

The Analysis of Romanticism in Bonjour Tristesse Romance by Françoise Sagan

Zena Fitria

Postgraduate of French Language Education, Universitas Pendidikan Indonesia, Jl. Dr. Stiabudhi No. 229, Bandung, Indonesia
zenafitria17@gmail.com

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Abstract: This research aims to analyze and describe the characteristics of romanticism that appeared in Bonjour Tristesse by Françoise Sagan (1954), and also to analyze and describe the element of romanticism in the main character. Researchers have made efforts in finding the meaning, value and essence of the literary works that were read by examining its intrinsic elements. The method used in this research was qualitative method with descriptive analysis design. The population taken and the samples studied were elements of intrinsic and those related to the characteristics of romanticism. The sample was analyzed by using structural method. The data from the research showed that Bonjour Tristesse contains romanticism values with characteristic as follows: *Le Mal du Siècle*, *Culte du Moi*, *Révolte Romantique*. The result of this study can be used as reference materials for learning foreign languages through romance, used as one of learning materials in French language, and other researchers could do further research on romanticism towards other literary genres.

1 INTRODUCTION

Romance is a literature that is appropriate to be used as a medium of language learning because romance is a medium of communication between the writer and the reader, and sentences used are effective in delivering the message. If learners has been able to understand the context and meaning of a sentence, then the message in romance would be able to be understood well, therefore the language ability of learners may improve as well.

One of the most notable romance that is suitable as a medium of language learning is Bonjour Tristesse by Françoise Sagan (1954). Sagan is a French novelist that has received the award of *Prix De La Fondation* from Prince Pierre de Monaco for all of his creations. Bonjour Tristesse was his first novel and right away became best-seller and has been awarded *Prix Des Critiques* in 1954. This novel has become a classic that continued to be read and for numerous times has been adapted as a film produced by Columbia Picture in 1958.

Bonjour Tristesse has a theme that focuses on feelings or emotions and accentuates individual roles where this is related to the characteristic of romanticism as a current of literature. Romanticism

current itself is a current that has brought French Literature to its peak of glory in the XIX century.

Van-Tieghem (1948) in his book *Romantisme dans la Litterature Europeenne* states that romantic romance accentuates lyrics or expression of feeling. Sentimentality is often discovered in love stories that end tragically, touching, and even in tears. Self-worship shows from the attention of romantic characters to their inner suffering and the tendency of isolation. Mentioned self-worship is the Romantics' effort to self-express or others as an individual, and generally used is the "I" as a proof (Echelard, 1984).

As one of romantic works, a romance must contain moral teachings, but not always stated through events, but must appear from the state of feelings of the characters in the story (Van-Tieghem, 1948).

This research is an analysis that is certainly important in enriching French literary criticism. In this case, the analysis describes the elements of romance contained in French novels, where we can understand more deeply in one of the genres in literatures which is complex and there are many observers who provide a formula for romanticism. This research is also to describe the forms of

romanticism in the novel “Bonjour Tristesse” by Françoise Sagan (1954).

2 METHODS

The method used in this research was qualitative method with descriptive analysis design. The sample was analyzed by using structural method. The technique being used is literature review and data analysis. The population and sample used is Bonjour Tristesse by Françoise Sagan that amounts to 154 pages published in 1954, and intrinsic elements that is included in the characteristics of romanticism.

Apart from the writer, instruments being used is a data framework from the analysis result in the form of a table (see table 1). Researcher used the theory cited from the book *Semiotique du Recit* by Nicole Evaraert-Desmedt (1989), this theory is used to compile the storyline in a narrative text. In analyzing romanticism element in the storyline and main characters, researcher used the theory *Le mal du siècle* by Lagarde and Michard in the book titled *VIIIe Siecle and XIXe Siecle*, and theory *Culte du moi* and *Révolte Romantique* by Henri Benac (1974) in his book titled *Guides des Idées Littéraires Françaises*.

Table 1: Elements of Romanticism.

Episode “...”			
<i>Mal du Siècle</i>	<i>Culte du Moi</i>	<i>Révolte Romantique</i>	

3 RESULTS AND DISCUSSION

Based on the analysis result, the main topic that is shown is stated explicitly and the message implicitly. This is shown with the presence of central conflict in the main story the main character is facing.

The sequence of events happened linearly with the social background of the bourgeoisie. Through the mind of the main character, the events are sorted chronologically. The storyline consists several turn of events which is Successive Transformations: a story doesn't consist of general changes, but the continuation of changes, situation that is caused by first changes that is a new beginning, which emerges further changes.

The plot and the character are obviously related because they give the information of the situation as how it is, projecting the mental state of the character,

creating certain atmosphere, and as well as creating contrast. So that theory of paradigmatic relation is relevant, where the relation between elements in text is not bound by causality, but is a concept which spreads in the story that completes each other. The storyline is as well dominated by the thoughts of the main character, so the point of view is important, because it could add to the understanding of the events that the main character has experienced.

