

# On the Reference of Marxist Theory to the Study of National Literature

## ——for the example of French literature

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### Accepted

2025-08-01

### Keywords

Marxist theory; French literature;  
National literature; Reference  
significance

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<https://doi.org/10.70693/itphss.v2i8.771>

### Abstract

Marxist theory is an important philosophical concept that has had a profound impact on French literature. This article aims to explore the relationship between Marxist theory and the study of French literature, analyze the manifestation of Marxist theory in French literature, and how to apply Marxist theory to the study of French literature. This article is divided into six chapters. The first chapter serves as an introduction, mainly introducing the research background, research objectives and significance, as well as the structure of the paper. Chapter 2 will outline the main content of Marxist theory and its application in literary research. Chapter 3 will analyze the current situation and problems of French literary research. Chapter 4 will explore the relevance of Marxist theory to the study of French literature, including its impact on literary criticism, literary creation, and literary reception. Chapter 5 will analyze the application of Marxist theory in French literary research through specific examples. Finally, Chapter 6 will summarize the reference significance of Marxist theory for the study of French literature and look forward to the future development trends of French literary research.

## Introduction

French literature, as an important component of world literature, has a long history and profound cultural heritage. However, there are certain limitations and issues in the traditional study of French literature. Therefore, this paper aims to explore the reference of Marxist theory to the study of French literature, in order to provide new perspectives and methods for the study of French literature.

Marxism also encompasses many other fields of knowledge, such as history, political science, law, cultural studies, journalism, military studies, etc., and constantly enriches its content with the development of practice and science. (WEI Li, 2021)

The research purpose of this article is to explore the inspiration and reference significance of Marxist theory for the study of French literature through in-depth analysis of its main content and application methods. Specifically, this article will explore how Marxist theory provides new ideas and methods for the study of French literature from three aspects: literary criticism, literary

creation, and literary reception.

By drawing on and applying Marxist theory, this article hopes to provide new perspectives and methods for the study of French literature, and promote the in-depth development of French literary research. At the same time, this article also hopes to provide some inspiration and reference for literary research in other countries and regions.

## **1. Overview of Marxist Theory**

Marxist theory is a set of theories about society, economy, politics, and culture, founded by Marx and Engels in the 19th century. The main contents of Marxist theory include historical materialism, surplus value theory, class struggle theory, proletarian revolution theory, etc.

Marxist theory has not only had a profound impact on social sciences, but also provided new perspectives and methods for literary research. Marxist literary criticism emphasizes the relationship between literature and society, believing that literature is a form of expression of social ideology, reflecting the class relations and ideological struggles of society. Marxist literary criticism also focuses on the production and dissemination mechanisms of literature, believing that the production and dissemination of literary works are constrained by social, economic, and political systems.

The influence of Marxist theory on literary research is profound. It provides a new theoretical framework and methods for literary research, promoting a social shift in literary studies. Marxist theory emphasizes the relationship between literature and society, the social function and ideological attributes of literature, which makes literary research no longer limited to the text itself, but analyze and interpret literary works in the context of social history. In contemporary Western philosophy, whether it is humanism, scientific philosophy, or Western Marxism, they are essentially critical and self denying. Therefore, today's Western philosophy is still in a process of developing towards diversification. Popular Western philosophies such as linguistic philosophy, structuralism, hermeneutic philosophy, anthropological cultural philosophy, postmodernism, etc. all prove that Western philosophy is constantly enriching and self improving with the development of modern civilization. (WEI Li, 2021)

Marxist theory has also had a significant impact on literary criticism. Marxist literary criticism emphasizes the class and ideological nature of literature, focusing on the social class relations and ideological struggles reflected in literary works. Marxist literary criticism also emphasizes the production and dissemination mechanism of literature, focusing on the socio-economic and political factors involved in the production and dissemination process of literary works.

In short, Marxist theory has provided a new theoretical framework and methods for literary research, promoted the social shift of literary research, and had a profound impact on the development of literary criticism and literary theory.

## **2. The Current Situation and Problems of French Literature Research**

The history of French literary studies can be traced back to the Renaissance period, when French literature began to emerge in Europe. In the 17th and 18th centuries, French literature reached its peak and produced many outstanding writers and works, such as Moliere, La Fontaine, Voltaire, Rousseau, and others. In the 19th and 20th centuries, French literature continued to maintain its important position in world literature, giving rise to many literary schools and trends such as Romanticism, Realism, Symbolism, Existentialism, etc.

