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The Question of Objectivity in Zola's Thérèse Raquin.

A thesis presented in partial fulfilment of the requirements for the degree of Master of Arts in French at Massey University.

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1990.

Abstract.

The first chapter examines the fascination the concept of objectivity held for certain French Realists including Emile Zola, acknowledged leader of the Naturalists who believed in the application of the scientific method to novel-writing. These writers sought to produce works of mimetic value and attached themselves to the tenets of objectivity in an attempt to achieve this. However it was recognized that their efforts at producing 'objective' novels were threatened by a requirement for artistry in published fiction. More recent thinking acknowledges that objectivity is not achievable, at least not in absolute terms. The problems inherent in various definitions of objectivity in fiction are examined and reveal general agreement that this kind of objectivity requires at least the appearance of detachment and neutrality by the author.

In order to examine the question of the author's detachment, Chapter 2 makes a case for the distinctions of author, implied author and narrator to be blurred in Zola's Thérèse Raquin. Four distinct aspects of the narrating voice are examined. Examples are given of the various forms of commentary in the narrative which reveal the presence of the author-narrator.

The author's preconceptions which threaten his neutrality are focused on in Chapter 3. The theory of determinism involving both causality and fatalism is seen as both abetting and threatening the author's attainment of a semblance of objectivity in the text. We examine the basis on which characters are presented and milieu is described in Thérèse Raquin. Zola is shown to be far from neutral.

In Chapter 4, themes dealing with aspects of class, employment, age and sexuality in Thérèse Raquin are explored and shown to enunciate the author's ideology and hence announce a further lack of neutrality. Reference to other novels by Zola which support the claims made is footnoted in an effort to establish an even closer and more consistent association between Zola and the implied author in his texts.

Zola's discourse on women in Thérèse Raquin is the focus in Chapter 5, where it is noted that the implied author of the text is not as feminist as Zola himself claimed to be. The ideology espoused in this novel equates with that in Zola's other novels and despite its appearance of feminism, merely reflects the bourgeois prejudices of his time. In this regard, the text's mimesis actually strengthens a case for its objectivity.

In Chapter 6, we conclude that Zola has not achieved the degree of objectivity in Thérèse Raquin which he claimed: he is neither detached nor neutral. However, objectivity is something which authors seeking mimesis should strive to attain. Zola is shown to act variously as a filter and as a block to the portrayal of 'outer reality' in his novel. His real achievement lies in his artistry and not in his attainment of objectivity. In terms of his theories, his achievements lie in the posing of questions, rather than in the provision of definitive answers.

Preface and Acknowledgements.

Among Zola critics, the divorce between Zola's theory and practice is a notorious commonplace. We might quickly dispense with his attempts at objectivity by saying his aims were misplaced - objectivity is impossible. Yet because he sought to achieve mimesis, his aims were perhaps not as misplaced as we might initially think. This perception calls for a re-evaluation of Zola's aims and achievements in Thérèse Raquin, which is often considered to be the prototype Naturalist novel.

This thesis is the result of study made possible by funds from the Julia Wallace Research Award administered by the Manawatu Branch of the New Zealand Federation of University Women. Thanks are due to both Miss Wallace for her generosity and to the Manawatu Branch for its favourable consideration. The helpful comment and encouragement of Dr. M. Jean Anderson who supervised the preparation of this thesis is much appreciated.

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Chapter 1.

Objectivity in Fiction.

In 1856, John Ruskin, the literary commentator and art critic complained: "German dullness and English affectation have of late much multiplied among us the use of two of the most objectionable words that were ever coined by the troublesomeness of metaphysicians - namely, 'objective' and 'subjective'."¹ Referring to this comment in A Glossary of Literary Terms, Abrams says that Ruskin was correct at least in part: "the words were imported into English criticism from the post-Kantian German critics of the later eighteenth century, and they have certainly been troublesome."² Various problems inherent in the concept of objectivity will come to the fore in our attempts to answer the following questions: Can objectivity apply to fiction? Can an author ever be completely objective? What might constitute an objective novel?

