

La Bête humaine (English: *The Beast Within* or *The Beast in Man*) is a novel by Émile Zola. The story has been adapted for the cinema on several occasions. The story has been adapted for the cinema on several occasions.

In addition he also seemed to have had questionable theories concerning the hereditary influence that ravenous appetites, such as indulgence in alcoholism and violence, had on the offspring of such greedy parents. The story revolves around the activities of the following principal characters: Monsieur Roubaud, the local station master at Le Havre. Introduction of the Principal Characters 23 minutes. The film opens, memorably, with a justly famous sequence of the steam engine speeding on the rails towards Le Havre. For about seven minutes the film shows the train from the perspective of the two operators, Lantier and Pecqueux, as they communicate by hand signals due to the noise of the roaring engine. This was an amazing feat of cinematography for the time, because it included some tracking shots inside the engine cab carried out while it was moving at speed. Renoir also had a cameraman sitting on the cowcatcher of the train in order to shoot head-on point-of-view shots as the train moved across railroad bridges and through tunnels, all a high speed. When the train enters and stops in the Le Havre train station, Lantier discovers that the engine needs repairs, and he and Pecqueux are told to cool their heels in the area for two days. After an argument with a wealthy and prickly passenger, Roubaud presses his wife to come with him to Paris and get Grandmorin, her godfather and a director of the railroad company, to protect his job. Meanwhile with some time on his hands, Lantier goes to the nearby village of Breauté-Beuzeville to visit his aunt. Her daughter, his cousin Flore, he finds has grown up to be an attractive woman. But while in the act of embracing her in a local field, he has a fit and almost strangles her, before a passing train snaps him out of his manic trance. Afterwards he confesses to her that this temporary madness is his permanent medical condition that he does not know how to overcome. These opening scenes provide the basic character development of the principal roles. Roubaud is a proud individual, concerned with how others see him. Lantier and Pecqueux are good, solid, working-class, individuals, but Lantier suffers from a mysterious temporary form of madness. They accomplish the murder, but they are observed by Lantier, who was also on the train, returning from Breauté-Beuzeville.. The police magistrate falsely accuses someone else, the lower-class poacher Cabuche played by Jean Renoir, himself. Meanwhile, Roubaud, ignored by his wife, has become gloomy and aimless, and he spends more and more of his time gambling and losing money. They make love in an empty rail-yard toolshed. Then they make plans to ambush Roubaud in the dark and kill him, but in the event at the critical moment, Lantier loses his nerve. At this point Roubaud, who had been a pole of focalization up to this point, pretty much vanishes from the story, and his murder of Grandmorin is never resolved by the police. Meeting at the Dance Hall 25 minutes. He makes another train run to Paris and back, and he sees her at a dance hall, now carousing with another man. He goes back to her place and promises that this time he will not lose his nerve and will carry out the murder of Roubaud for sure. She is finally convinced and agrees to run away with him if he does it. In a stupor he returns to the railroad yard and gets on the train out of Le Havre. While the train is rolling at high speed, he blankly confesses to Pecqueux that he has just committed murder. Then he seems to have another seizure, attacks Pecqueux, and then jumps from the speeding train to his death. With a plot structure like that, one can only marvel at how Renoir made an interesting film out of it. Many of the actions in the story, at least as presented on film, lack convincing motivation. Lantier, of course, is the most obvious case, since his fits of madness are directed at targets most precious to him: Roubaud is also self-destructive, although on a smaller scale. And yet Renoir manages to evoke out compassion for all three of them. Even Roubaud seems, for the most part, to be a pathetic individual. In all cases he embodied the ideal image that Frenchmen had of the common man – that of a sturdy, honest man of natural integrity. This was the French period of the National Front, with its liberal ideals of uniting all classes under a common banner. Gabin had the straightforward style that appealed to both women and men during this period. She manifests the innate qualities of a truly seductive femme fatale: Such scenes contrast with the raw, brute nature of the railroad trains that symbolize the uncontrollable forces that dominate their lives. This both distances the viewer somewhat from the scene and also situates the characters in the environment or

landscape. Thus he often shows individuals in extreme long shot, dwarfed by their natural surroundings. The resulting effect is to ground the destinies of his players in the greater context that is largely outside their control. An air of fatalism was starting to take hold on the European mind. This is both a strength and a weakness.

Chapter 2 : La Bête Humaine () - IMDb

THE HUMAN BEAST (La Bête humaine) was the seventeenth published novel of Émile Zola's ambitious 20 volumes chronicling the Rougon-Macquart family, though to me it seems to work quite well as a stand-alone novel.

