandise, had to be both visually appeasing and enjoyable to walk through, “Space had been gained everywhere; light and air entered freely, and the public circulated with the greatest ease under the bold flights of the far-stretching girders” (Zola, 1883/1895, p. 429). Everything about the establishment was built or handled in order to please the public.

Moreover, The Ladies’ Paradise blurred the line between the realms of public and private spaces, as well as, interior and exterior spaces. This was achieved by introducing elements from nature within the establishment itself, such as, the glass roofing that allowed the natural light to pass through thus illuminating the store within and offering the crowd the sense of an exterior atmosphere within an interior space due to the natural light that has passed through “Under the bright light from the glass roof there appeared an enormous florescence, a white sheaf, tall and broad as an oak” (Zola, 1883/1895, p. 745). The merging or mimicking of natural elements within the interior of the establishment was also analyzed by Sarah Peterson as she explains:

> The conflation of public and private spaces ... where nature is made artificial by what seems to be a process of interior design. Conversely, the merchandise in Bonheur takes on qualities of the natural world. In another silk display, fabrics in aquatic shades stream down a cast-iron support column to culminate in a lake that is still but for the dancing reflections of the sky and landscape. (2007, p. 65)

Peterson (2007) continues to explain that the mimicking of nature within the interior of The Ladies’ Paradise is seen throughout the novel as Zola often describes the fabrics using attributes of nature. Zola often associates natural attributes such as, snowflakes and flowerbeds, to the fabrics that were sold within The Ladies’ Paradise such as lace and silk. Thus, blurring the distinguished lines between the exterior and interior public by merging some elements within the interior space. As Zola compares “The laces alone retained a snowy reflection against the dark dresses of the ladies” (Zola, 1883/1895, p. 167), as well as, “and from the top to the bottom, like

falling snow, fluttered lace of every description" (Zola, 1883/1895, p. 26). Therefore, Zola introduces the wintery outdoors to become indoors with the use of fabrics taking the characteristics of snowfall. Although, in other seasons within the novel, Zola would refer to the fabrics using attributes of the respective season:

> Whilst, encumbering the counters, were fancy silks, moirés, satins and velvets, resembling beds of cut flowers, quite a harvest of delicate and precious tissues. This was the most elegant of all the departments, a veritable drawing-room, where the goods, so light and airy, seemed to be simply so much luxurious furnishing. (Zola, 1883/1895, p. 188)

Furthermore, from a historical aspect the Bon Marché would host an annual sale during the months of winter in order to gain more foot traffic within the store; the interior of the department store would be enveloped in an overall white theme, such as white silks, laces, and curtains (Miller, 1981; Peterson, 2007). Zola therefore mimicked this historical event within The Ladies' Paradise where the galleries of the department store were saturated with everything white as to represent the snowy outdoors (see Figure 4.10). Zola writes:

> Then the galleries opened displaying a glittering blaze of white, a borealistic vista, a country of snow, with endless steppes hung with ermine, and an accumulation of glaciers shimmering in the sun… There was nothing but white goods, all the white articles from each department, a riot of white, a white constellation whose fixed radiance was at first blinding, so that details could not be distinguished. (Zola, 1883/1895, p. 711)

Also, such descriptions within the novel also allow the readers to cartographically map the location of departments within the overall structure; thus, illustrating the power of literature whilst understanding the physical structure and layout of the establishment.

Figure 4.10. A sketch from the complete illustrations of Émile Zola of the white day (Zola, 1906)

Moreover, The Ladies' Paradise is sole purpose was not only to sell fabrics, draperies, and merchandise, but to also sell the new retailing culture that was invented with the department store. With that, the invented retailing culture was the

embodiment of modernity as it served the public a space that they could freely visit, socialize, and also a space that would arrange cultural events for the public to enjoy (Kaiser, 2012). Zola intended to illustrate this within the novel as The Ladies' Paradise happened to be an enclosed public space for the general public to visit for the purpose of buying or strolling. Therefore, the department store within the novel illustrates how such an establishment can successfully accomplish a place for both necessities and entertainment purposes whilst also becoming a platform for people to socialize within their society as well as their families.

The Ladies' Paradise thus created a space that was atypical for the society that it was under as it catered to the store's visitors needs and offered the people with features, they did not know they wanted, or that they would even enjoy. With that, Zola invented a literary form of a public space within the department store, where the store owner, Mouret, presented his visitors with a reading room that everyone could benefit from without a fee:

> A few gentlemen, lolling back in armchairs, were reading the newspapers. But a great many people sat there doing nothing: these were husbands waiting for their wives, who were roaming through the various departments, young women on the watch for their lovers, and old relations left there as in a cloak-room, to be taken away when it was time to leave. And all these people lounged and rested whilst glancing through the open bays into the depths of the galleries and the halls, whence a distant murmur ascended amidst the scratching of pens and the rustling of newspapers. (Zola, 1883/1895, p. 451)

Zola includes in the novel that store-owner, Mouret, begins to incorporate even more new features within the department store for the visitors to enjoy in order to lure them in and to hold them within the interior of the establishment for as long as he could. Zola explains the eagerness of the public to reach the entertainment areas such as the public refreshment bar through the female characters in the novel Madame Desforges. Zola writes as follows:

> At last they arrived, passing before the public refreshment bar, where the crowd was becoming so great that an inspector had to restrain the outburst of

> appetite by only allowing the gluttonous customers to enter in small groups. And from this point the ladies already began to smell the perfumery department, for its penetrating odour scented the whole gallery. (Zola, 1883/1895, p. 746)

Additionally, during the nineteenth century, department stores began to encompass a great part of the publics daily life as it became an arena of the public's social reforms, the department store was "it was the most visible symbol of how that world was changing… a sense of community that stressed stability and harmony and the natural exercise of authority that came with familiarity in its relationships" (Miller, 1981, p.4). Furthermore, it is introduced to the reader that the new typology of public space has become an important symbol within the Parisian community as The Ladies' Paradise navigated the public to her and allowed them to abandon the surrounding shops in Paris; thus, thriving in all sense of the word. Zola describes it as follows:

> But for the time being attention again flowed back to The Ladies' Paradise, excited by all the stories which were flying about, occupied to a wonderful extent by these colossal establishments which by their importance were taking up such a large place in public life. How wonderfully lucky that Mouret was! Paris saluted her star, and crowded to see him still standing erect since the very flames now undertook to sweep all competition from before him. (Zola, 1883/1895, p. 704)

In the novel, Mouret constantly wanted to merge the exterior with the interior of his store, as he believed it would gain him more customers flowing into the shop as well as uniting the exterior public with The Ladies' Paradise (Amann, 2004). Zola writes as "If he could only have managed it, he would have let the street run through his shop" (Zola, 1883/1895, p. 433). Within The Ladies' Paradise the interior space is technically an open public interior space, in which it allows everyone to roam around the galleries of the department store as they please. That is not to say that the entire department store is public, there are private interiors within the overall public space.

As Zola writes “In all haste he ran upstairs to his rooms, washed himself and changed his clothes, and when he at last seated himself at his table, in his private office on the first floor, he was at his ease and full of strength…” (1883/1895, p. 73). Thus emphasizing the private and public areas and rooms within the interior of the space.

Furthermore, Zola emphasized the publicness of the department store yet explained the limitations it caused on the visitors of the store, because The Ladies’ Paradise was not as public as a square or a park because it had an entrance door, and operating hours where the staff would clock in and out and only then would customers would be allowed in. He writes:

> Along the Rue du Dix-Décembre, lately opened to the public, a crowd of idlers now stood from morning till night, looking up, seeing nothing, but nevertheless interested in the marvels related of this façade, the inauguration of which was expected to revolutionize Paris. And it was beside this new building full of the fever of work, amidst the artists putting the finishing touches to the realization of his dream as commenced by the masons, that Mouret more bitterly than ever realized the vanity of his fortune. (Zola, 1883/1895, p. 646)

In addition, the relevance and importance of The Ladies’ Paradise is the space it created for the Parisian community, as it allowed the general public to freely enter and experience it for their own, on their own time, without purchasing pressure by the sales representatives. The establishment as it was also historically true, offered a place to meet, to stroll around, to gossip, to shop, to be entertained; it became a cultural hub for the general public to meet there even if they had no reason to go. In view of the fact that The Ladies’ Paradise became a place to visit and spend their leisure time there rather than a place to be to buy the necessities and leave. Zola elaborates on this as follows:

> ... as Madame de Boves and her daughter Blanche stood hesitating on the pavement opposite, they were accosted by Madame Marty, also accompanied

> by her daughter Valentine. “What a crowd—eh?” said the countess. “They’re killing themselves inside. I ought not to have come, I was in bed, but got up to take a little fresh air.” “It's just like me,?” said the other. “I promised my husband to go and see his sister at Montmartre. Then just as I was passing, I thought of a piece of braid I wanted. I may as well buy it here as anywhere else, mayn’t I? Oh, I shan't spend another sou! in fact I don't want anything.” However, seized, carried away as it were, by the force of the crowd, they did not take their eyes off the door. (Zola, 1883/1895, p. 440)

Moreover, Zola perpetually emphasizes the social and economic importance of the department store for the sake of urban growth and city development within the novel, The Ladies’ Paradise. He does so by illustrating how the ideologies of the general public shifted from not needing or accepting the department store to becoming customers, employees, and eventually understanding the need for such an establishment within the community of Paris. The author explains this through Denise’s viewpoint where she begins to understand the importance of such an establishment but to also advertise her views on the people who are against the establishment in order for them to be in favor of it. Zola writes: “Thereupon Denise quietly gave her reasons for her preference, just as she had at Robineau’s: explaining the logical evolution in business, the necessities of modern times, the greatness of these new creations, in short, the growing well-being of the public” (1883/1895, p. 389).

