On Writing Father-Son Relationships in The Red and the Black

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Abstract. Stendhal's The Red and the Black is both a novel by Julien's personal struggle and an important text for reflective exploration of the French social reality. The absence of his mother forces Julien, as a "premature child of society", into an emotional gulf that is difficult to fill, while the absence of his father constitutes a hidden breakdown of family relations. The ideological conflict between father and son runs through the process of Julien's rebellion against patriarchal authority. The conflict between father and son not only contributes to the creation of Julien's deformed character, but also makes him crave for emotional compensation for his love pursuit, while actively transcending the confinement of class in his career. Stendhal's personal life experiences provide the possibility to rebel against patriarchal dictatorship and reflect the social reality and spirituality of France at the time of the transition between the old and the new, making the novel more endlessly infectious.

Keywords: The Red and the Black; Stendhal; father-son relationship.

"In The Red and the Black, Stendhal portrays the spirit of the post-revolutionary era of his cold white." [1] And there is a direction that cannot be overlooked in this spiritual landscape of the old and the new, which is the relationship between "father and son" in the novel. It is important to analyze the main character Julien and his feelings, and to crystallize his spirit in the paradoxical world of the mind. As a literary motif, "father and son" permeates the concepts and realities of different historical periods. The father figures of Olguin in Le Tartuffe, Harpagon in L'Avare, and Géronte in Les fourberies de Scapin are a blend of old and new elements, such as progress and conservatism, advancement and stagnation. The Red and the Black, which was published in 1830, is a realistic story about the struggle for a carpenter's son, Julien. This paper will take the tense father-son relationship in The Red and the Black as an entry point, combine it with Stendhal's personal inner emotional projection, analyze Julien's life of resistance, compromise, failure and awakening, deeply explore the inherent irreconcilability between Julien and the entire political and religious authority represented by patriarchal power, and examine the tragic destiny of the individual under the changes of the times.

1. Absence of the mother - failure of the father - conflict of perceptions

"The theme of 'father and son' serves as a connecting link in nineteenth-century literature..... such as The Red and the Black, which is not only about the hostile posture of the protagonist and his father, but also about his admiration for Napoleon " [2]. Such hostile dynamics are closely related to the absence of the mother, the selfishness of the father and the conflict of religious beliefs. The first thing that can be noticed is the absence of the mother. The inferiority and loneliness of Julien's character is related to the times and family situation he encounters, but it is hard to say that the deep-rooted experience of a life's tragic existence is not closely related to his "mother's absence". There is no more description of Lian's mother in the novel, and it can be said that she is absent from the environment in which he grows up. The absence of his mother's role indirectly causes a series of childhood traumas for him. When his father learns that Julien is to be hired as the mayor's governess, he scolds his son and then runs to his other two sons to discuss. Yu Lian did not have any right to express his opinion, and even feared being discovered by his father and brother. At the beginning of the chapter "Negotiations", Old Sorel apparently does not understand how the nerdy man is favored by Mayor de Renal, and he even asks him "How do you know Madame de Rênal?" [3]. When Julien denied it, old Sorel sneered even more suspiciously, "Unashamed bad thing!" [4] It was with a little sly hypocrisy that Julien was spared a severe beating when he replied that he only looked at God in church. It is

evident that old Sorel is isolated from women in his upbringing, and the sensitive and vulnerable teenager does not receive any female love and support in his upbringing. The deep childhood trauma of the "orphan of the spirit" casts an emotional cloud over his relationship with his father.

If the absence of the female role represented by the mother during Julien's upbringing is justifiable, the father's failure to function is more of a human factor. On the one hand, the elder Sorel's lack of function as a father and his weak sense of family are such that Julien lacks basic paternal love and respectful understanding. "Each family member barely possesses a theoretically complete identity and practical expression, and all lack a broadly consistent sense of family identity and identity" [5]. Julien's household includes a shrewd and mercenary father and two strong brothers. But Julien does not have a strong and powerful body and cannot work like his two brothers, which means that Julien does not create practical value for his father and "everyone in the family despises him" [6]. At the same time, Julien spent his days studying Latin with a priest and had an "eccentricity" for reading. These were extremely repulsive and disgusting to the illiterate old Sorel.