In some people, it might perhaps never been unleashed, and so they would die honorably after living a decent life. However in most of others, this human beast could anytime leap out of them uncontrollably. Moreover, could it ever be controlled? And Zola took us to analyze these in this psychological thriller novel. He was an engine-driver of a French railway company; and was a handsome, educated and skilful worker indeed. From the first time Jacques had noticed that in time to time a kind of uncontrollable passion to kill a female would attack him; and when the seizure came, the passion would control his entire mind and body. But one day when he was visiting his aunt, Jacques was seduced by his cousin Flore who had been falling in love with him for a long time. Before 60 earlier pages elapsed, we have been offered not less than three murder scenes or murder attempts by three different characters to three different victims. And the murders continued on till the end. Most of all were related to or caused by sexual passion, while others were moved by greediness. At first I was wondering whether the poverty was the root of these beastly passions; when human passion was imbalanced with their brains. Moreover, Jacques was portrayed as an educated man, a dedicated worker with a polite manner. So, whence did the beast come, then? From the way Zola based the Rougon-Macquart series on scientific taxonomy and physiology point of view, the answer could be in the hereditary moral corruption. Now, did that make sense? However, I also believe in the human free will; the free will God had granted us since we were born. Physically, human kind had perhaps evolved like animals as Darwin put it but one thing is sure, God granted us first, the divine spirit in our soul conscience to fight the animal passion, and second, the free will to use or not use it. In this book, Zola focused solely on the losers, those who failed to use their consciences when deciding the murders. Actually, I have had a very slight hope that Jacques would conquer the human beast somehow, but having been knowing Zola much better now, that would be in vain. I know that Zola always intended to capture the worst of human being in order to awaken us to not falling in the same gutter. Jacques, Roubaud, and several other murderers in this book became murderers because they had both the human beast AND the conscience within, but nurtured the former and shut up the latter. Jacques was intelligent enough to know that the only thing he must do to prevent the beast from showing up is to stop making up with women and focused solely his passion to his works. It would need a huge effort, but again, we always have the choices, and the free will to choose one. We can always fight it. The only question is, would we? Over all, Zola wanted to point out that the rapidly growing industry turned out not to be in line with overall human civilization. With the new century lurking, came the moral decadence; with the prosperity in some area, came the poverty in others. Zola pictured the irony as hundreds and thousands people rushed in express trains to welcome the modernization without ever realizing others around them who struggled with poverty and beastly passion; poor people whom they must have seen from their window for split of seconds, but whom were unrealistic for them. The cost of modernization was often the humanity! I must thank Zola for this brilliant and appalling book, which allowed me to think and reflect a lot. But most of all, I loved how Zola personified La Lison. They are so vivid and so beautiful. Yes, only now I realize that engine can be feminine. The scenes of La Lison went through the snow will always be my favorite! I doubt if any movie director could even capture that scene into movie in the perfect emotion and feeling as Zola wrote it; only Zola can do it, in his perfect painted novel!

Chapter 3 : The Human Beast Critical Essays - blog.quintoapp.com

La Bête Humaine (English: *The Human Beast and Judas Was a Woman*) is a French film directed by Jean Renoir, with cinematography by Curt Courant. The picture features Jean Gabin and Simone Simon, and is loosely based on the novel *La Bête humaine* by Émile Zola.