With that, the people of Paris began to believe in the establishment and eventually became enthusiasts of it, thus increasing the amount of people that visit the department store. Zola describes this through the use of melding nature with the society where he compares the flow of customers with rivers allowing the reader to experience and imagine the heavy flow of customers into the establishment: “Caught by the current the ladies could not now go back. Just as rivers attract the fugitive waters of a valley, so it seemed as if the stream of customers, flowing into the vestibule, was absorbing the passers-by, drinking in people from the four corners of Paris” (Zola, 1883/1895, p. 441).

In addition, the public sphere of the department store created a new form of modernity and culture within Paris as well as, a new need for this typology of interior public spaces as the people demanded it for their social growth. Thus, Zola informs the reader about the importance of the new retail typology that as a result invented a new form of consumerism through the revolutionary ways of the department store in every sense of the word, through the exhibition of merchandise and their prices for the general public to see, eliminating the hesitance of customers asking the price of lace or silks and thus displaying it for them to see as they stroll around the public interior space. The author continues to express that with the revolutionary ways of commerce it thus resulted in consumer freedom, where the visitors were able to access everything within the interior space freely, also being a public interior space that offered the visitors with a secured parameter that women visiting felt safe enough to roam freely rather than walking or being anywhere else within the city.

4.2.2. Capitalism within The Ladies' Paradise

> "The creation of one of those big department stores, like the Bon Marché or the Louvre, that have stirred up and revolutionized commerce in France"
>
> –Émile Zola, 1882 (as cited in, Ramazani, 2007, p. 129)

In The Ladies' Paradise, Zola discourses and criticizes the capitalistic social and economic reforms that were taking place in nineteenth century Paris; he achieves this through his creation of the department store as a literary space which he uses as a medium to explain the issues of his time. Thus, the architectural spaces portrayed within the novel serves the purpose of supporting the storyline as Bishop (2011) explains the novel "is crafted with precision, attaining a perfect marriage of architecture and plot: the novel infuses the department store with life, whilst the building invests the plot with a sense of concrete reality" (p. 5).

Furthermore, the birth of department stores, according to Hobsbawm (2010), was invented during the time in which "the growth of population, urbanization and real incomes, the mass market, hitherto more or less confined to foodstuffs and clothing, i.e. to basic subsistence needs, began to dominate the industries producing consumer goods" (p. 53). Therefore, Zola's fictional establishment is distinguishable because it was an upgrade from the typical stores of his time which offered item-specific

merchandise to the customers – requiring them to move around the city in order to gather their needs – rather the establishment offered its visitors departments within the establishment itself to cater to their needs. Zola writes as follows:

> The number of departments now amounted to the enormous total of fifty; several, quite fresh, were being inaugurated that very day; others, which had become too important, had simply been divided, in order to facilitate the sales; and, owing to the continual increase of business, the staff had been increased to three thousand and forty-five employees for the new season. (Zola, 1883/1895, p. 711)

Consequently, Zola explains within the novel that many store owners started to lose business to the department store: "The whole neighbourhood complains of it, every small tradesman is beginning to suffer terribly. This man Mouret is ruining them" (Zola, 1883/1895, p. 60). Which was in fact Zola's motive for the novel, although he did not want it to be a pessimistic novel, he made sure to focus on the winnings of Mouret, rather than the failures of the store owners for not being able to keep up with the new trends of commerce. As Zola writes in his preparatory files, the department store, Ladies Paradise that will be "'absorbing, crushing all the small businesses of a neighborhood.' 'But,' the author hastens to add, 'I will not weep for them; on the contrary, for I want to show the triumph of modern activity; they are no longer of their time, too bad for them! They [smaller shops] are crushed by the giant'" (Zola, as cited in Ramazani, 2007, p. 126). This insight blatantly illustrates the influences of Darwanism that can be seen in Zola's novel, as he is fundamentally explaining Darwin's theory of survival of the fittest but within the topic of commerce (Claeys, 2000).

Additionally, Zola often refers to The Ladies' Paradise as a machine that increasingly becomes larger and stronger, thus as a result, gobbles the surrounding neighborhood stores and forcing them out of business: "Formerly, when trade was trade, drapers sold nothing but drapery. But now they are doing their best to snap up every branch of trade and ruin their neighbours." (Zola, 1883/1895, p. 60) (see Figure 4.11). Moreover, Zola's naturalistic approach to literature is what drove him to address the issue of capitalism specifically addressing the issue of larger corporations that were

forcing local businesses to close because they simply could not keep up with the new ways of retailing and the retail culture that was invented with the department store; thus, monopolizing the industry through capitalism.

Figure 4.11. A sketch from the complete illustrations of Émile Zola of the storefront of The Ladies' Paradise with the crush of vistors (Zola, 1906)

Zola cleverly addresses the failure of smaller shops in contrast to the success of the department store through the use of literary space and the characters within the novel as to how they perceive the space they are in. Within the novel Denise explains her uncles shop in a dire and uninviting, as she explains the interior of the store/house, she disapproves of the interior by explaining it as: “The open doorway seemed to conduct into the darkness and dampness of a cellar” (Zola, 1883/1895, p. 29). She continues to condemn her uncles’ shop even more so after experiencing The Ladies’ Paradise as it suddenly became even more appalling to her, but was once the norm of all store interiors and exteriors; Denise started to nitpick at the store: “The Old Elbeuf, with its rusty front and lifeless windows, appeared to her so ugly, so miserable, seen thus from the amidst the luxury and life of her present standpoint” (Zola, 1883/1895, p. 109). Therefore, Zola accentuates the ideology of the typical consumer and how they converted from being small-shop-consumers to only-department-store-consumers under the influence of capitalism through the use of contrasting the old and the new types of literary spaces.

Furthermore, according to Ballantyne (2011) “the signs of poverty and neglect […] become more pronounced as the novel progresses, and it is hardly a surprise to learn that the business does not thrive” (p. 178) (see Figure 4.12). Additionally, Denise begins to feel ashamed that she has to associate herself to her uncles’ shop as her ideologies have shifted drastically, to fully believing in the cause of the department store as it is better for the public; yet due to her family obligations she finds herself forcefully supporting a store she does not believe in because she knows for a fact that the small stores, including her uncles’ will fail, yet the store owners ideologies have not shifted and they have thus not upgrading their ways and still expecting their loyal customers to come in whilst the department store sells a larger variety for cheaper (Ballantyne, 2011, p. 178).