The literature current of romanticism is a kind of sadness, *le mal du siècle* strengthen by the desire of love and a desire to emphasise ‘I’. The definition of *Le mal du siècle* here is *ennui* (boredom); *inquiétude* (worries); *désespérance* (desperation), which shown explicitly in *le mal de René* in Chateaubriand’s René (Lagarde and Michard, 1969). Mentioned imagination and feeling are shown with lyrics personnel. Other than that is inspired as well by *l’exaltation du moi* (self-worship), *l’exaltation inquiète et orgueilleuse dans le «vague des passions»* (worship that shows anxiety and arrogance in «vague des passions») et *le mal du siècle* (Lagarde and Michard, 1969). The result of data analysis of *Mal du siècle* is as seen on Table 2.

Table 2: Result of data analysis of *Mal du Siècle*.

Episode 2, 3, 5, 6, 7, 8, 9, 11, 14, 15, 16, 17, 18.	
<i>Mal du Siècle</i>	
(1) p. 19, (2) p. 32, (3) p.35, (4) p. 50, (5) p. 52, (6) p. 55, (7) p. 61, (8) p. 65, (9) p. 66, (10) p. 75, (11) p. 77, (12) p. 88, (13) p. 107, (14) p. 108, (15) p. 131, (16) p.132, (17) p. 138, (18) p. 145, (19) p. 147, (20) p. 152, (21) p. 153, (22) p. 154.	

The main character of the romantic romance is often called *héros romantique*. According to Benac (1974) in his book *Guides des Idées Littéraires Françaises*, in the soul of a romantic character, there is *sentiment du moi* (Sentiment of « me »), which is behaviour and actions advantaging oneself, which is famously called *culte du moi* (self-worship). Then, the existence of *révolte* or rebellion done to fight against all laws that interfere desires. Brunel (1972) stated in his book *L’Histoire de la Littérature Françaises* that romantic character lives isolated from the people, object of a poor destiny, possessing uncontrollable lust of love, always anxious, worry, and possessing extraordinary hatred (Brunel, 1972).

Table 3: Analysis Result of Data *Culte du Moi*.

Episode 6, 7, 8, 11, 15.	
<i>Culte du Moi</i>	
(1) p. 67, (2) p. 71, (3) p. 72, (4) p. 80, (5) p. 81, (6) p. 82, (7) p. 85, (8) p. 109, (9) p. 135.	

Related with *culte du moi* and *vague des passions* a famous romantic character as a character who is persistent in preserve and strive for desire despite the problems (see table 3 for detail result). Therefore happens *révolte* or rebellion which is famous for the name *révolte romantique* (see table 4 for detail result). The romantic character is selfish and not afraid of breaking laws, it is caused by the lust consuming the main character and tendency of self-worship.

Table 4: Results of Data Analysis of Révolte Romantique.

Episode 8, 11, 15.	
<i>Révolte Romantique</i>	
(1) p. 82, (2) p. 106, (3) p. 107, (4) p. 137.	

From the two atmospheres in this roman, happy atmosphere and sad atmosphere, sad atmosphere is the most emphasised by the writer in order to engage readers to feel what is felt, experienced, seen, and thought by the character, then the writer chooses the emphasis of "I". Therefore, researcher was able to conclude that the emphasis of the main character as someone or an individual is an embodiment of self-worship or *l'exaltation du moi* which is a characteristic of romanticism.

Other characteristic of romanticism is the presence of a young male character with a sentimental and anxious temperament. Other than that is also the presence of a noble-hearted young male character because of the passion and great mind to help the weak. Other characteristic of romanticism is seen on the presence of a young female character with a low social background. In this romance, there is also a tragic ending which is a characteristic of romanticism. Furthermore, there is a presence of a character with a tendency of living alone.

The main character is an object of a hapless destiny, always anxious, excessive worrying which makes him possessing inner turmoil and excessive hatred. All expression of feelings that are heart breaking as shown above shows how dominating the self-worship is. The hapless me, the anxious me, the worried me, the restless me, etc.

4 CONCLUSIONS

It can be stated that Bonjour Tristesse has the characteristics of romanticism. The characteristics of romanticism is strongly reflected, among others: The character has a trait in accordance with *Mal du*

Siècle. Those feelings appear for numerous times. The next characteristic of romanticism is *Culte du Moi*, in the whole story, those feelings are always found. In this character, there is also *révolte romantique* and in expressing his feelings, the main character really emphasis egocentricity, so that readers could feel the sense of subjectivity in the character. The emphasis of main character as someone or an individual shows the presence of self-worship or *L'exaltation du Moi* which is also a characteristic of romanticism.

This romance is able to be used as a material in a learning process of language by appreciating it like reading and understanding the content of the story, then answering questions which has relation with the content of the romance. Learners could develop interest in reading through the reading medium of romance. In addition to deeply understanding romance, the learners could add vocabularies and make romance as the object of analysis in education. The teachers could use romance as a teaching alternative.

This research only focuses the analysis on intrinsic elements, romanticism characteristics and elements of romanticism in the romance Bonjour Tristesse by Françoise Sagan (1954). Other readers could do a research using similar techniques in other romanticism romance, as well as other literature works in order to expand knowledge and understanding of the technique.

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