On the other hand, old Sorel exemplifies the utmost selfish hypocrisy in his treatment of Julien. Mayor de Renal hires Julien as a governess. Sorel did not expect that this "scoundrel son" would be favored and that the mayor would be "willing to pay an unexpectedly high salary of three hundred francs a year" [7]. In order to get the money, he came to the factory to see Julien, but saw him "not taking care of the whole machine, but burying his head in a book" [8], the old Sorel was so angry that he punched Julien violently, "the second time with a slap" [9], and finally "dazed and bleeding" [10]. The boyish Julien had no autonomy to negotiate in front of his father's any decisions, and although he briefly thought of running away overnight, his tear-filled eyes were eventually intimidated by his father's fierce gaze that clamped down hard.

The depiction of the father coming to see Julien when he is deep in prison is also a passage of naked irony. Faced with his son, who is about to die, Old Sorel shows absolutely no fatherly concern or worry. When his son mentions the matter of the distribution of the will, he immediately stops preaching and changes his attitude, saying, "The debt you owe should be paid off ..... along with the money I advanced to you in advance for meals and education" [11]. Julien grows up lacking a mother's love, his father is greedy for money, and his brother is cruel and aggressive towards him. Through his portrayal of Julien's childhood misfortunes, Stendhal criticizes the family environment and the society of his time that destroys the little man.

The conflict between father and son cannot be separated from the huge differences in their personalities, ideas, and values. First of all, the father and the son have different temperaments, and Old Sorel 's nature and practices are not shared by the son. The priest of this church taught Julien Latin and instead had to pay Old Sorel The mayor of de Renal, who bought the land for the factory from Old Sorel for the garden, was extracted by this "cold, stubborn peasant" [12]. In the chapter "Father and Son", Old Sorel "still looked unhappy and disinterested" [13] when he learns that the mayor intends to hire Julien as a tutor. In the chapter "Negotiations", Old Sorel negotiates with Mayor de Renal over his son's salary, deliberately keeping the man sent by the mayor waiting for hours, asking in a roundabout way whether his son eats with the servants. He also knows how to read the situation and take it as it comes in the course of bargaining with the mayor over the wages. At this point, it is easy to see more facets of old Sorel's character: cunning and worldly, deceitful and snobbish, lucrative, and with the cunning of a Lena fox. Secondly, the father is a dispensable presence for Lian, even one that he is eager to escape. Although old Sorel has already made a fortune from the sawmill he runs by virtue of his Lenox-like cunning and worldliness, and is respected by his neighbors as a typical petty-bourgeois profiteer, Julien still calls himself a "commoner," a "peasant's son," and a "servant's son, which shows that Julien does not essentially recognize his father's respectful name of "Papa Sorel" as his new status. Finally, father and son had different political views. Old Sorel was a royalist and Catholic in his political stance. Julien, on the other hand, sympathized with the unfortunate, revered ancient heroes and Rousseau, and as a child had admired Napoleon for a time. Later, after seeing the situation as a more glorious future for the priests, he fell under the tutelage of Father Siran. Despite his shrewdness and strength of will, he recognized the horrible repression of

the seminary, felt the tyrannical hypocrisy of the priests, and was disgraced by the perverse and vile practices of the restoration aristocracy. In the turbulent times of the bloody regime, their different political stances predestined their different life choices. In the context of such times, Julien's rebellion against his father is a confrontation of interests under the surface of conflict, a challenge to patriarchal power and even despotism. Stendhal dissolves the role of the circumstances of the times and family relations in Julien's self-consciousness, presenting the changes in his mind through the mental trauma brought about by the relationship between father and son, and showing how Julien, a "marginal man" of humble origins in reality, struggles to achieve his goals in life by any means necessary and eventually becomes a victim of the ruling class.