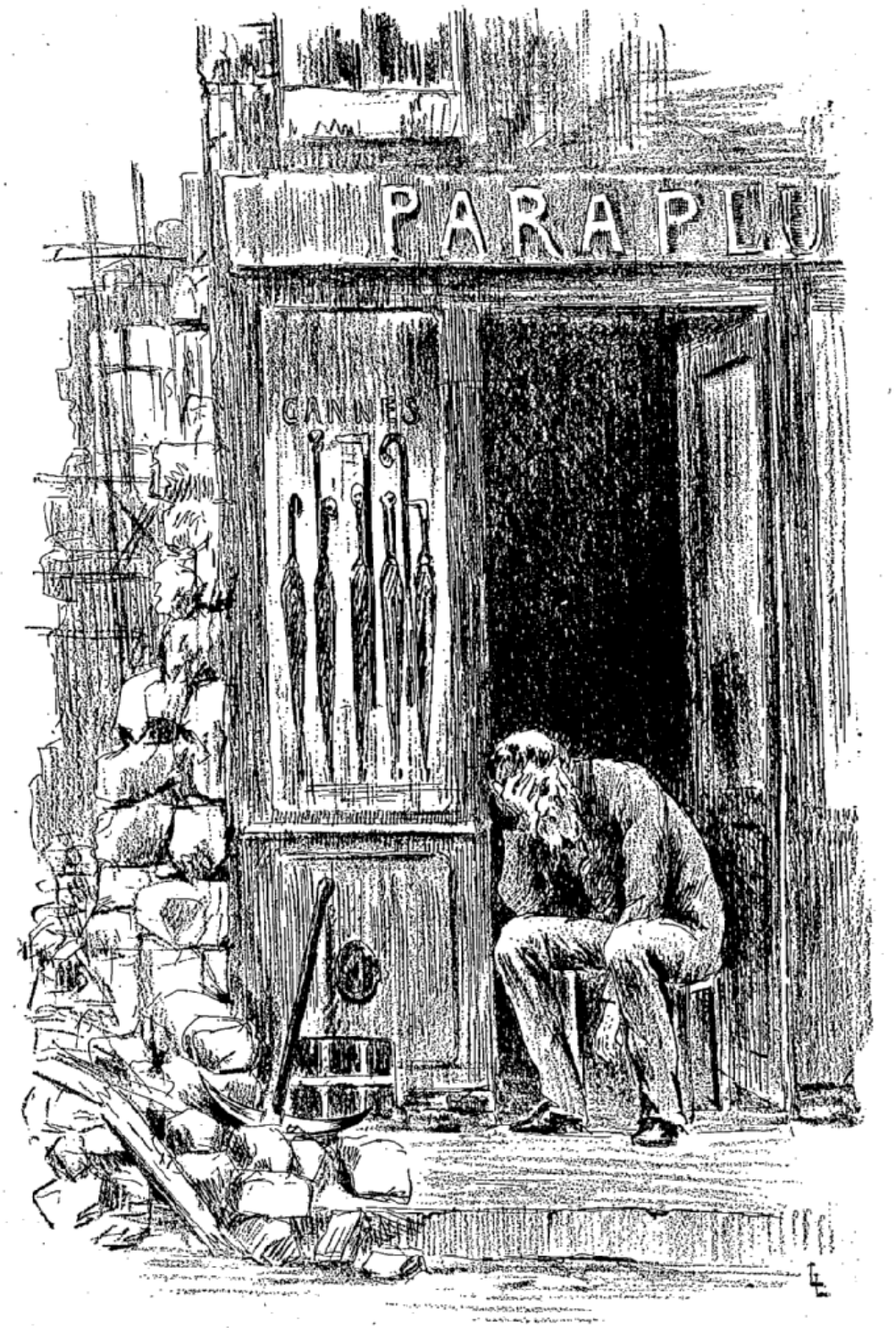

Figure 4.12. A sketch from the complete illustrations of Émile Zola of Father Bourras in front of his store (Zola, 1906)

With that knowledge, Zola ostentatiously elucidates Denise's perspective as she walks and takes in the department store. The author tends to use an altered literary tone and writing style when describing the establishment to further imply the effects of capitalism on the consumer but also on the architecture; thus, creating a much

more colorful and exciting literal space for the reader to imagine. Zola introduces to the reader the interior of the department store allowing the reader to comprehend the effects of new architecture on the customer:

> [The shop] detained her there, interested, impressed, forgetful of everything else. The lofty plate-glass door in a corner facing the Place Gaillon reached the first storey amidst a medley of ornaments covered with gilding. Two allegorical female figures, with laughing faces and bare bosoms unrolled a scroll bearing the inscription “The Ladies’ Paradise”. (Zola, 1883/1895, p. 22)

Moreover, capitalism did in fact impact architecture as the grandness and modernity of the department store were a result of capitalism, as well as, the materials used to build the establishment. Thus, the department store was a product of capitalism. According to Gough (2018), “architecture inevitably operates within the hegemony of capitalism, and is necessarily intertwined with it in such intimate manner that there is no possibility of effective critique or political action from within architecture (however defined)” (p. 98). With that, Zola being a naturalistic writer, made sure to include a mixture of both capitalism and architecture somehow intertwined with one another within the storyline as his remarks on the establishment were of great detail. The author makes sure to include the influences of capitalism on department stores within the novel through Mouret’s marketing tactics, as it sold mass-produced goods for cheaper, as well as it used mass-produced building materials such as iron and glass, which Zola included in many passages within the novel: “The corner piers and bearing pillars covered with black marble, the severity of which was brightened by gilded modillions; and all the rest was plate-glass, in iron sashes, nothing but glass, which seemed to throw the depths of the halls and galleries open to the full light of day” (Zola, 1883/1895, p. 699). Additionally, Zola describes the interior of the establishment as well as complementing the architect of The Ladies’ Paradise that according to him was young and thus believed in modern reforms:

> In the centre, starting from the grand entrance, a large gallery ran from end to end, flanked right and left by two narrower ones, the Monsigny Gallery and

> the Michodière Gallery. Glass roofings covered the court-yards turned into huge halls, iron staircases ascended from the ground floor, on both upper floors iron bridges were thrown from one end to the other of the establishment. The architect, who happened to be a young man of talent, with modern ideas, had only used stone for the basement and corner work, employing iron for all the rest of the huge carcass—columns upholding all the assemblage of beams and joists. The vaulting of the ceilings, like the partitions, was of brick. (Zola, 1883/1895, p. 428-429)

Department stores would therefore, lure people in within the city due to its museum-like architecture, as well as, its' marketing tactics. The concept of capitalism during nineteenth century Paris provoked many architects to create buildings that would eventually become landmarks within the city. The author expresses this by making The Ladies' Paradise the heart of the city; as he explained, "At this hour, The Ladies' Paradise, with its furnace-like brilliancy, completed its conquest of her. In the great metropolis, black and silent beneath the rain – in this Paris, to which she was a stranger, it shone out like a lighthouse, and seemed to be of itself the life and light of the city." (Zola, 1883/1895, p. 68)

Zola explains the new and modern ways of retailing through the use of Mouret, as he would explain Mouret's marketing schemes to win more and more of the public of Paris. His modern marketing schemes included advertising using his merchandise outdoors on the sidewalks of Paris that surrounded the establishment, as Zola writes "But Denise was absorbed by the display at the principal entrance. There she saw, in the open street, on the very pavement, a mountain of cheap goods – bargains, placed there to tempt the passers-by, and attract attention" (Zola, 1883/1895, p. 23). Furthermore, as The Ladies' Paradise is often referred to as the machine by Zola, it inhabited different components within the mechanism of the store, such as, within the machine itself there were "They were all nothing but pieces of mechanism forced to contribute of the working of the immense machine, abdicating all individuality and simply contributing their strength to the total, commonplace, phalansterian power." (Zola, 1883/1895, p. 254–255). His references to the cogs that make up the machine,

and ultimately allows it to function in its' high-performance ways were the employees of the establishment. Ballantyne (2011) addresses this as "the whole operation is portrayed programmatically as a machinic production of design, which is well understood by Mouret, and less consciously assimilated by customers, who know that they want to buy the products but are not altogether clear why they would need them" (p.183). Zola describes the new purchasing behavior of customers through the novel as he writes of customers disbelief at the prices for silk and thus, they find themselves purchasing the item even if they did not need it for sole purpose of the price being too good to fritter away, as a result strengthening the effects of the machine on its' customers: "The shopman cracked up the article, swore that it was all silk, that the manufacturer had become bankrupt, and that they would never have such a bargain again. 'Nineteen sous—is it possible?' said Madame Marty, tempted like her daughter. 'Well! I can take a couple, that won't ruin us'" (Zola, 1883/1895, p. 445).

Therefore, Zola utilizes strong architectural elements within the interior space of the establishment enforcing the idea of the establishment having machine-like qualities for its' environment. Zola presses on this matter through the use of his interior descriptions of the Ladies' Paradise where he explains the production of the establishment's staircases "In the mechanical working of The Ladies' Paradise, this staircase in the Rue de la Michodière was ever disgorging the goods devoured by the slide in the Rue Neuve-Saint-Augustin, after they had passed through the mill of the counters up above" (Zola, 1883/1895, p. 90). Moreover, Bishop (2011) describes the interior grand staircase to be "in the manner of the grand staircase of the stately home, thereby imparting to the customer both a sense of occasion and an uninterrupted vista of goods on display at all levels" (p.4). Hence, to Bishop, the grand staircase of the establishment allowed the visitors to flow freely within the interior of the establishment whilst being able to view everything from all floors.