The study of French literature still holds an important position in today's academic community, but it also faces some challenges. Firstly, with the development of globalization, French literary studies are facing competition from literary studies in other countries. Secondly, with the continuous deepening of literary research, research methods and theories are also constantly updated and developed, which puts higher demands on French literary researchers.

In the study of French literature, there are some problems, mainly including the following aspects:

Firstly, the singularity of research methods and theories: In French literary studies, some researchers still use traditional research methods and theories, lacking innovation and diversity;

Secondly, the limitations of the research subject: In French literary studies, some researchers only focus on classic works and overlook some emerging literary works and phenomena;

Thirdly, the limitations of research perspectives: In French literary studies, some researchers only focus on the literary works themselves, while ignoring the social, historical, and cultural backgrounds in which the literary works are situated.

### **3.The reference of Marxist theory to the study of French literature**

Marxist theory is a scientific worldview and methodology, which has important reference value for the study of French literature, especially in the three dimensions of literary criticism, literary creation, and literary reception. This article will explore the inspiration and reference of Marxist theory to the study of French literature through specific examples.

Marxist theory, as a scientific worldview and methodology, has had a profound impact on research in various fields. In the study of French literature, Marxist theory provides a unique perspective and method, which has important reference value for the three dimensions of literary criticism, literary creation, and literary reception. This article will explore the inspiration and reference of Marxist theory to the study of French literature through specific examples.

The influence of Marxist theory on literary criticism is mainly reflected in the application of social and historical criticism methods. The method of social historical criticism emphasizes the relationship between literary works and social historical backgrounds, focusing on revealing the social phenomena and class relations reflected in the works.

Balzac was a famous realist writer of the 19th century in France, and his representative work, "The Comedy of Man", vividly depicts various social classes in France, showcasing the reality and class contradictions of society. Marxist literary criticism can analyze works from a social and historical perspective, revealing the social reality and class relations reflected in the works, and thus better understanding the meaning of the works.

Since human beings entered class society, intense social conflicts and brutal class struggles have followed. The modern industrial revolution has greatly enriched and demonstrated human nature, but competition, division of labor, and exploitation under capitalist conditions have made products and production processes an alien force of human nature for workers. The emergence of the phenomenon of "alienation" clearly demonstrates the irreconcilable conflict between the economic takeoff of capitalism and the development of modern culture. As a result, a humanistic spirit emerged in Western history that affirmed human value, emphasized human dignity, valued the meaning of human life in the present world, and demanded individual liberation, freedom, and equality. This spirit naturally became the theme of liberalism. (Yang Lingfei, 2020)

The influence of Marxist theory on literary creation is mainly reflected in the focus on social issues and people's lives, as well as the creative concept of serving the people. French Nobel Prize winner in Literature and 20th century critical realist writer: Roman Roland focuses on the

growth and struggle of individuals in society in his work “John Christophe”, which reflects social reality and people’s lives. This work embodies the creative concept of focusing on social issues and people's lives advocated by Marxist theory.

The 20th century was an era of highly developed technology and material civilization, but a huge black hole appeared in the human spiritual world. Modern consciousness found itself trapped in a great contradiction of simultaneous expansion and contraction. (WU Xiangying, 2011)

The influence of Marxist theory on literary reception is mainly reflected in paying attention to the social background and class stance of readers, as well as the impact and role of literary works on society. As a famous representative of existentialism and absurd philosophy in the 20th century, Camus reflects the loneliness and alienation of human beings in modern society through the absurd experiences of the protagonist Meursault in his masterpiece "The Outsider". It is obvious that Marxist literary reception theory can analyze different readers' understanding and acceptance of works, as well as the influence and role of works on society, from the perspective of readers' social background and class position.

#### **4.The organic integration of French literature and Marxist theory**

Marxist theory is a scientific worldview and methodology that provides new perspectives and methods for literary research. In the study of French literature, the application of Marxist theory is very extensive and reflected in various schools of thought in different periods.

