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MAS, MARION et FRANÇOIS KERLOUÉGAN, éd. Le Code en toutes lettres: Écritures et réécritures du Code Civil au XIXe siècle. Classiques Garnier, 2020. ISBN 978-2-406-10046-1. Pp. 309.

The study of law and literature elucidates commonalities, reciprocal inspirations or injustices found within both discourses and foregrounds the “narrativité du code civil” and the “juridicité du roman” (Introduction 26). Social problems, moral issues and exegetic questions sharpen by studying literature and the Code’s style, narratives or reception. This scholarly collection of 12 essays and introduction, each exquisitely researched, analyze and interrogate France’s 1804 *Code civil*, an evolving, living document. When focusing solely on the Code, contributors enlighten readers how 19th-century authors celebrated its poetic and lapidary qualities. When rearticulated in verse to popularize the law, the Code’s “imperialism” of the French language was secured (Le Bos 89). The blurring of the articles’ descriptions, definitions and prescriptions, not all meant to be normative, sometimes have that function, allowing revisions over time (Dissaux). Likewise, articles’ clarifications and specifications can paradoxically muddle the law, creating a slippage that also opens up their interpretation (Chantepie). Stylistic indeterminacy occasionally bears the mark of 19th-century norm; article 1374 states a business manager must uphold all his dealings with the care of a *bon père de famille*, a standard or an ideal with which legislators interpreted the law (Chantepie, my emphasis 74-75). While the Civil code inspired literary imagination, Glaumaud-Carbonnier and Defferrand demonstrate five cases where literary narratives and new genres influenced the law. Sand’s texts often interrogated marital laws, and when critiqued by Nisard in 1826, the author’s astute, swift response leads McCall to conclude that Sand’s fiction promulgated a more “civil” code and thus a civil nation (239, 241). Véron

highlights three balzacian novels that wove together his textual poetics with judicial discourses, dramatizing legal dilemmas that resisted the patriarchal order of the Code. (198). Zola buttressed his naturalist vision employing the law and legal events to reflect characters' machinations and destinies. His depictions of the Code underscored his ridicule for France's social system and his pessimism (Coutant 260). Throughout the century many conduct books (*Codes*) appeared. Patriarchal norms undergirded Guichard's presentation of marital laws in *Le Code des femmes* (1823). Newly created legal booklets and the press's judicial columns, summaries or table of contents appeared in numerous newspapers; their treatment of the Code varied from serious, novelistic and comical to copy resembling the society pages. The hybridization and porous boundaries between the factual and fictional was a common trait of many press reports (Chabrier). This same hybridity existed in *Le Code des femmes*, which took legal cases related to marital issues and fictionalized them for didactic purposes (Mas). Raison's *Code Gourmand* (1827) codified *l'art de la table*, modeling its etiquette of civility after the law's authority (Marquer 158). Raison's *Code Civil* (1828) did the same when defining social comportments. While the "Petit code" and the "Grand code" were ethically and esthetically similar, the latter sought to "conquer social space," while the former sought to construct social distinction with satire and ironic distance (Kerlouégan 164, 168, 171). This erudite anthology will interest experts in fields such as Cultural Studies, law, literature, journalism and history.

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