The novel reproduces nineteenth century Paris by allowing the reader to understand the importance of the department store during that era, as Benjamin (1982/2002) explains: "Specifics of [a] department store: the customers perceive themselves as a mass; they are confronted with an assortment of goods; they take in all the floors at a single glance; they pay fixed prices; they can make exchanges" (p.60) in which all

the things Zola touched up on within the novel. In regards to making exchanges of goods, which was revolutionary to the retail world, Zola writes as follows:

> And as Madame Bourdelais asked her if she was going to make any purchases, she replied with her languorous air, veiling the egoistical greediness of her glance with her eyelids: "Oh! no. On the contrary, I have come to return some goods. Yes, some door-curtains which I don't like. But there is such a crowd that I am waiting to get near the department. (Zola, 1883/1895, p. 451)

In addition, to further debut the ideology of capitalism within the interior space and within architecture as well as retailing culture, there comes the ideology of trade between the east and west which Zola introduces and discusses in his novel as the oriental department. According to Parker (2003), nineteenth century department stores included items unusual, yet exceptionally interesting items from the Orient and Byzantine bazaars (p. 364). He continues to explain the effects of the Orient department on the Ladies' Paradise's consumers within the novel as they are utterly awestruck by "the exotic sign-values of the rugs in their symbolically charged environment, the oriental hall of the Bonheur des Dames" which as a result amplified the interest of the establishments' visitors (Parker, 2003, p. 364). Zola explains this new tradesmanship through Mouret as he introduces the ingenious new department of buying the oriental rugs for advantageous rates and selling them just over cost price in order to win the customers from other smaller oriental shops in the city into his progressive machine:

> From the very threshold it was a marvel, a surprise, which enchanted all of them. It was to Mouret that this idea had occurred. Before all others, he had been the first to purchase at very advantageous rates in the Levant a collection of old and new carpets, articles then but seldom seen and only sold at curiosity shops, at high prices; and he intended to flood the market with them, selling them at but little more than cost price, and simply utilizing them

> as a splendid decoration which would attract the best class of art customers to his establishment. (Zola, 1883/1895, p. 171-172)

Furthermore, Zola incorporates the merchandise within the store as if they were physical, built in, interior elements. For instance, the use of rugs to cover the walls and for them to act as a form of visual stimulation in order to attract more customers to the new oriental department, is seen within the literary space of The Ladies' Paradise (see Figure 4.13), Zola writes:

> From the centre of the Place Gaillon you could see this oriental saloon, composed solely of carpets and door-curtains hung up under his direction. The ceiling was covered with a quantity of Smyrna carpets, whose intricate designs stood out boldly on red grounds. Then from each side there hung Syrian and Karamanian door-curtains, streaked with green, yellow, and vermilion; Diarbekir hangings of a commoner type, rough to the touch, like shepherds' cloaks; and carpets which could also be used as door-curtains—long Ispahan, Teheran, and Kermancha rugs, broader ones from Schoumaka and Madras, a strange florescence of peonies and palms, fantastic blooms in a garden of dreamland. On the floor too were more carpets, a heap of greasy fleeces: in the centre was an Agra carpet, an extraordinary article with a white ground and a broad, delicate blue border, through which ran a violet-coloured pattern of exquisite design. And then, here, there and everywhere came a display of marvels. (Zola, 1883/1895, p. 172)

Figure 4.13. A postcard of the oriental carpets department in Bon Marché, Paris. (2011)

With that knowledge, one can come to the conclusion that the department store within the novel, The Ladies' Paradise, was groundbreaking in terms of its innovative architecture and marketing tactics that would lure the people within the city to it just like moths to a light. The Ladies' Paradise created a space where the visitors would spend hours on end circulating the departments not necessarily looking for anything but would not mind buying something regardless if they were in need of it or not. Thus, the great establishment created by Zola was more than just commerce it became a lifestyle for many and the new lifestyle it promoted was fueled by capitalism and was made possible by architecture.

4.2.3. Gender within The Ladies' Paradise

> "Women are thus dazzled by the accumulation of merchandise. This is what has made the success of the grands magasins."
>
> – Émile Zola, as cited in, Michael Miller, The Bon Marché, 1981, p. 167

The Ladies' Paradise's space allowed the interconnectedness of the woman and the public sphere; it was her gateway into the streets and the public eye within a respectable manner without any shaming or judgment by others. Thus, the

establishment catered its interior public sphere to the wants and needs of women. This was revolutionary for nineteenth-century women because, according to Jacquie Smyth (2008), “A woman’s sphere, in contrast, was far more limited in the traditional bourgeois society. She was instructed to remain home so she could raise her children and provide their education” (p. 28). Zola, therefore, liberated the women from the traditional bourgeois society within the sphere of the department store as at it was her space that she very well dominated; he writes:

> It was for woman that all the establishments were struggling in wild competition; it was woman whom they were continually catching in the snares of their bargains, after bewildering her with their displays. They had awakened new desires in her flesh; they constituted an immense temptation, before which she fatally succumbed, yielding at first to reasonable purchases of articles needed in the household, then tempted by her coquetry, and finally subjugated and devoured. (Zola, 1883/1895, p. 153-155)

Additionally, there were not many spaces women could go to during the nineteenth century as they were restricted to roam freely within the city as the public life of the city was viewed as the male sphere. Thus, limiting the public access women had during that time to religious spaces, such as church and the marketplace where they would go do their necessary shopping for their household, but nothing leisurely. With that, Zola writes within the novel about the availability of a public female interior sphere that was not the church:

> His creation was a sort of new religion; the churches, gradually deserted by wavering faith, were replaced by his bazaar, in the minds of the idle women of Paris. Woman now came and spent her leisure time in his establishment, those shivering anxious hours which she had formerly passed in churches a necessary consumption of nervous passion, an ever renewed struggle of the god of dress against the

> husband, an ever renewed worship of the body with the promise of future divine beauty. (Zola, 1883/1895, p. 763–764)

The leisure side of the public city was not meant for proper women of the nineteenth century, but rather it was left for prostitutes. Although some may argue that the department store being free of charge for entry was not welcome for all social classes but only to the bourgeois society, be that may, the bourgeois society may have been the primary target audience and the people that mostly visited the department store, nonetheless it did not deny women entrance to the establishment. Consequently, the department stores offered women anonymity which allowed them to freely visit the establishment without social accusations or pressures, as Peterson (2007) explains "In the department store, woman's identity, be it mother, lover, mistress, or prostitute, is as ambiguous as the space itself" (p. 63). Thus, the establishment welcomed women from everywhere, not concerned with their social status, which was quite rare in nineteenth-century Paris, as Zola writes "The whole staff knew her, was aware that her name was Boutarel, and that she lived at Albi, but troubled no further about her, neither about her position nor her mode of life" (1883/1895, p. 181).

Furthermore, Zola used a female protagonist, Denise in order to portray the female perspective through one character, yet representing the gender as a whole and with their evolving thoughts on the department store and what it meant to them. Zola depicted Denise's outlook on the department store as she was always in awe at the establishment's interior space, it spoke to her and the women of Paris, as every department store catered to a different want that they did not even know they had. With that, Zola introduces to the reader Denise's perspective on the interior as she walks through the establishment on her first day of the job: "When Denise, who was to enter on her duties that very Monday, crossed the oriental saloon, she stopped short, lost in astonishment, unable to recognize the shop entrance, and quite overcome by this harem-like decoration planted at the door" (1883/1895, p. 173). Since the retail typology of a department store is associated with the female; Zola continually used female adjectives to describe the merchandise, almost speaking to the women through the description of apparel and fabrics. He introduces this to the reader by explaining Denise's reaction to the vast display of silks, "In the middle of

the department, an exhibition of summer silks illumined the hall with an aurora-like brilliancy, like the rising of a planet amidst the most delicate tints: pale rose, soft yellow, limpid blue, indeed the whole scarf of Iris" (Zola, 1883/1895, p. 461).

Moreover, Zola wrote coarsely about the women within his novel, as some may argue that his writing style was sexist and that he wanted to dominate the female gender, whilst others argue that Zola allowed Mouret to finally be dominated by the female protagonist, Denise and allow himself to fall in love with her and to marry her. Knowing that Zola allowed Mouret to express his sexist ways of wanting to conquer the female through various passages within the novel. He expressed that he dominated them through his advertising tactics, his merchandise, and finally his establishment. The reader is introduced to Mouret's thoughts, as Zola writes:

> He claimed that woman was powerless against advertising, that she was bound to be attracted by [the] uproar. Analyzing her moreover like a great moralist he laid still more enticing traps for her. Thus he had discovered that she could not resist a bargain, that she bought without necessity whenever she thought she saw a thing cheap... And he had penetrated still further into the heart of woman and had just planned the system of "returns", a masterpiece of Jesuitical seduction. "Take whatever you like, madame; you can return it if you find you don't like it." And the woman who hesitated, herein found a last excuse, the possibility of repairing an act of folly were it deemed too extravagant: she took the article with an easy conscience. (1883/1895, p. 431)

Also, Mouret's main intention within the novel is to maintain and increase the women's attraction to the store. He talks of women as if they would succumb and be submissive to him in his creation, The Ladies' Paradise, believing that since he could create the success of such as establishment, he can in return conquer the women through his inventions and his additions of departments within the store itself. Mouret became obsessed with the idea of dominating women in the world of commerce that he would think of innovative strategies to gain a much larger crowd than what he has already gained. With that, this was Zola's approach to criticize the

social reforms and his present's reality of women's obsession with the retail store, as he writes:

> Mouret's unique passion was to conquer woman. He wished her to be queen in his house, and had built this temple that he might there hold her completely at his mercy. His sole aim was to intoxicate her with gallant attentions, traffic on her desires, profit by her fever. Night and day he racked his brain to invent fresh attractions. He had already introduced two velvet-padded lifts, in order to spare delicate ladies the trouble of climbing the stairs to the upper floors. (1883/1895, p. 429–430)