Realist literature is an important school of French literature that emphasizes the reflection and criticism of social reality in literature. Marxist theory holds that literature is a form of expression of social ideology, reflecting the class relations and contradictions of society. In the study of French literature, Marxist theory is widely applied to the study of realistic literature. For example, Marxist theorist Lukacs proposed the concept of “totality” in *History and Class Consciousness*, believing that realist literature should reflect the totality of society and the trend of historical development. This theory has had a profound impact on the study of French realism literature, and many researchers have applied Marxist theory to analyze French realism literary works, such as Zola’s *Les Rougon-Macquart* which reveal the social reality and class relations reflected in the works.

Taking the representative work *The Necklace* by French naturalist writer Maupassant as an example for analysis, the analysis and exploration of this work can be well combined with Marxist theory.

Firstly, *The Necklace* effectively reflects social class and social relationships. Literary works are a form of expression of social ideology, reflecting the class relations and contradictions of society. In *The Necklace*, the protagonist Mathilde is a woman from the bottom of society who lives in a society full of vanity and extravagance. In order to satisfy her vanity, she borrows a diamond necklace to attend a ball, but accidentally loses the necklace and is forced to carry heavy debts. The novel reflects the suffering of the lower class people and the inequality between social classes through Mathilde’s experience.

Secondly, one of the core themes of the novel, the critique of commodity fetishism, is vividly portrayed. Commodity fetishism is a special phenomenon in capitalist society, which refers to people viewing commodities as objects with supernatural power and as objects of worship. In *The Necklace*, Mathilde, in order to satisfy her vanity, regards a diamond necklace as a symbol of her social status. In order to obtain the necklace, she is willing to bear heavy debts. This excessive worship and pursuit of commodities is a manifestation of commodity fetishism.

Furthermore, the work *The Necklace* implies a critique of capitalist society. Capitalist society is a society full of contradictions and conflicts, and its development inevitably leads to social differentiation and inequality. In *The Necklace*, Maupassant reveals the hypocrisy and cruelty of capitalist society through Mathilde's experience, reflecting the suffering and helplessness of the people at the bottom of society.

In short, using Marxist theory to analyze *The Necklace*, it can be seen that this novel reflects social class relations and contradictions, criticizes commodity fetishism and the hypocrisy and cruelty of capitalist society, and has important significance for understanding and recognizing capitalist society.

Feminist literature is an important genre in French literature that emphasizes women's self-awareness and liberation. Marxist theory holds that women are in an oppressed position in capitalist society, and their liberation must be achieved through criticism and revolution of the capitalist system.

In French literary studies, Marxist theory is widely applied to the study of feminist literature. For example, Marxist feminist theorist Simone de Beauvoir proposed in *The Second Sex* that women are constructed. (ZHENG Kelu, 2011) This viewpoint holds that women are constructed as passive, weak, and dependent on men in capitalist society. This theory has had a profound impact on the study of French feminist literature, and many researchers have used Marxist theory to analyze French feminist literary works, such as Georges Sand's *Indiana* and Simone de Beauvoir's *The Aristocrats*, revealing the oppressed status of women and their pursuit of freedom and liberation reflected in the works.

Postmodern literature is an important school of French literature that emphasizes the diversity and differentiation of literature. Marxist theory holds that capitalist society is a society full of contradictions and conflicts, and its development inevitably leads to social differentiation and diversification.

In the study of French literature, Marxist theory is widely applied to the study of postmodern literature. For example, Marxist theorist Frederic Jameson proposed in *Postmodernism and Cultural Theory* that postmodernism is the cultural logic of late capitalism. (Hong Xiaonan, Yang Haiyan, 2004) This viewpoint holds that postmodern literature is a reflection and critique of late capitalist society. This theory has had a profound impact on the study of French postmodern literature, and many researchers have applied Marxist theory to analyze French postmodern literary works.

Taking Michel Butor's *Modification* as an example, another work of the postmodern movement. Butor is a famous contemporary French writer. His novel *Modification* tells the story of the protagonist Jean-Baptiste, who, after experiencing a series of life changes, gradually realizes his own hypocrisy and the absurdity of society, and ultimately chooses to escape from reality. Like the previous analysis of 'The Necklace', this work also effectively embodies some viewpoints of Marxist theory.

Firstly, criticism of capitalist society. Capitalist society is a society full of contradictions and conflicts, and its development inevitably leads to social differentiation and inequality. In *Modification*, Butor reveals the hypocrisy and cruelty of capitalist society through the protagonist's experiences, reflecting the suffering and helplessness of the people at the bottom of society.