Lantier is an engine driver on the line and the family link with the rest of Les Rougon-Macquart series. Plot[edit] Lantier, the "human beast" of the title, has a hereditary madness and has several times in his life wanted to murder women. At the beginning of the story he is an engine driver, in control of his engine "La Lison". His relationship with "La Lison" is almost sexual and provides some degree of control over his mania. Meanwhile, Lantier who is not working while his engine is being repaired goes to visit his Aunt Phasie who lives in an isolated house by the railway. On leaving he meets his cousin Flore, with whom he has had a longstanding mutual attraction. After a brief conversation with her his passions become inflamed and he is on the verge of raping her but this in turn brings on his homicidal mania. He has a desire to stab her but just about controls himself and rushes away. Finding himself beside the railway track as the train from Paris passes, he sees, in a split second, a figure on the train holding a knife, bent over another person. Shortly after, he finds the body of Grandmorin beside the track with his throat cut. It was also discovered that he had been robbed of his watch and some money. The authorities never suspect their true motive. Lantier sees Roubaud while waiting to be interviewed and identifies him as the murderer on the train, but when questioned says he cannot be sure. The murder remains unsolved. Despite his previous jealousy, Roubaud seems unmoved and spends less and less time at home and turns to gambling and drink. Lantier feels the return of his desire to kill and one morning leaves the apartment to kill the first woman he meets. After having picked a victim he is seen by someone he knows and so abandons the idea. He then realizes that he has the desire no longer. The relationship between Roubaud and his wife deteriorates when she realizes that he has taken the last of the hidden money. Roubaud is now the only obstacle to this new life and they decide to kill him. They approach him one night when he is working as a watchman at the station, hoping that the murder will be attributed to robbers. At the last moment however, Lantier loses his nerve. She hatches a plot to remove a rail from the line in order to cause a derailment of his train. One morning she seizes the opportunity when Cabuche leaves his wagon and horses unattended by the railway. She drags the horses onto the line shortly before the train arrives. In the resulting crash, numerous people are killed and Lantier is seriously injured. Wracked by guilt, Flore commits suicide by walking in front of a train. The unfortunate Cabuche is the first to find her body and is accused of killing her at the behest of Roubaud. Both are put on trial for this and the murder of Grandmorin. They are both convicted and sentenced to life imprisonment. Lantier begins driving again but his new engine is just a number to him. The novel ends as Lantier is driving a train carrying troops towards the front at the outbreak of the Franco-Prussian War. The resentment between Lantier and his fireman breaks out as the train is travelling at full steam. Both fall to their deaths as the train full of happy, drunken, patriotic and doomed soldiers hurtles driverless through the night.

Chapter 4 : La Bête Humaine (Judas Was a Woman)(The Human Beast) () - Rotten Tomatoes

*In *Œmile Zola: Les Rougon-Macquart. In La Bête humaine (; The Human Beast) he analyzes the hereditary urge to kill that haunts the Lantier branch of the family, set against the background of the French railway system, with its powerful machinery and rapid movement.**

Nana is in one of the boxes watching the play before accepting the role of the prostitute which has been offered to her. Rose Mignon is playing the part of a grand duchess even though her husband has informed the troupe that she has been offered a much better part at another theater at twice the salary that she is presently receiving. After watching the play for a few minutes, Nana turns to her companion, Labordette, and asks him when Count Muffat will come. She is assured that the count will soon appear. Nana continues watching the confusion and the arguments resulting from the early stages of rehearsal. When they finally spot Count Muffat arriving, Labordette sends Nana upstairs and promises to deliver the count to her shortly. On her way, she is accosted by Bordenave, who tries to get her to sign for the part of the prostitute. Nana delays answering for the present moment. In a few minutes, Count Muffat appears in the small dressing room where Nana is waiting. He is so emotionally distraught over seeing Nana again that he can hardly breathe or speak. Nana tells him that all is forgiven and she is willing to be friends with him again. He tells her that he wants to take her back again as his mistress and promises to give her all the things that she wants. When Nana refuses, he tells her all the things that he will offer her if she will only promise to be his alone. She then explains that she wants to play the role of the duchess and be known as a respectable woman. She demonstrates how well she can act the part of a refined lady. Count Muffat tells her he will give her anything but that, whereupon Nana accuses him of being afraid of Rose Mignon. She suggests that Fauchery owes it to the count to give in to his wishes, but she is afraid to mention directly the relationship between Fauchery and the Countess Sabine. Instead of arguing with him, she takes him in her arms, kisses him passionately, and then sends him to secure the role for her. As he is leaving, she makes him confirm his offer to buy her a house, diamonds, and carriages. At first Bordenave thinks it is ridiculous, but quickly summing up the situation, he agrees, knowing that Muffat will pay huge sums in support of the theater in order to get his way with Nana. At first, Fauchery will not even listen to the proposition, but after some cajoling on the part of Bordenave and, more important, some desperate pleading on the part of the count, Fauchery agrees to have Nana play the role of the duchess. Monsieur Mignon refuses to allow his wife Rose to be dropped from the role but finally consents by suggesting she be paid ten thousand francs for releasing the part. Muffat agrees to pay that sum. When Rose discovers what has transpired, she threatens revenge. On opening night, she sits in one of the boxes and screeches with laughter every time Nana appears. The play "was a great disaster for Nana. She was atrociously bad in it. She maintains she will show all of Paris "what a great lady is like. As in the opening chapter where Nana gained her first reputation in the theater, so does her second rise to fame now begin in the theater. The interrelationships of the characters in this scene almost reach the point of incredibility. Nana has always wanted to be respected and thought of as a great lady. She resents the fact that she must always be cast as the loose woman. His relationships with both Nana and with the countess therefore reflect themselves in the characterizations in the play he has written. Nana knows that she can only get the part by forcing Muffat to deal with Fauchery and by buying off the owner of the theater, Bordenave. Nana uses her sexuality to get Count Muffat to plead with Fauchery to allow her to have this particular part. Consequently, Zola loads the scene in a manner that is almost unbelievable. Zola writes that "forces still at work within him and Nana conquered him again. Other descriptions suggest these animal instincts as Count Muffat falls to his knees in the dirty dressing room so as to "lay his face between her knees. She then begins to fondle Count Muffat and sends him to fulfill her request. He prances before Fauchery trying to demonstrate how well Nana can play the part of a grand lady, and in doing so loses his last remnants of dignity. To beg from Fauchery is the most degrading act he has yet performed. The change that is made makes Rose Mignon hate Nana more than ever. She promises to get even with her. Yet as Rose makes these violent threats, the reader should remember that she is the one who will look after the dying Nana. The play was a dreadful failure because too many outside forces were conflicting with the artistic function of