2. Multiple personalities - emotional cravings - desire chasing

The first thing that can be noted is the impact on the father-son conflict in The Red and the Black on Lian's personality and thinking. Julien relies on his own immature understanding of the world when shaping himself due to the lack of family upbringing caused by the conflict between his father and son. Julien is monstrously contradictory in his personality, with two extreme and contradictory emotional tendencies. On the one hand, the sense of submission and humility constitute the basic psychology of his rebellion against patriarchal authority and his move towards the upper class. The experience of living under his father's prolonged oppression and abuse makes Julien realize early on that he is a member of a lower status in the family. His sense of insecurity and anxiety gave rise to an indelible sense of inferiority, and he was often full of insecurity about his origins, his behavior, and his performance. But on the other hand, Julien is extremely self-respecting and arrogant, sensitive and conceited. As a means of compensation for the inferiority and cowardice of his mind, Üllian again displays an extraordinary self-respect and self-love, passionate obsession, and even potential aggressiveness. When he learns that he is going to the house of the mayor of de Renal to work as a governess, he does not care about the salary pay, but is anxious to know with whom he will eat at the same table, expressing his unwillingness to be a servant. He had the Napoleonic arrogance to think that "in Napoleonic times I could have been a sergeant" [14]. The psychological trauma of the father-son relationship drives the psychological development of Julien, who is a contradictory unity of a split personality. He is both inferior and cowardly and self-respecting and brave, hypocritical and cunning but not lacking in sincerity and integrity, passionately defiant but at the same time constantly exposed as compromised and submissive.

The absence of the maternal role has, in a sense, intensified the conflict between Julien's father and son. In fact, this tense father-son relationship has further enhanced Jullien's fiery desire for maternal care. This is shown first of all in the "love of the heart" between Julien and Madame de Rênal. As a "Napoleon" in love field, he has two extraordinary love experiences that are always interesting. The "love of the mind" of Mademoiselle de la Mole may have been merely a springboard for Julien to challenge the barriers of class. But his love for Madame de Rênal is full of youthful truth. This love can in a sense be seen as an emotional compensation for maternal needs. The description of Madame de Rênal's "hand" appears several times in the novel. In the process of falling into this love, Julien shows his affectionate love for the noblewoman's "hand". In the chapter of "Boredom", "he suddenly had a daring idea to kiss her hand" [15]. In the chapter "One Evening", "he indulged in a vague and sweet dream, so alien to his character, and gently clasped the hand which he found so beautiful and which he loved so much." [16] Madame de Rênal is the repository of the author's aesthetic ideals. She took great care of her son, so she is a morally perfect and virtuous wife and mother. Madame de Rênal exudes a holy maternal glow, and the "hand" is the symbol of this maternity. The reason why Julien longs for the hand is because she longs for this long-lost maternal love.

Through the conflict between father and son, Stendhal presents how the individual transcends the rift with his father and demonstrates an independent and autonomous ideological stance. Julien's long confrontation with his father leads directly to his ambitious pursuit of his desire for power. In his view, "To soar to greatness you first have to leave Verriere." [17] is an evident that Julien's dislike

for his father migrates to an antipathy for his homeland and an instinctive rejection of the commoner class. He is extraordinarily eager to break through the shackles of his birth and strive to make his mark and excel in high society. To this end, he is like a lion in the heat of battle, actively seeking and acting on his heroic fantasies. At first, he admires Napoleon, a man from the bottom of the ladder, who is able to dominate the world by himself. But when he realized that "they [the clergy] have a salary of 100,000 francs a year" [18], he decided to change his path of promotion and began to study theology with Father Sharon, and with his excellent memory and intelligent perseverance, he recited the entire Bible, which became a sensation in the city. Upon entering Marquis's household, Julien at first does not love the haughty and eccentric Mademoiselle de la Mole, but the thought that "she had given her husband such a good social position" [19] leads him to pursue her avidly, driven by merit. Without a clear and consistent orientation to his values and ideals, Julien is not afraid to change his personal beliefs and behaves only in accordance with the satisfaction of his desires.

In his challenge to society, the "individualistic hero" Julien constantly rebels against his authoritarian biological father and seeks a spiritual father. He maintains a self-consciously distant and even antagonistic attitude toward his biological father, Old Sorel. When his father visits him after his imprisonment, he is desperate to get himself out of this awkward and painful situation. He understands his father's money-obsessed nature, and the words "I have savings" [20] cause the father, who is counting his children, to immediately change his attitude and try to extract more of his savings. "Look! That's fatherly love!" [21] This jibe by Julien reveals his essentially repugnant attack on his authoritarian biological father. And the process of his alienation against his despotic father is also the process of his conscious search for a spiritual father. Firstly, Napoleon guides him for a time to maintain a high fighting stance and heroism. Secondly, he also maintained a heartfelt and grateful admiration for Father Pilar - "I was hated by my father from my childhood; it was one of my greatest misfortunes; but I will no longer complain of fate; I have found a father again in you, sir." [22] In his spiritual father, Julien gradually recognizes the crude nature of his despotic biological father, and constantly breaks free from the bondage of class society to engage in battle with a more surging passionate courage. It can be said that the conflict and confrontation between Julien and his father objectively promotes his sense of rebellion and spirit of resistance against patriarchal power and tyranny. The influence of the conflict between father and son in The Red and the Black on Julien's struggle gives the novel a greater capacity in terms of content.