Secondly, the pursuit of individual freedom. Individual freedom and liberation are the ultimate goals of social development. In *Modification*, the protagonist Jean-Baptiste gradually realizes his own hypocrisy and the absurdity of society after experiencing a series of life changes, and ultimately chooses to escape reality and pursue individual freedom and liberation.

Thirdly, concern for the fate of humanity. The fate of humanity is closely related to the development of society. In *Modification*, Butor reflects the uncertainty of human fate and the complexity of social development through the protagonist's experiences, expressing concern and worry about human fate.

By analyzing *Modification* with Marxist theory, we can gain insight into the contradictions and conflicts reflected in the capitalist society in this novel. The author criticizes the hypocrisy and cruelty of society, expresses the pursuit of individual freedom and concern for the fate of humanity, which is of great significance for understanding and recognizing capitalist society.

## 5. Marxism in Balzac's *La Comédie Humaine*---a Critical Exploration

Honoré de Balzac's *La Comédie Humaine* stands as one of the most ambitious literary projects in history, offering a panoramic view of French society during the post-Napoleonic era. Spanning nearly 100 novels and short stories, this monumental work dissects the complexities of 19th-century France, from the decline of the aristocracy to the rise of capitalism and the struggles of the working class. While Balzac himself was not a Marxist, his acute observations of social structures, economic forces, and class dynamics have made *La Comédie Humaine* a fertile ground for Marxist analysis. This essay explores how Marxist theory illuminates the themes, characters, and social critique embedded in Balzac's masterpiece, revealing the profound resonance between his literary realism and core Marxist principles such as historical materialism, class struggle, and the critique of capitalism.

At the heart of Marxist theory lies historical materialism, the idea that social structures, cultural practices, and even human consciousness are shaped by the "mode of production" dominant in a given era. For Marx and Engels, the economic base—encompassing relations of production (e.g., who owns the means of production) and forces of production (e.g., technology, labor)—determines the superstructure, which includes institutions, ideologies, and cultural expressions like literature. Balzac's *La Comédie Humaine* exemplifies this interplay, as his works meticulously map how the rise of capitalism in post-revolutionary France reshaped social hierarchies, moral values, and individual lives.

In *La Comédie Humaine*, the transition from a feudal, agrarian society to an industrializing capitalist one is a central narrative thread. Novels like *Eugénie Grandet* (1833) and *Père Goriot* (1835) vividly depict the erosion of traditional aristocratic values by the ruthless logic of capital. In *Eugénie Grandet*, the miserly merchant Félix Grandet embodies the new capitalist order: he hoards wealth not for status or lineage but for the power it confers in a market-driven society. His daughter Eugénie's tragic fate—trapped by her father's greed and the emptiness of a life defined by monetary value—exposes how capitalism reduces human relationships to economic transactions. Marx's assertion that "the value of a commodity is determined by the labor time socially necessary for its production" finds dark reflection in Grandet's obsession with gold, which he treats as an end in itself rather than a means to human flourishing.

Balzac also explores how the economic base shapes the superstructure of ideology and morality. In *The Peasants* (1844), he depicts the exploitation of rural workers by urban capitalists, showing how the introduction of market forces disrupts traditional village communalism. The

peasants, once bound by shared customs, are pitted against one another by landowners and merchants seeking to maximize profits, a process Marx described as the “commodification” of social relations. Balzac’s unflinching portrayal of this transformation aligns with Marx’s argument that capitalism creates a “cash nexus” that dissolves all traditional bonds, leaving only self-interest in its wake. Through such narratives, *La Comédie Humaine* becomes a literary archive of historical materialism, illustrating how economic change drives social and cultural upheaval.

A cornerstone of Marxist theory is the concept of class struggle—the idea that history is shaped by conflicts between ruling classes (who control the means of production) and oppressed classes (who provide labor). Balzac’s works are replete with depictions of such struggles, as he chronicles the collision between the old aristocracy, the new born bourgeoisie, and the working poor in 19th-century France. While Balzac himself was politically conservative, his commitment to realism forced him to acknowledge the dynamism of class conflict, leading Marx to praise him in *The Communist Manifesto* for “giving a true picture of the French bourgeoisie” despite his reactionary views.