the drama. When the private lives of the actresses, the writer, and the various lovers and mistresses intervene with the production, it is doomed to failure from the very beginning.

Chapter 5 : Fanda Classiclit: La Bête Humaine

The Human Beast has 7, ratings and reviews. Lisa said: She was a virgin and a warrior, disdainful of the male, which was what eventually convince.

He was constantly involved in some type of literary controversy. In one sense, he is best known for his theories and defense of naturalism, and he has aptly been called the father of naturalism. Many critics fail to make a distinction between "realism" and "naturalism. Realism might be most simply explained as an attempt to present life with a large degree of verisimilitude. As a movement, realism preceded naturalism, and the latter movement is essentially an attempt to carry the position of the realist to a further degree. Sometimes naturalism is called "stark realism. The naturalist also accused the realist of failing to depict things which are unpleasant, ugly, or sordid. Consequently, the naturalist often concentrates to a greater extent on those aspects of life which are of dubious value, and seldom does it depict the higher nature of humanity. In theory, the naturalist saw humanity trapped by forces which it could not control. Humanity is caught in a hostile universe and there is no chance for it to escape. When humanity realizes its trap or if it attempts to escape, it is usually reduced to the level of an animal. In general, the naturalistic philosophy might be called pessimistic determinism – that is, humans are totally unable to control their own destinies. With this philosophy, the naturalist will often use the image of humanity trapped in some type of cage or in some type of circumstances which could be symbolically viewed as a net or cage. Then the dominant image will often involve a person as some sort of animal. The naturalist uses this animal imagery to reinforce the position that people cannot control their urges and are ultimately reduced to bestiality. The French Zola and the American Frank Norris are the most famous for their uses of animal imagery to depict the lack of nobility in humanity. The naturalist, wishing to capture verisimilitude to the nth degree, would often belabor his descriptions. Many times, this type of writer would often continue his description of physical objects far beyond the patience of the reader. Their flaw then is a result of their desire to give an absolutely accurate account of their position, and in doing so, they often became tedious with their laborious descriptions. Finally, in trying to be completely true to life, the naturalist probably distorted life as much as did the romantic writer. While determined to present the true side of life and therefore concentrating on the ugly and the sordid, the naturalist emphasized this aspect of life to the exclusion of any other aspect. The realist knows that there is the sordid side, but he often presented the pleasant or happy side of life; the naturalist restricted life to the ugly and unpleasant, thereby distorting real life instead of depicting it as accurately as he thought he would.

Chapter 6 : La Bête humaine - Émile Zola - Google Books

In contrast to many of Zola's other novels, The Human Beast focuses on the darkness of the human soul and the evil deeds which proceed from it rather than the determinism of environment. Much.

Chapter 7 : The Human Beast by Zola, Emile

Audience Reviews for La Bête Humaine (Judas Was a Woman)(The Human Beast) Based on the Emile Zola novel of the same name, you of course expect this film to channel the darker sides of man, and.

Chapter 8 : The Human Beast | work by Zola | blog.quintoapp.com

The Human Beast is an example of the nineteenth century naturalist novel. Influenced by Darwinism and the emerging field of criminology, Zola developed his characters as driven by their "animal.

Chapter 9 : The Human Beast by Émile Zola

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Oh, this is the best Zola yet! La Bête Humaine is No 15 in the recommended reading order for the Rougon-Macquart cycle, (and I've already read Germinal which is No 16, see my review) so I think I'm in a good position to judge.