The first part of this chapter will consider the fascination objectivity had for certain nineteenth century French novelists, highlighting in particular Emile Zola's sometimes contrary opinions on the requirement for objectivity in his novels and the role of the novelist's "artistic temperament" in novel-writing. We will then move to look at objectivity in general and its application to fiction suggested by various definitions. We suggest ways in which relative subjectivity might be noted in a work of fiction. Finally a working definition is proposed which forms a basis for the examination of these ideas in relation to Zola's novel Thérèse Raquin in later chapters.

Before proceeding, we note the appeal of the quest for objectivity in fiction. In The Rhetoric of Fiction, Booth notes that

a surprising number of writers, even those who have thought of their writing as self-expression, have sought freedom from the tyranny of subjectivity, echoing Goethe's claim that 'Every healthy effort [...] is directed from the inward to the outward world'.³

Reacting to earlier romantic notions, various French thinkers in the second half of the nineteenth century began promulgating ideas about the desirability of objectivity in fiction. In A History of Modern Criticism 1750-1950, Wellek notes that the novelist Champfleury (1821-1889) was among the first in France who wanted to "chasse[r] l'auteur de son livre autant qu'il est possible."⁴ Of the numerous French writers who had a fascination for the concept of objectivity and aspired to produce works which were more objective than the romantic works of the past, we have elected to discuss three of the best known practitioners and theorists : Gustave Flaubert (1821-1880), Guy de Maupassant (1850-1893) and Emile Zola (1840-1902).⁵ Each of these writers was familiar with the work of the other two and the influence of the work of Flaubert and Maupassant on Zola is highly probable.

Flaubert grew up during the French Romantic movement and completed the work for which he is best known, Madame Bovary, in 1856 at a time when Realism was the object of lively discussion in France. Realism implied a rejection of Romanticism and demanded careful attention to the details of everyday life and a sense of bringing literature to the people. Realism put before the public scenes which conventional taste saw as provocative and sordid and many authors, including Flaubert, were brought to trial on charges of 'offenses à la morale publique'. Whether because of the pejorative overtones the word 'Realist' assumed or because of a desire to keep experimenting with different forms, Flaubert never really identified himself as a member of a particular literary school. However it would be untrue to say that he was unaffected by the literary currents of his time. His novel, Madame Bovary, reflects these by moving away from an insistence on plot, events and portrayal of characters accompanied by specific comments by the author to a more detached presentation of the inner workings of people's minds.⁶ Flaubert strove for impersonality and for 'impassibilité' in his writing, although he was aware that even

without authors making direct commentaries, their personality would seep through.⁷ In a letter to Louise Colet he wrote, "L'auteur, dans son oeuvre, doit être comme Dieu dans l'univers, présent partout, et visible nulle part."⁸ Flaubert further enunciated this famous ideal in another of his letters:

Un romancier, selon moi, n'a pas le droit de donner son avis sur les choses de ce monde. Il doit, dans sa vocation, imiter Dieu dans la sienne, c'est-à-dire faire et se taire.⁹

Similarly, Maupassant believed that the only valid novelistic technique was that which attempted to reveal the workings of people's minds by their acts without recourse to direct analysis. In a study on Flaubert, his acknowledged master, he wrote:

Au lieu d'étaler la psychologie des personnages en des dissertations explicatives, il la faisait simplement apparaître par leurs actes. Les dedans étaient ainsi dévoilés par les dehors, sans aucune argumentation psychologique.¹⁰

Both Flaubert and Maupassant underscore the worthiness of the ideal of objectivity and suggest that it might be attained by a presentation which involves showing rather than telling.

Maupassant's Preface to his novel Pierre et Jean provides valuable insights into his views on objectivity. It is clear that Maupassant realized that mimesis in any strict sense was not possible. In any attempt to portray life, Maupassant acknowledged, something would be added to or taken away from it. He stated that novelists should seek the truth, but not "la photographie banale de la vie".¹¹ Realists, if they are artists, must aim at "la vision plus complète, plus saisissante, plus probante que la réalité même."¹² Maupassant makes the point that a novelist's work simply cannot parade before readers the multitude of insignificant incidents that clutter up everyday existence and hence cannot be truly real, nor indeed completely objective. He explains that the artist should select only those characteristic details that are useful to the