Moreover, Mouret's smart business tactics are that he did not care if he was going to lose money in one department and make it up in another, as long as he was able to lure the women into the establishment; as it was his main priority:

> We shall lose a few sous on the stuff, very likely. But what can that matter, if in return we attract all the women here, and keep them at our mercy, fascinated, maddened by the sight of our goods, emptying their purses without thinking? The principal thing, my dear fellow, is to inflame them, and for that purpose you must have an article which will flatter them and cause a sensation. Afterwards, you can sell the other articles as dear as they are sold anywhere else, they'll still think yours the cheapest. For instance, our Golden Grain, that taffetas at seven francs and a half, sold everywhere at the same price, will go down as an extraordinary bargain, and suffice to make up for the loss on the Paris Delight. You'll see, you'll see! (Zola, 1883/1895, p. 87)

Zola expresses through Mouret, that women felt at home rather than a public space, they were that comfortable within his territories as he writes "They are quite at home. I know some who spend the whole day here, eating cakes and writing letters. There's only one thing left me to do, and that is, to find them beds." (1883/1895, p. 464). He accomplished this feeling that women had, by introducing much more than

departments with merchandise to sell, but he also introduced a leisurely aspect to women, such as refreshment bars where they could take a break from shopping or walking and sit down with their friends or family and have a quick snack, which to them was revolutionarily modern. Within the quote, the word 'beds', as Peterson (2007) highlights, is elaborated further within the silk department as she explains that scene to be a representation of both a private sphere for women, being the bedroom, but as well sexualizing the private sphere within a public sphere's context. Additionally, the description of the scene itself is both feminizing and sexualizing the physical elements, such as the merchandise, which he also compares to the young female body expressing how she would want to show off herself and her purity. As Zola writes:

> The silk department was like a great chamber of love, hung with white by the caprice of some snowy maiden wishing to show off her own spotless whiteness. Pieces of velvet hung from the columns, forming a creamy white background against which silk and satin draperies showed with a metallic and porcelain-like whiteness; and there were also festoons of poult and grosgrain silks, light foulards and surahs, which varied from the dull white of a Norwegian blonde to the transparent white, warmed by the sun, of a fair Italian or Spanish beauty. (1883/1895, p. 739).

Furthermore, the department store, as mentioned grew its many departments in order to include as many different segments of women as possible. The idea behind The Ladies' Paradise is for it to be inclusive of everyone; thus, the need for a children's department was almost essential in order for Mouret to defeat the mother: "He speculated on every sentiment, created special departments for little boys and girls, and waylaid the passing mothers with distributions of chromo-lithographs and air-balls for the children" (1883/1895, p. 430) (see Figure 4.14). Zola writes through Mouret that the department store, thus, offered something for everyone including everyone from the public to visit and stay within the establishment of The Ladies' Paradise.

Figure 4.14. A sketch from the complete illustrations of Émile Zola of children with their mothers in the children's department (Zola, 1906)

Moreover, The Ladies' Paradise welcomed hundreds of women every day within the store doors, some of which did not need anything from the store specifically as they are visiting in order to spend their free time within the establishment as a form of entertainment. As the women had no obligation to spend their money within the department store, the idea of flânerie was reintroduced in the realm of the department store. As mentioned, the role of the flânuer was usually dominated by the man as they were the dominant gender who had the freedom to stroll through public parks and were able to roam within the streets of Paris as they wished. However, the department store, such as The Ladies' Paradise, allowed there to be a female flânuer, thus, introducing the flânuese. According to Lisa Tiersten:

> Crossing the threshold of the grand magasin, the flâneuse became a browser, with no obligation to strike up a conversation with the sales personnel or other customers or even to make a purchase. She could continue her urban promenade unmolested through the vast spaces of the department store, circulating freely, a spectator rather than a participant. (1999, as cited in, Peterson, 2007, p. 66)

Thus, the modern and revolutionary retail typology freed the female gender from the typical social norms that they were forced to live under during the nineteenth century. The architecture of the establishment offered women a public, yet private, sphere that they could feel comfortable and safe within the walls of The Ladies' Paradise. Therefore, provoking the women to become and act as the flâneuse, to roam freely in public yet still being within private territories that in return protect their public status and name (see Figure 4.15). Zola illustrates the flâneuse through the female characters in the novel, such as Madame Desforges as she always seemed apparent within the interior of the establishment and was always aware of everything that happened within The Ladies' Paradise. Additionally, Zola writes about Madame Desforges's tendencies to stroll around the department store and observes the ladies that were visiting:

> Although Madame Desforges was already acquainted with the new establishment, she stopped short, struck by the ardent life which that day animated the immense nave. Below and around her continued the eddying of the crowd; the double current of those entering and those leaving, making itself felt as far as the silk department. It was still a crowd of very mixed elements, though the afternoon was bringing a greater number of ladies amongst the shopkeepers and house-wives. There were many women in mourning, with flowing veils; and there were always some wet nurses straying about and protecting their infantile charges with their outstretched arms. And this sea of faces, of many-coloured hats and bare heads, both dark and fair, rolled from one to the other end of the galleries, vague and discoloured amidst the glare of the stuffs. (1883/1895, p. 456)

Figure 4.15. A relief print of the Bon Marché department store's crush of women (Vallotton, 1865-1925)

Moreover, as mentioned, the department store was one of the first feminine public spaces; it was defined as such due to the elements that were added within the interior of the establishments, such as mirrors and lighting fixtures that were added for the female consumers. It is important to note that the department store catered to the needs of its' customers, which preponderantly, were women. Therefore, the store owners' main priority was to provide a space that they would enjoy and benefit from as they were leisurely walking within the premises. Zola, being observant of his surroundings, also noted within The Ladies' Paradise the use of mirrors for them to be used by the female customers: "The women, pale with desire, bent over as if to look at themselves in a mirror" (1883/1895, p. 202). Nevertheless, to also be used as interior elements to enhance the merchandise and the overall interior aesthetic of the department store and to attract the women's attention to the department's merchandise, if not at the actual merchandise itself then they will notice the many reflections of what is being displayed. As Zola explains, "What caused the ladies to stop was the prodigious spectacle presented by the grand exhibition of white goods.

In the first place, there was the vestibule, a hall with bright mirrors, and paved with mosaics, where the low-priced goods detained the voracious crowd" (1883/1895, p. 711).

Likewise, in reference to the mirrors and the reflections that it created within the interior architecture of a department store, Carlson (2006) explains the reasoning behind its usage within the interior space as she explains, "Reflection in the department store simultaneously enhanced display, created desire, and shaped the identity of the consumer by imaging them in the environment of the store" (p. 142). Therefore, it was added within the architectural interior as a visual enhancement that was attractive to the women visiting the store, as well as it allowed them to visualize themselves with specific garments on, "…whilst on the right were customers trying on garments, and posing before the mirrors" (Zola, 1883/1895, p. 216). Additionally, mirrors aided with the decision process of purchasing, and overall, it made their shopping experience easier and more appealing to them.

Furthermore, the social aspects of the department store were of importance as it offered women a space where they could interact, be seen, express their thoughts, and mingle in public. Zola depicts the social freedoms of the women through The Ladies' Paradise within the novel, as it was a turning point for the bourgeoise women of Paris. Within the novel, the modern ways of commerce offered a space for the female characters to often meet at the department store and converse with one another as a means to catch up and stay sociable. As the reader is introduced to this within the novel, Zola writes as follows:

> They had both been waiting for over ten minutes, and were getting annoyed, when a sudden meeting with Madame Bourdelais and her three children diverted their attention. Madame Bourdelais explained, with her quiet practical air, that she had brought the little ones to see the show. Madeleine was ten, Edmond eight, and Lucien four years old; and they were laughing with joy, it was a cheap treat which they had long looked forward to. (1883/1895, p. 447)

Similarly, The Ladies' Paradise did not only offer its sociable qualities to customers' that knew one another; but it also offered women a chance to meet other women that they had seen within the premises. As understood with Madame Desforges as she was curious about the beautiful blond women who no one knew anything about, not even the sales representatives. This both touching on the point of flânerie and sociability Madame Desforges secretly poaches a salesman hoping to learn the name of the pretty blonde that circulates The Ladies' Paradise, "She hoped to obtain the name of the young lady from him, for she was full of a desire to see her" (Zola, 1883/1895, p. 459). Moreover, the reading room and refreshment's bar area offered the women a place to settle down and to socialize with the family members they were with but also with the women that were already there, as seen with Madame Bourdelais as she enters the reading room with her children, she catches a glimpse of Madame Guibal and begins talking with her instantly "'What! you here!' said Madame Bourdelais all at once. 'I didn't recognise you.' Near the children sat a lady, her face hidden by the open pages of a review. It was Madame Guibal" (Zola, 1883/1895, p. 451). Therefore, The Ladies' Paradise offered the modern urban women an equivalently modern space where they were able to socialize with likewise people within their neighborhood and even across the country as women from outer Paris would visit the establishment. Thus, The Ladies' Paradise became a place for women to shop, enjoy its leisurely and social aspects.