The tension between the aristocracy and the bourgeoisie is a recurring theme in *La Comédie Humaine*. In *The Lily of the Valley* (1835) and *The Wild Ass’s Skin* (1831), Balzac portrays the decline of the old nobility, whose wealth and status were rooted in inherited privilege rather than economic productivity. Characters like the Duchess of Langeais in *The Duchess of Langeais* (1834) cling to outdated codes of honor, only to be outmaneuvered by bourgeois figures who wield wealth as a weapon. The aristocracy’s inability to adapt to the capitalist mode of production—their disdain for commerce, their reliance on debt—leaves them vulnerable to the rising bourgeoisie, who prioritize profit and practicality. This shift, Balzac shows, is not merely a change in social fashion but a fundamental restructuring of power, driven by the economic realities of capitalism.

Balzac is equally attentive to the struggles of the working class, though their voices are often filtered through the perspectives of middle-class or aristocratic characters. In *The Unknown Masterpiece* (1831) and *Cousin Bette* (1846), he depicts artisans, servants, and laborers grappling with poverty, exploitation, and the dehumanizing effects of industrialization. In *Cousin Bette*, the character of Wenceslas, a struggling sculptor, is exploited by the bourgeois Hulot family, who use his talent for their own gain while paying him a pittance. His fate illustrates Marx’s theory of surplus value: Wenceslas creates value through his labor, but the profits are appropriated by the ruling class, leaving him perpetually impoverished. Balzac’s portrayal of such injustices, while not explicitly revolutionary, lays bare the contradictions of capitalism that Marx would later analyze in *Capital*.

Notably, Balzac also explores the complexity of class alliances and betrayals. In *Père Goriot*, the character of Eugène de Rastignac, a provincial nobleman seeking success in Paris, initially aligns himself with the aristocracy but soon learns that wealth—not lineage—grants power. His moral compromise, as he abandons his ideals to climb the social ladder, reflects the ways in which capitalism corrupts even those who claim to stand outside its logic. For Marxists, this narrative exemplifies how class interests transcend personal morality, shaping individual choices in ways that reinforce systemic inequality.

Marxist theory argues that ideology—systems of ideas that justify the status quo—serves to obscure the true nature of exploitation, creating “false consciousness” among the oppressed.

Balzac's *La Comédie Humaine* is a rich source of analysis for such ideological structures, as he exposes how concepts like "honor," "romance," and "success" are weaponized to maintain class hierarchy. Through his characters, Balzac reveals how ideology functions as a tool of domination, convincing individuals to accept their subordination as natural or deserved.

One of the most potent ideologies Balzac critiques is the bourgeois myth of "meritocracy"—the idea that wealth and status are earned through hard work and talent. In *Eugénie Grandet*, the bourgeoisie present themselves as paragons of virtue, contrasting their "industry" with the "laziness" of the aristocracy and the poor. Yet Balzac shows that their wealth is often built on exploitation: Grandet amasses his fortune through usury and land speculation, not honest labor. Similarly, in *The Old Maid* (1836), the character of Madame de Beauséant uses her aristocratic status to mask her family's financial ruin, clinging to the ideology of nobility to preserve her social position. These examples illustrate Marx's argument that ideology functions to legitimize the ruling class, making their privileges appear just and natural.

Balzac also dissects the role of religion and morality in reinforcing class oppression. In *The Country Parson* (1839), he portrays the Catholic Church as an instrument of the ruling class, using piety to pacify the poor and discourage rebellion. The priest Bonnet preaches resignation to suffering, framing poverty as a virtue rather than a product of systemic injustice. This aligns with Marx's view that religion is the "opium of the people," a tool that numbs the oppressed to their exploitation by promising spiritual reward in the afterlife. Balzac's skepticism toward such ideologies, while rooted in his conservative nostalgia for a more stable social order, inadvertently supports the Marxist critique of ideology as a mechanism of control.

Perhaps most powerfully, Balzac exposes the false consciousness of the middle class itself, which often identifies with the ruling elite despite its own precarity. In *Père Goriot*, the character of Vautrin, a criminal mastermind, delivers a cynical monologue explaining that success in Paris requires either inheritance, marriage, or crime—hard work alone is insufficient. His words shatter Rastignac's illusions, revealing the ideological nature of the "American dream" of upward mobility. Balzac thus anticipates Marx's argument that the working class must overcome false consciousness to recognize its shared interests and challenge the capitalist system.