3. Experiential Projection - Resistance to Patriarchy - Implications for the Times

Stendhal once described the novel as "a mirror held in the hand on the main road" [23]. For Stendhal, fiction is never a filter for the dark and chaotic side of society, but rather a mirror that truly and objectively reflects the muddy quagmire of reality. Julien and Stendhal themselves have been overlapping behavioral experiences and ideological personalities. On the one hand, Stendhal had an unhappy childhood due to misanthropy towards his father and oedipus complex. Stendhal's real name was Henry Bell, his mother was of Italian descent, he himself had a natural affinity for Italy, his mother was educated in liberal and Enlightenment ideas, Stendhal respected his mother and grandfather at heart, but he lost his mother at the age of seven and grieved over it all his life. "Shortly after his mother's death, he and his sister were cared for by his aunt. The aunt was a Catholic, she was bossy and religious. The bossiness of his aunt and the severity of his father deprived Bell of the warmth of family and the pleasures of life in his childhood." [24] On the other hand, Stendhal had opposing political views with his father and had a completely antagonistic mentality towards the political changes of the bourgeois' revolutionand the restoration of the feudal dynasty father and son. "The father, Cheruban I Joseph Bell, a barrister of noble birth, was arrested in 1794 for political reasons by Julien's father; he was god-fearing, old-fashioned, afraid of new ideas, hated the revolution, and was a devout Catholic and royalist." [25] The faction of the aunt and tutor, Father Lajjan, represented by his father, embraced the feudal monarchy and the Church, and the priest was even

more tyrannical and harsh, reactionary and selfish. Stendhal, on the other hand, was enlightened by modern bourgeois progressive ideas at the Grenoble Central School, by new trends such as atheism and Enlightenment, and maintained a dual attitude towards Napoleon that was both praiseworthy and critical. It can be said that Stendhal and his father and other faction belong to two opposing camps in terms of political stance and ideology. The novel opens with the author falsely quoting Danton's words "Truth, brutal truth." [26] The hostile conflict between Stendhal and his father prompted Stendhal to introduce the conflict between father and son in his creation, consciously or unconsciously, to highlight the remarkable awakening and rebellion of the sons. Stendhal projects his personal experience and spirit into the writing of the relationship between father and son in The Red and the Black, thus reflecting the relationship between the individual and the world as a metaphor for the changes of the times and the flow of history.

Stendhal dissects the proposition of the old and the new in society, and in the contradiction between the bourgeois' revolution and the feudal restoration, he inspects the inevitable trend of revolutionary social metabolism, giving a new proposition of the times to the conflict between father and son. From the conflict between father and son, the novel extends to shape the irreconcilable contradictions and conflicts between generations, manifesting the confrontation with the whole authoritarian authority represented by patriarchal power. Julien's hatred and hostility towards religious theology and his strong resentment towards class superiority and inferiority are a series of heroic rebellions against religious and political authority, all of which are carried out under the premise of firing the gun of rebellion against patriarchal authority. Faced with the pressure of authority, Julien does not surrender, but resists desperately. Only by breaking through patriarchal authority does Julien's subsequent rebellion have a chance to flourish. He escapes his father's harsh and mean discipline, his brother's hatred and jealousy, and his status as a "carpenter's son", and tries his best to make his way to the political center of Paris. Through the twists and turns of Julien's life under the conflict between father and son, "The Red and the Black" reveals a series of grand propositions such as ideal and reality, righteousness and evil.