Additionally, the modernity of The Ladies' Paradise also offered women working opportunities where they were able to work and earn an independent living respectfully. The women did not need to rely on men to support them financially, neither did they have to succumb to prostitution or other forms of unsolicited working opportunities as it offered them the chance to work there. Mouret explains that the expansion of the departments within The Ladies' Paradise, established a need to increase the working population as well in order to cater to the hundreds of women that visit every day. Zola writes, "In all, there were now thirty-nine departments with eighteen hundred employees, two hundred of whom were women" (1883/1895, p. 429). The establishment gave women hope for a better and brighter future, it allowed them to dream outside the domestic world and allowed them to consider independencies, as with Denise the main female character, she had to take on a job at the department store in order to support her two brothers. To Denise it was a dream

come true for her to work at a large corporation such as The Ladies' Paradise, "She dreamed of her future there, working hard to bring up the children, with other things besides—she hardly knew what—far-off things, however, the desire and fear of which made her tremble." (1883/1895, p. 68).

Therefore, The Ladies' Paradise is a symbol of urban modernism to the women of Paris, by offering women a private-public space that ensured them safety, security, a career, entertainment, and shopping needs. The Ladies' Paradise was Zola's intention to comment on the innovativeness and progressiveness of the nineteenth-century department store for the sake of the female gender, as it freed and empowered women, even within the novel it can be seen that women were allowed to visit the department store on their own, have their own outspoken opinion of things, spend money as they pleased within the realm of the department store. The power of architecture, that a private-public interior space had the ability to accomplish this for women is noteworthy, and Zola made sure to portray it just right within his novel.

CHAPTER 5
CONCLUSION

In this study, the socio-spatial influences of public spaces, capitalism, and gender within the scope of the architectural typology of department stores were examined in Zola's novel, The Ladies' Paradise. Throughout the novel, Zola's analyses of spatial cues, architectural descriptions, human social interactions, and characters that make up the novel were essential to analyze the parameters of this study which were emphasized in The Ladies' Paradise. Within the confines of this aim, several research questions were put forward: Firstly, understanding the usefulness of literary spaces with apprehending architectural issues. Secondly, determining the architectural socio-spatial influences of the nineteenth century Parisian department store. Thirdly, determining the contribution that the novel, The Ladies' Paradise, has on the realm of architecture as well as, the novel's disclosure of the architectural socio-spatial influences of the department store.

With that knowledge, Parisian department stores such as Bon Marché, Au Printemps, La Samartitaine, and Galaries Lafayette were first studied historically and architecturally in the sense of defining the new retail typology. Subsequently, department stores were studied in a general sense within the scope of public space, whilst defining public space and public interiors with their features, capitalism and department stores within the latitude of architecture, and gender and space, the definition of gendered spaces and the feminine sphere; thus, formulating a basis for this study.

In order to assess the socio-spatial influences of department stores from an architectural perspective, Zola's literature and preparatory files have been utilized as an effective tool, and thus Zola's novel became the basis of this study providing the study with a case study. His hefty note-taking of the existing department stores during the nineteenth century and his observations of architectural structure, social interactions, and the importance of space is what allows Zola's novel to be paramount in the realms of literature and architecture. One can consider Zola's novel

as a historical testament of the nineteenth century department store as his literature resonated historical facts that many historians reference him when discussing the Bon Marché and other likewise department stores during that era. Furthermore, to be able to examine and recognize the spatial cues with respect to Zola's literature, architectural literary analysis was utilized to study the architectural spatial cues within The Ladies' Paradise. The depictions within the literature of the interior and exterior architecture of Zola's department store is a distinctive model as it allows for the theory of architectural literary analysis to be used.

After utilizing the architectural literary analysis theory and studying other literary theories such as cartography, and the importance of chronotope, the space within The Ladies' Paradise was read and studied within those parameters. Zola's naturalist approach allowed the readers to imagine nineteenth century Paris, whilst not even living during that time frame. His thorough explanation of where the department store lies within the city of Paris and his usage of actual street names, allow readers to cartographically map out exactly where the storyline took place within the city. The theory of cartography is also used to understand and spatially analyze the spaces within the literature. Similarly, Zola's descriptive literature allows readers to interpret the department store and the establishments surrounding The Ladies' Paradise by cartographically mapping the department store; Zola's preparatory files aid in the process of visually mapping these areas.

Furthermore, the socio-spatial influences of department store within Zola's novel are examined during the course of the storyline where his heavily detailed descriptions and architectural annotations offers readers a chance to live and experience nineteenth century Paris. The literary artistic chronotope in the novel is where Zola uses space and time in order for the narrative to go forward as space becomes a sense of time because of the historical aspects of the plot. Moreover, Zola's writing style and his use of juxtaposition of different building typologies within the storyline aided this study in evaluating the architectural literary space. Zola repeatedly depicts the stores that surround The Ladies' Paradise, such as Denise's uncles store "The Old Elbeuf" within negative connotations, describing the store interiors and the streets dominated with such stores with an overall grim manner and foul context allowing the reader to experience the dreadfulness of the older retail typologies. Additionally, Zola's novel of studying human interaction within a space as well as the effects of

space and time on the characters social behavior is in sight addressing Bakthin's second dimension of his dialogical theory which institutes the natural human activity within space and time which can be extensively interpreted in Zola's novel as he focuses on the behavioral interactions of the characters within the novel. He further elaborates on this through his writings as he illustrated the behavioral differences in the characters and their interactions within the space of The Ladies' Paradise, and similarly their interactions with the architecture of the establishments within the novel.

However, Zola contrasts those descriptions when he portrays The Ladies' Paradise, as he sets the tone for the department store as a beautifully grand machine that is successful and powerful. He continues to explain the establishment with lively and upmost positive manner as he describes every detail, including the windows, the glass ceilings, the displaying of merchandise, and the grand stairs which Zola emphasizes as carrying features that the general public found absolutely irresistible. The juxtaposition between the old retail typology and the new, allowed the study author to analyze the impact of the socio-spatial influences of department stores during the time reference of the novel.

In reference to the department store of The Ladies' Paradise, there is a contrariety in which firstly, it offers access to women to a public space for them to socialize safely and practice the art of flâneuring and secondly, a space designed as a consumeristic prison in which women are involuntarily attracted to visit and stay within the walls of the department store being absolutely helpless to the new retail typology of the department store. With that knowledge, one can argue that the capitalistic approach to a retailing space, the department store, was both a space to empower women as well as a space to withhold and control women. As depicted in the novel, the Parisian women were seen as helpless within this new architectural space unable to leave. But the space also enabled them to live outside the realm of the household, it offered a space for women to be free of social responsibilities, to have leisurely experiences, and essentially a place to be within the boundaries of the city whilst being acceptable in the eyes of the public. Moreover, many scholars and historians have studied such enclosed spaces and have classified them as practical public interiors offering society with security and social aspects which were not readily available elsewhere in the city in particularly accurate for women in the society as it was their only channel into

the city. If it were not for this new retail typology of the department store, allowing for the empowerment of women, capitalism to boom, public interior spaces to become more essential within the city was all due to the power of architecture. The argument is, if such an architectural retail space did not exist, then the historical advances in public spaces, capitalism, and gender would have been relatively slowed down; but the retail typology gave those socio-spatial influences a medium to thrive. In consideration of that, architecture plays an important role within the novel as it emphasizes the influences of the department store such as: public spaces, capitalism, and gender and associates them together.

During the course of the research period of this study, as well as the literature, many studies, books, theses, and dissertations were studied in the scope of architecture, public space, capitalism, and gender in the respect of the department stores. However, this study examined these issues and their influences on the retail typology through Zola's novel The Ladies' Paradise in respect to the correlation between literature and architecture. Architectural literary analysis within the study was employed in order to understand the issues through their usage within the novel. Therefore, The Ladies' Paradise is a primary representation and a realistic approach to nineteenth century Parisian public spaces, retail culture and capitalism, and women's roles within society in the relation to the important role architecture played. Within his novel, the spatial cues that were represented had a momentous association with the Parisian department store and its' influences on society pertaining to the issues.

The use of Zola within the study was also seen to be highly useful because of his writing style, the elaborate descriptions of architectural references within the novel itself, and his preparatory files preluding to the novel are all reasons as to why he was fruitful for this study. Therefore, his novel aids this study to establish a connection between the socio-spatial influences of a department store through the form of architectural literary analysis. Consequently, the study addresses architectural theory in reference to the role of architecture within literary works regarding department stores as novel and likewise literary works has the power to offer a new and different perspective in understanding architectural typologies and their socio-spatial influences. The study proves that there is a very strong correlation between architecture and literature, as well as, literature offers an efficient medium

to understand socio-spatial issues within the realm of architecture. In reference to this stud, the literature of The Ladies' Paradise aided in understanding the socio-spatial influences of the evolution of the retail typology, the department store. Thus, employing architectural literary analysis in order to understand the socio-spatial influences of the department store: public spaces, spaces of capitalism, and gender in literature is proven to be effective in understanding those issues through the medium of literature. Additionally, The Ladies' Paradise had the ability to tackle all three architectural issues in one novel; thus demonstrating the power of architectural literary analysis. Furthermore, the study can be used in order to explore other socio-spatial issues that are discussed in architecture, to aid in future architectural research, and architectural education. Hence, future studies can explore literary works with the use of the interdisciplinary perspective of architecture and literature to help understand other subjects in architectural theory.