Beyond thematic parallels, Balzac's literary realism itself aligns with Marxist aesthetic principles, which emphasize art's ability to reflect and critique social reality. Marx and Engels praised realism for its capacity to reveal the contradictions of capitalism, and Balzac's commitment to depicting society "as it is" rather than "as it should be" made him a model for Marxist literary theory. In *Letters to Ferdinand Lassalle*, Engels famously wrote that Balzac "was compelled to go against his own class sympathies and political prejudices; he saw the necessity of the downfall of his favorite nobles, and he portrayed them as people deserving of downfall." This tension between Balzac's conservative politics and his realistic portrayal of social change embodies the Marxist idea that art can transcend the artist's ideology to reveal deeper truths about society.

Balzac's realism is characterized by its attention to material detail—clothing, interiors, landscapes, and economic transactions—which serves as a window into social relations. In *The Magic Skin* (1831), the protagonist's deteriorating health is mirrored by the shrinking of a magical skin, a metaphor for the depletion of human life under capitalism, where everything, including the body, is commodified. Such symbolic use of material objects reflects Marx's theory



of commodity fetishism, in which objects take on social meanings that obscure the human labor behind them. Balzac's focus on the material world thus allows him to critique capitalism at the level of everyday life, making his work a precursor to Marxist cultural criticism.

Moreover, Balzac's panoramic approach to society, encompassing characters from all classes and regions, aligns with Marx's holistic view of capitalism as a systemic phenomenon. *La Comédie Humaine* is not a collection of isolated stories but a interconnected web of narratives, showing how the actions of a banker in Paris affect a peasant in the provinces, and how global capitalism disrupts local communities. This systemic vision prefigures Marxist analyses of imperialism and globalization, making Balzac's work relevant to contemporary discussions of economic inequality.

Honoré de Balzac's *La Comédie Humaine* is a towering achievement of literary realism, and its exploration of class, capitalism, and social change resonates deeply with Marxist theory. Through his meticulous portrayal of 19th-century France, Balzac illustrates core Marxist principles: the primacy of economic forces in shaping society, the inevitability of class conflict under capitalism, the role of ideology in masking exploitation, and the power of realism to expose systemic injustice. While Balzac himself was no Marxist, his commitment to truthfulness forced him to depict the contradictions of his era, earning him praise from Marx and Engels as a "secret historian" of the bourgeoisie.

Today, *La Comédie Humaine* remains a vital text for understanding the origins of modern capitalism and its impact on human life. Its characters—greedy merchants, struggling artists, decaying aristocrats, and exploited workers—continue to populate our world, reminding us that the issues Balzac explored are not merely historical but contemporary. In an age of rising inequality, corporate power, and ideological polarization, Balzac's work, read through a Marxist lens, offers both a diagnosis of our present ills and a reminder of the power of literature to expose, critique, and perhaps even transform society. As Marx once wrote, "The philosophers have only interpreted the world, in various ways; the point is to change it." Balzac's genius lies in his ability to interpret the world so vividly that his work becomes a call for change, even against his own intentions. In this sense, *La Comédie Humaine* stands as a timeless testament to the enduring relevance of both realism and Marxism in understanding the human condition.

## 6. Conclusion

Marxist theory, as a scientific worldview and methodology, has important reference significance for the study of French literature. By applying Marxist theory, we can delve into the social reality and historical background reflected in French literary works, thus better understanding and appreciating the value of French literature.

In this paper, we first elaborate on the basic viewpoints and methods of Marxist theory, as well as its application in literary research. We believe that Marxist theory emphasizes that social existence determines social consciousness, and literary works reflect social reality, providing us with a new perspective for studying French literature.

Then, taking specific French literary works as examples, we will analyze them using Marxist theory. Through the study of these works, we have found that Marxist theory can help us reveal the social contradictions and class struggles contained in the works, thus better understanding the themes and meanings of the works.

Finally, we summarized the reference significance of Marxist theory for the study of French literature. Marxist theory can help us better understand the social reality and historical background reflected in French literary works, thus better appreciating and evaluating the value of French literature. At the same time, Marxist theory also provides us with a new literary research method, which provides useful insights for us to explore the essence and significance of French literature in depth.

In short, Marxist theory has important reference significance for the study of French literature. By applying Marxist theory, we can better understand the social reality and historical background reflected in French literary works, and thus appreciate and evaluate the value of French literature. At the same time, Marxist theory also provides us with a new literary research method, which provides useful insights for us to explore the essence and significance of French literature in depth.

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