Family relationships in the novels of Francois Mauriac


Abstract

This thesis is concerned with the study of the extent to which the family relationships portrayed in Mauriac's novels can be regarded as channels of love and the role played by the members of the families described as vehicles of or obstacles to divine grace. Attention is focused on the insight Mauriac's treatment of family relationships gives us into the true nature of love, as this is understood by the Christian, man's need for it and the effect it has on the emotional and spiritual development of the individual. Since Mauriac's characters are generally shown to be egoistic in their relationships, to confuse their love of others with love of self or to communicate even disinterested affection in a meaningless way, an analysis of the vast majority of the families Mauriac describes reveals an almost total absence of genuine love, according to the New Testament interpretation of the word. Mauriac is shown to emphasize throughout his novels that family relationships are not naturally loving ones and that, far from being common, even minimally happy homes are rare phenomena, not born but painstakingly made. The secret of their relative success is shown to lie according to Mauriac in Christianity's law of love and its understanding of 'God' and 'Love' as synonymous. Whether or not they are aware of it, the most effective transmitters of this message are shown to be those who love others selflessly 'in deed and in truth', whilst those who fail in this respect prove to be correspondingly misleading. In the final part of the thesis, however, it is pointed out that God is shown by Mauriac to reveal himself constantly in various and often mystical ways, so that, however beneficially loving, or harmfully unloving, family relationships may be, the only force that can ever be said to constitute an essential obstacle to divine grace is an individual's own will.

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Discussion of themes and motifs in FranÃ§ois Mauriac's ThÃ©rÃ¨se. Last Modified: Summer 2013 | Disclaimer | Trading name | Powered by EPrints 3

eNotes critical analyses help you gain a deeper understanding of
ThÃ©rÃ¨se so you can excel on your essay or test. One of the first themes that shows up in the novel is that of loyalty. This theme is evident in different relationships throughout the novel, but it's most visible in the situation at the core of the novel. Despite the fact that his wife attempts to poison him, Bernard defends her in court and helps her to eventually be acquitted. Bernard knows that his wife is miserable in their isolated country home, but he stands by her in court. ThÃ©rÃ¨se and Bernard return home and he makes it clear that he has only defended her to save their family from a scandal. View FranÃ§ois Mauriac Research Papers on Academia.edu for free. When he was asked in 1939 to write a review of FranÃ§ois Mauriac's novel The End of the Night, Sartre grounded his critique of the ambiguities inherent to Mauriac's literary style on an original theory of the literary usage of personal pronouns. Sartre establishes in this text the foundations of his literary realism, in which he rejects Mauriac's use of the narrator's omniscience to the benefit of phenomenological fidelity to the lived experience of human freedom. It has been argued that the author's gloomy depiction of the family was directly related to his own upbringing. His literature more. This article analyses the recurrent and overarching themes of hatred and
silence in François Mauriac's fiction. Read Thérèse Desqueyroux, by Francois Mauriac online on Bookmate. François Mauriac's masterpiece and one of the greatest Catholic novels, Thérèse Desqueyroux is the haunting story of an unhappily married woman. Set in the countryside outside Bordeaux, in a region of overwhelming heat and sudden storms, the novel's landscape reflects the inner world of Thérèse, a figure who has captured the imaginations of readers for generations. Raymond N. MacKenzie's new translation of Thérèse Desqueyroux, the first since 1947, captures the poetic lyricism of Mauriac's prose as well as the intensity of his stream-of-consciousness narrative. François Mauriac (1885-1970) was born in Bordeaux. His father, a banker, died when he was eighteen months old, leaving his mother with five children, of which he was the youngest. François grew up in a closely sheltered world, first under the protection of his mother, later in a school run by the Marianites. He studied literature at Bordeaux and Paris but soon became an independent writer. Les Mainsjointes [Clasped Hands], a collection of poems that appeared in 1909, aroused some interest, but it was not until the publication of Le Baiser aux lepreux (1922) [A Kiss for the Leper] that Mauriac's work received attention. With these words François Mauriac, discussing the novel in the French literary magazine La Table Ronde of August 1949, described his own position. In March 1953, he was interviewed on the same subject for The Paris Review by Jean le Marchand, Secrétaire Générale of La Table Ronde. M. Le Marchand began by asking him about his earlier statement. FRANÇOIS MAURIAC. My opinion hasn't changed. I believe that my younger fellow novelists are greatly preoccupied with technique. Really there is no problem of this type whose solution is not found in the completed work, whether good or bad. The preoccupation with these questions is a stumbling block for the French novel.