REFERENCES

Ballantyne, A. (2011). Shops and subjects. In Borden, I. (Author) & Handa, R., Potter, J. (Eds.), *Conjuring the real: The role of architecture in eighteenth- and nineteenth-century fiction* (pp. 153-190). University of Nebraska Press, Lincoln. https://doi.org/10.2307/j.ctt1df4gvp

Baudrillard, J. (1998). *The Consumer Society: Myths and Structures*. London: Sage Publications.

Beaumont, M. (2006). Shopping in Utopia: Looking Backward, the Department Store, and the Dreamscape of Consumption. *Nineteenth-Century Contexts*, *28*(3), 191–209. https://doi.org/10.1080/08905490600955415

Bakhtin, M. (1981). *The Dialogical Imagination: Four Essays*. University of Texas Press.

Benjamin, W. (2002). *The arcades project*. Cambridge: Belknap Press of Harvard University Press. (Original work published 1982)

Bishop, D. (2011). Au Bonheur des Dames and the contemporary literary tourist: an inspirational journey through Zola's Paris to the C21st built environment. In C. Mansfield & S. Seligman (Eds.), *Narrative and the Built Heritage: Papers in Tourism Research* (pp. 29–39). VDM Publishing.

Blackburn, C. (1938). *The influence of Émile Zola's naturalism on the novels of Vicente Blasco Ibarez* [Unpublished thesis]. The North Texas State Teachers College.

Bolak, B. (2000). *Constructed Space in Literature as Represented in Novels a Case Study: The Black Book By Orhan Pamuk* (Issue September). The Middle East Technical University.

Bond, D. (1968). *Zola's "La Joie de Vivre"* [Unpublished thesis]. McMaster University.

Bray, P. (2013). Mapping Creative Destruction in Zola. In *The Novel Map: Space and Subjectivity in Nineteenth-Century French Fiction* (pp. 169-188). Evanston, Illinois: Northwestern University Press. Retrieved from http://www.jstor.org/stable/j.ctt22727jt.18

Cabestan, J.-F., & Lempereur, H. (2011). *La samaritaine un palimpseste Urbain [The Samaritan woman an urban palimpsest]* [Photograph]. Le Moniteur. https://www.lemoniteur.fr/mediatheque/9/3/7/000755739.jpg.

Carlson, E. A. (2006). *City of mirrors: Reflection and visual construction in 19th century Paris* (Publication No. 3243332) [Doctoral dissertation, University of Minnesota]. ProQuest Dissertations & Theses Global.

https://search.proquest.com/dissertations-theses/city-mirrors-reflection-visual-construction-19/docview/305305145/se-2?accountid=17380

Chatfield-Taylor, J. (1986, December 14). In Paris, Precursors of The Mall. *The New York Times.* https://www.nytimes.com/1986/12/14/travel/in-paris-precursors-of-the-mall.html

Clausen, M. L. (1984). Department Stores and Zola's "Cathédrale du Commerce Moderne." *Source: Notes in the History of Art*, *3*(3), 18–23. http://www.jstor.org/stable/23202406

Clausen, M. L. (1985). The Department Store: Development of the Type. *Journal of Architectural Education (1984-)*, *39*(1), 20–29. https://doi.org/10.2307/1424824

Claeys, G. (2000). The "Survival of the Fittest" and the origins of Social Darwinism. *Journal of the History of Ideas, 61*(2), 223-240.

Coëffé, V., & Morice, J.-R. (2020). The Parisian department store as a paradigmatic place for interactions between tourism and shopping: the production of a heterotopia. *Belgeo*, *1*. https://doi.org/https://doi.org/10.4000/belgeo.43367

Coquery, N. (2014). *Shopping Streets in Eighteenth-Century Paris BT - The Landscape of Consumption: Shopping Streets and Cultures in Western Europe, 1600–1900* (J. H. Furnée & C. Lesger (eds.); pp. 57–77). Palgrave Macmillan UK. https://doi.org/10.1057/9781137314062_4

Donald, J. (1997). This, Here, Now: Imagining the Modern City. In S. Westwood & J. Williams (Eds.), *Imagining Cities: Scripts, Signs, Memory* (pp. 181–201). Routledge.

Ferraro, J. (2015). Comics and the Architecture of Nostalgia: Seth's Dominion City. In T. Mullholland & N. Sierra (Eds.), *Spatial Perspective: Essays on Literature and Architecture* (pp. 27–51). Die Deutsche Nationalbibliothek.

Fichot, C. (1872). *L'Illustration* (Issue nos. 1506-1531). University of Minnesota. https://hdl.handle.net/2027/umn.31951000752343u

Friese, S. (2000). *Self-concept and Identity in a Consumer Society: Aspects of Symbolic Product Meaning*. Tectum-Verlag.

Gans, D. (2014). Big work: Le Corbusier and capitalism. In P. Deamer (Ed.), *Architecture and Capitalism: 1845 to the Present* (1st ed., pp. 98–112). Routledge.

Gauthier, E. (1955). Zola on Naturalism in Art and History. *Modern Language Notes, 70*(7), 514-517. doi:10.2307/3039648

Gillet, M. (2014). *Innovation and Tradition in the Shopping Landscape of Paris and a Provincial City, 1800–1900 BT - The Landscape of Consumption: Shopping*

Streets and Cultures in Western Europe, 1600–1900 (J. H. Furnée & C. Lesger (eds.); pp. 184–207). Palgrave Macmillan UK. https://doi.org/10.1057/9781137314062_9

Glaser, S. A. (2014). Space, time, and narrative: The literary unfolding of architecture. In R. Krause & E. Zemanek (Eds.), *Text-Architekturen: Die Baukunst Der Literatur* (pp. 13–30). Walter de Gruyter, Inc.

Gough, T. (2018). Flows of Capitalism, Flows of Architecture. *Ardeth*, 96-114. http://journals.openedition.org/ardeth/638

Grafe, C., Havik, K., & Maaskant, M. (2006). *Architecture & literature reflections/imaginations*, OASE (70). Nai Publishers.

Harteveld, M. (2005). Public Interiors: Urbanism or Not? In M. Casanovas, M. Corominas i Ayala, J. Sabaté Bel, & A. Sotoca García (Eds.), *PhD Seminar: Urbanism & Urbanization* (Vol. 1).

Harteveld, M. (2014). Interior Public Space on the Mazes in the Network of an Urbanist. Delft: Delft University of Technology

Havik, K. (2006). Lived experience, places read: Toward an urban literacy. *architecture and literature. Reflections and Imaginations,* OASE (70), 37–49. Nai Publishers. https://oasejournal.nl/en/Issues/70/LivedExperiencePlacesReadTowardAnUrbanLiteracy

Hennessy, S. (2008). Consumption and Desire in “Au Bonheur des Dames.” *The French Review*, *81*(4), 696–706. http://www.jstor.org/stable/25481248

Hill, C. L. (2020). *Figures of the World: The Naturalist Novel and Transnational Form*. Northwestern University Press. https://escholarship.org/uc/item/0gg4t96k

Hobsbawm, E. (2010). *Age of empire: 1875-1914*. London: Orion.

Iarocci, L. (2019). The Consuming Mob: Bargain Shopping in the City. *Architectural Theory Review*, *23*(2), 195–213. https://doi.org/10.1080/13264826.2019.1656266

Kaiser, J. (2012). Gendering Consumption. In *ProQuest Dissertations and Theses* (p. 138). Arizona State University. https://search.proquest.com/docview/1012103806?accountid=9645

Karbalaeetaher, H. S. (2020). Cinema and Society in the Light of Émile Zola’s Naturalism. *CINEJ Cinema Journal*, *8*(1), 142–155. https://doi.org/https://doi.org/10.5195/cinej.2020.244

Kew, C. F. (2006). *Zola's metacharacters: The nontraditional figural agents of the Rougon-Macquart and what they reveal of nineteenth-century society* [Unpublished doctoral dissertation]. The Johns Hopkins University.

Koch, D. (2007). *Structuring Fashion: Department Stores as Situating Spatial Practice*.

Kocka, J. (2016). What Does Capitalism Mean? In *Capitalism* (pp. 1–24). Princeton University Press. https://doi.org/10.2307/j.ctvc77kv8.4

Leach, W. R. (1984). Transformations in a Culture of Consumption: Women and Department Stores, 1890-1925. *The Journal of American History*, *71*(2), 319–342. https://doi.org/10.2307/1901758

Leclerc, J. (1920). *Au Bon Marché. Maison A. Boucicaut, Paris. Mardi 2 mars et jours suivants, exposition générale* [Illustration]. BnF Gallica. https://gallica.bnf.fr/ark:/12148/btv1b69095419/

Massey, D. (1994). *Space, Place, and Gender*. University of Minnesota Press.