theme being explored; all incidentals must be rejected. In order to underscore his statement that art cannot be true to life, Maupassant gives the real-life example of the considerable number of persons who die accidentally each day. He asks whether one could, in the middle of a narrative, allow a tile to fall on the head of a central character or throw that character under the wheels of a carriage on the pretext that one must do justice to the part played by accident.¹³ He states: "Un choix s'impose donc, - ce qui est une première atteinte à la théorie de toute la vérité".¹⁴ Like other Realists, Maupassant is involved in a kind of balancing act: on the one hand, he is obviously interested in having his works published and his texts must therefore fit within certain constraints of length, level of detail and complexity; on the other hand, he wants his work to contain mimetic truth.

Maupassant concludes that Realists of merit should call themselves illusionists as what they actually do is "donner l'illusion du vrai, suivant la logique ordinaire des faits, et non [...] les transcrire servilement dans le pêle-mêle de leur succession".¹⁵ He distinguishes between the objective novel and the novel of pure analysis, the former being for him an ideal. Wellek notes that the objective novel is for Maupassant "a novel that avoids all complex explication, all discourse about motives and lets persons and events pass by our eyes".¹⁶ A means of so doing for Flaubert and for Maupassant was to search for 'le mot juste', a word which defines the particular object and no other object. Such a word supposedly denotes more than it connotes thus leaving it open to fewer subjective interpretations.

Maupassant's remarks about writers asserting their individual personalities, both in the choice of their subjects and their selective treatment, have to be understood in the context of a necessarily subjective vision. Wellek calls Maupassant

a relativist, or rather a subjectivist, in his theory of knowledge, if one can use such a

pretentious term for his feeling that 'Nos yeux, nos oreilles, notre goût différent créent autant de vérités qu'il y a d'hommes sur la terre [...] Les grands artistes sont ceux qui imposent leur illusion particulière.'¹⁷

Maupassant's particular version of Realism is based on observation, a sincere and artistic effort to present the results of his observations, and an awareness that the final result will not be an absolute truth, but a partial and relative one. He prefers to aspire to the objective mode while at the same time seeking to impart to readers the full force of his unique apprehension of experience. Clearly, Maupassant appreciated that mimesis required objectivity, but neither was truly attainable.

In acknowledging that the novelist is necessarily subjective, Maupassant was critical of the scientific pretensions of those writers claiming to record a verifiable reality: "Que! enfantillage, d'ailleurs, de croire à la réalité puisque nous portons chacun la nôtre dans notre pensée et dans nos organes."¹⁸

We note that the scope of perceptual judgements in any novel is bound by the perceptions of the author who ascribes them and are thus in agreement with Maupassant on this matter. Yet there were a number of writers who were attracted by the idea of portraying 'reality' objectively, one such writer being Zola. He was the acknowledged leader of the Naturalists¹⁹ who like the Realists generally believed in the mimetic function of art, but based their beliefs on the application of the scientific method to novel-writing.²⁰ Almost the entire body of Naturalist literary theory in France comes from Zola. Although he had much to say on the scientific method, over the years he often repeated and occasionally contradicted himself. We have therefore drawn out the main threads of his arguments as they relate to objectivity in fiction; in order to show the continuing nature of his dilemma, these will be considered in chronological order.

In 1864, in a letter to his friend Antony Valabrègue, Zola examined the notion that art cannot reproduce reality and that artists' observations are filtered through their character and perception. He states:

Toute oeuvre d'art est comme une fenêtre ouverte sur la création ; il y a dans l'enchâssé dans l'embrasure de la fenêtre, une sorte d'écran transparent, à travers lequel on aperçoit les objets plus ou moins déformés [...] On n'a plus la création exacte et réelle, mais la création modifiée par le milieu où passe son image.