The very title of The Red and the Black is philosophically metaphorical, "an allusion to the political market and political events of the time in France, a graphic symbol of the path of the historical evolution of the struggle between the Restoration and the Counter-Restoration." [27] "The essence of tragedy is determined precisely by the tragic conflict between the inevitable demands of history and the practical impossibility of realizing this demand" [28], the tragedy of Julien has multiple inevitabilities of individuals, times and society. On the one hand, Julien is a multifaceted character with a "split personality". He was brave and self-respecting, but at the same time never lacking in cowardice and hypocrisy, and he had an ambiguous attitude of both contempt and desire for high society. Although he often goes to great lengths to achieve his ends, he also often weakens his struggle in self-condemnation and questioning. This vacillation doomed his struggle. On the other hand, the times were not yet ripe for struggle. Although Julien represented a pioneer beyond his time, his struggle for awakening was bound to suffer from the rampant backlash and destruction of the reactionary forces. In a twisted and stagnant situation, the powerful authority was oppressing all the new forces under the influence of interests, and this kind of starry-eyed resistance was destined to end in failure.

In fact, the conflict between father and son in the novel is witness to the tragedy of Julien's fatal rebellion. At the end of the novel, Julien not only fails to realize his ambition to join the upper class, but also falls into a deep prison. The two relatively concentrated father-son conflicts in the novel appear at the beginning and the end of the story, and continue throughout the fatal tragedy of Julien's life, the tragedy of his rebellion is already metaphorical at the beginning of the rebellion. Despite the failure of the ending, this patriarchal rebellion has great significance to enlighten the times. In the end, Julien's conscience is still intact, and she is deeply ashamed and remorseful for the shooting of Madame de Rênal, a kind of innocence and goodness that still flows after her ambition. At the court's sentencing, Julien is sure and straightforward: "They were born into a lowly class, and suffered, so to speak, from poverty, but they were fortunate enough to be wel-educated, and to mingle boldly in the

circle which the rich condescend to call high society. This is my crime, gentlemen, and it will be punished with extra severity ..... " [29] Without appeal or prayer, he frankly accepted the death sentence, expressing his final protest against the feudal aristocratic tyranny and issuing a final declaration of awakening. The Red and the Black symbolizes the struggle between the emerging bourgeoisie and the old forces represented by the feudal church, and also contains propositions with contemporary implications such as ideal and reality, nobility and meanness, love and intrigue, loyalty and betrayal, justice and evil. The conflict between father and son has an important influence on the formation of Lian's values and is an implicit element in his life choices at the mouth of the road of destiny. Julien's life experience is a blend of "paradoxical existence" [30], and his spiritual disorientation presents the fracture of faith and the refinement of human nature under the ideology of modernity.

4. Concluding remarks.

In the works of Stendhal, Julien constantly resists under the mental trauma of encountering the conflict between father and son. In the long dark night of searching for a spiritual home, [30] Julien is a representative of the many people who walk the thorny path under the cross. Julien's suffering, uneasiness, contradiction and division highlight the cruelty of society and the insignificance of the individual on the one hand, and present Stendhal's reflections on a series of propositions such as the chance and ups and downs of history, the cruelty and inevitability of growth, and the struggle and fatalism of life on the other. Julien's life journey is like a symphony of low and in-your-face music, in which the absence of his mother and the conflict between his father and his mental orphan Julien's ideology are like one of the movements. The multifaceted character of Julien's ideological resistance, compromise and timidity in the course of historical evolution reflects Stendhal's salvaging of reality. Lurking behind his choice of love and the logic of his actions are a series of grand propositions such as desires, ethics, and ideals. And his ambition and pursuit of career embody the struggle of marginal characters under the chaos of worldly order and the oppression of cruel situation. And Stendhal's personal life serves as a distinctive window through the ups and downs of Julien's fate, presenting Stendhal's insight into history and life. The conflict between father and son in Stendhal's writing is not only linked to a specific time and social situation, but also implies the author's thoughts and feelings. He grasps a special feeling through multiple perspectives and finds an artistic breakthrough in religious philosophy. The opposition and connection between the father and son, the rupture and extinction of ethical responsibility, often have a sense of disorder in the ups and downs of history. Under the literary surface, which is either real or illusionary, where reality and reality intersect, we can see Stendhal constructing a unique narrative landscape by using palpable forms as an entry point. The world of Julien's novels, which is forged from his life journey of suffering, contradiction in faith, transcendence in resistance, and struggle in the conflict between father and son, is interspersed with poetic aesthetic experiences, revealing the reflection in the every day, the hesitation in the tangle, showing the spiritual secrets in the ruins of the times, and glowing with profound and enduring artistic charm.

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