McDonald, G. (2002). The Mind a Department Store: Reconfiguring Space in the Gilded Age. *MLQ: Modern Language Quarterly*, *63*(2), 227–249.

Miller, M. B. (1981). *The Bon Marché: Bourgeois Culture and the Department Store, 1869-1920*. Princeton University Press.

Moore, B. (2014). *Invisible architecture: Ideologies of space in the nineteenth-century city* [Unpublished doctoral dissertation]. The University of Manchester.

Moretti, F. (2005). *Graphs, Maps, Trees: Abstract Models for a Literary History*. Verso.

Moslund, S. (2010). The Presence of Place in Literature - with a Few Examples from Virginia Woolf. *Aktuel forskning ved ILKM*. https://www.sdu.dk/Om_SDU/Institutter_centre/Ilkm/Forskning/AktuelForskning/~/media/F39578E67C8B49BAB7BE3244D3CC3884.pdf

Nava, M. (1996). Modernity's Disavowal: Women, the city and the department store. In M. Nava & A. O'Shea (Eds.), *Modern Times: Reflections on a Century of Modernity* (pp. 38–76). Routledge.

Nelson, B. (1982). Zola and the Ideology of Messianism. *Orbis Litterarum*, *37*(1), 70–82. https://doi.org/https://doi.org/10.1111/j.1600-0730.1982.tb00790.x

Nielsen, D., & Kumarasuriyar, A. (2012). *Natures muses in Bruno Tuat's Glashaus*. https://doi.org/10.2495/DN120051

Parker, K. W. (2003). Sign consumption in the 19th-century department store: An examination of visual merchandising in the Grand Emporiums (1846-

1900). *Journal of Sociology*, *39*(4), 353–371. https://doi.org/10.1177/0004869003394003

Peterson, S. A. (2007). *Flânerie in zola's paris* [Unpublished thesis]. The University of North Carolina at Greensboro.

Poot, T., Van Acker, M., & Vos, E. (2016). The Public Interior: The meeting place for the urban and the interior. *IDEA*, *15*, 54–64. https://doi.org/10.37113/ideaj.vi0.52

Oldimages. (2011). *Au Bon Marche. – Paris. – Galerie des Tapis d'Orient [Oriental carpets gallery]* [digital image]. Flickr. https://www.flickr.com/photos/49501684@N02/5374982549

Rădulescu, S. (2017). Interior Public Spaces. Addressing the Inside-Outside Interface. *SITA - Studii de Istoria Și Teoria Arhitecturii*, *5*, 99–114.

Ramazani, V. (2007). Gender, war, and the department store: Zola's "Au Bonheur des Dames". *SubStance, 36*(2), 126–146. https://www.jstor.org/stable/25195129

Rappaport, E. (2000). *Shopping for Pleasure: Women in the Making of London's West End*. Princeton University Press.

Rus, A. (2013). Mapping Oslo- Literary Cartography and Narrative. In I. Boldea (Ed.), *The Proceedings of the International Conference Literature, Discourse and Multicultural Dialogue* (Vol. 1, pp. 1240–1246).

Schalk, D. (1994). Zola and History: The Historian and Zola. *Historical Reflections / Réflexions Historiques, 20*(1), 77-93. Retrieved from http://www.jstor.org/stable/41298986

Schütze, M. (1903). The Services of Naturalism to Life and Literature. *The Sewanee Review, 11*(4), 425-443. Retrieved from http://www.jstor.org/stable/27530580

Sewell, J. E. (2011). Gendering urban space. In G. Bridge & S. Watson (Eds.), *The new Blackwell companion to the city* (pp. 596–606). West Sussex: Blackwell Publishing Ltd.

Shonfield, K. (2000). The use of fiction to interpret architecture and urban space.

The Journal of Architecture, 5(4), 369-389. https://doi.org/10.1080/13602360050214395

Silla, C. (2018). *The Rise of Consumer Capitalism in America, 1880–1930*. Routledge. https://doi.org/10.4324/9781315399669

Smyth, J. (2008). Transcending Traditional Gender Boundaries: Defining Gender Roles Through Public and Private Spheres. *Elements*, *4*(1). https://doi.org/10.6017/eurj.v4i1.9010

Spurr, D. (2012). *Architecture and Modern Literature*. University of Michigan Press. https://doi.org/10.2307/j.ctt1qv5nb5

Tally, R. T. (2013). *Spatiality*. Routledge. https://books.google.com.tr/books?id=_uGgjxAR_yUC

Tamilia, R. (2002). *The Wonderful World of the Department Store in Historical Perspective: A Comprehensive Bibliography Partially Annotated*. University of Quebec.

Tamilia, R. (2007). World's Fairs and the Department Store 1800s to 1930s. *Proceedings of the Biennial Conference on Historical Analysis and Research in Marketing*, *28*(1), 228–240. https://ojs.library.carleton.ca/index.php/pcharm/article/view/1589/1433

Thompson, J. W. (2001). In Search of Public Space. *Landscape Architecture*, *91*(8), 68–91. http://www.jstor.org/stable/44671049

Thompson, S. ed. 2020. "'Émile Zola and the Naturalistic School, or Realism in French Literature' by Mary Elizabeth Braddon, edited with an Introduction and Notes." *Victorian Popular Fictions* 2.2: 95-123.

Trumbull, G. (2006). *Consumer Capitalism: Politics, Product Markets, and Firm Strategy in France and Germany*. Cornell University Press. https://doi.org/10.7591/9781501730030-002

Tuna, Z. (2002). *Reading Manfredo Tafuri: Architecture and utopia-design and capitalist development* [Unpublished master's thesis]. The Middle East Technical University.

Tuna Ultav, Z. (2006). Reading Science Fiction Novels As An Architectural Research Method: The Case Study Of J. G. Ballard's High Rise. *The Radical Designist*.

Tuna Ultav, Z., & Çağlar, T. N. (2009). Re-Reading the Unite d'Habitation through the Critique in J.G.Ballard's High Rise. *The Annual Dean's Architecture Symposium*.

Tuna Ultav, Z., Çağlar, T. N., & Durmaz Drinkwater, S. B. (2015). Architectural Literary Analysis: Reading "The Death Of The Street" Through Ballard's Literature And Trancik's "Lost Space." *The Faculty of Architecture*, *32*(2). https://doi.org/http://dx.doi.org/10.4305/metu.jfa.2015.2.10

Vallotton, F. (French, 1865-1925). (2021). *Bon Marché*. https://jstor.org/stable/10.2307/community.24621092

Vayron, O. (2015). Dômes et signes spectaculaire dans les couronnements des grands magasins parisiens : Dufayel, Grand Bazar de la rue de Rennes, Printemps, Samaritaine. *Livraisons d Histoire de l Architecture*, 89–112.

https://doi.org/10.4000/lha.478

Vernay, C. (2015). *Les grands magasins parisiens: Entre évolution architecturale et nouveaux modes de consommation [Parisian department stores: Between architectural evolution and new modes of consumption]* [École Nationale Supérieure d'Architecture de Saint-Etienne]. http://coralievernay.weebly.com/uploads/2/6/6/3/26637717/coralie_vernay____les_grands_magasins_parisiens__léger_.pdf

Vukanovic, M. B., & Grmusa, L. G. (2009). *Space and Time in Language and Literature.* Cambridge Scholars Pub. https://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=553479

Wallerstein, I. (1974). The Modern World-System as a Capitalist World-Economy. In *World-Systems Analysis* (pp. 56-62). New York, USA: Duke University Press. https://doi.org/10.1515/9780822399018-004

Weber, A.-K., & Hurni, L. (2011). Mapping Literature: Visualisation of Spatial Uncertainty in Fiction. *The Cartographic Journal*, *48*. https://doi.org/10.1179/1743277411Y.0000000023

Zola, E. (1878). *Yne page d'amour*. Charpentier https://www.gutenberg.org/ebooks/8561

Zola, E. (1881). *Au Bonheur des Dames: Dossier préparatoire [The Ladies' Paradise: Preparatory files]*. https://gallica.bnf.fr/ark:/12148/btv1b10500673j

Zola, E. (1883). *Au bonheur des dames*. Charpentier. https://gallica.bnf.fr/ark:/12148/bpt6k1025132k

Zola, E. (1895). *The ladies' paradise* (E. A. Vizetelly, Trans.). London: Hutchinson & Co. (Original work published 1883) http://www.gutenberg.org/ebooks/54726

Zola, É. (1906). *Oeuvres complètes illustrées de Émile Zola [Texte imprimé] [Complete illustrated works by Émile Zola [Printed text]]* (E. Fasquelle (ed.)). Charpentier. https://gallica.bnf.fr/ark:/12148/bpt6k5495329h/