Nous voyons la création dans une oeuvre, à travers un homme, à travers un tempérament, une personnalité.²¹

Zola goes on to state that different temperaments and personalities will see things in different ways, but never in a way which is completely faithful to reality. At this point, Zola appears to be in agreement with Maupassant's later statements.²² Zola concludes: "La réalité exacte est donc impossible dans une oeuvre d'art. On dit qu'on rabaisse ou qu'on idéalise un sujet. Au fond, même chose. Il y a une déformation de ce qui existe."²³

In a collection of critical essays entitled Mes Haines, published in 1866, he once again signals the importance of artists' temperaments in their efforts to represent reality in their work. "J'exprimerai toute ma pensée", Zola tells us, "en disant qu'une oeuvre d'art est un coin de la création vu à travers un tempérament."²⁴

Despite these earlier assertions that art is mediated by the personality of the artist, in 1868, when he published his famous preface to the second edition of his novel, Thérèse Raquin, Zola was claiming the detachment of a scientist from his work. Annoyed by charges that his novel was immoral, Zola defended it with the claim that it was a scientific study and that "le reproche d'immoralité en matière de science ne prouve absolument rien".(p. 61)²⁵ This was to become a

sort of Naturalist credo. Because Naturalists saw themselves as similar to scientists they believed that they were beyond the criteria of morality in matter and in manner : they were neutral analysts of observed facts. Zola wrote of his purpose in Thérèse Raquin: "Mon but a été un but scientifique avant tout" (p. 60). His ultimate goal, like that of the scientist, was "la recherche du vrai" (p. 60). Using what he calls "la méthode moderne"(p. 63), working "comme un médecin"(p. 61), "avec la seule curiosité du savant"(p. 61), Zola claims to have engaged in "l'analyse scientifique"(p. 62), "l'étude d'un cas curieux de psychologie"(p. 60) carried out on "[des] pièces d'anatomie nues et vivantes"(p. 63). For Zola, the scientific method implies objectivity. He writes, "je me suis perdu dans la copie exacte et minutieuse de la vie"(p. 60), pointing out that the experimental novelist should engage in a dispassionate "analyse du mécanisme humain"(p. 60). "L'humanité des modèles disparaissait"(pp. 61-62). He claims to study "des tempéraments et non des caractères"(p. 59). The protagonists in his novel are "des brutes humaines"(p. 60), "souverainement dominé[e]s par leurs nerfs et leur sang"(pp. 59-60), for whom "l'âme est parfaitement absente"(p. 60), and who suffer from a "simple désordre organique"(p. 60).

An examination of Zola's professed aim reveals several problems. First, despite claiming to be objective, in these explanatory remarks Zola already begins to apply judgements to his characters by labelling them 'brutes'.²⁶ Second, it is difficult to ascribe any definite meaning to some of his statements. We might question whether temperament and character can be separated and what the absence of a soul really implies. Third, as we shall see, there are insurmountable obstacles in even Zola's own practice of what he proclaimed. Fourth, through his retrospective presentation of his theories, Zola threatens the very objectivity of his text for he is clearly not detached from it.

Although we do not consider all of Zola's arguments in his preface to Thérèse Raquin to be valid, it is worth noting in this context his insistence on biological and social determinism in human events, to the extent that he perceives no real need for an author to intervene once the constructs of environment and heredity are introduced.

This is elaborated upon in his collection of critical essays entitled Le Roman expérimental, published in 1880. Zola writes:

le romancier est fait d'un observateur et d'un expérimentateur. L'observateur chez lui donne les faits tels qu'il les a observés, pose le point de départ, établit le terrain solide sur lequel vont marcher les personnages et se développer les phénomènes. Puis l'expérimentateur paraît et institue l'expérience, je veux dire fait mouvoir les personnages dans une histoire particulière, pour y montrer que la succession des faits y sera telle que l'exige le déterminisme des phénomènes mis à l'étude. [...] En somme toute l'opération consiste à prendre les faits dans la nature, puis à étudier le mécanisme des faits, en agissant sur eux par les modifications des circonstances et des milieux, sans jamais s'écarter des lois de la nature. Au bout, il y a de la connaissance de l'homme, la connaissance scientifique, dans son action individuelle et sociale.²⁷

We make the rather obvious point that in seeking to apply to novel-writing the methods of observation and experiment advocated by the physiologist Claude Bernard, Zola was drawing a false analogy between the functions of scientists and novelists.²⁸ Unlike his earlier comments wherein he acknowledged the role of writers' temperaments and personalities in the creation of the Naturalist novel, in 1880 Zola's fascination with the application of science temporarily blinds him to these subjective elements.

However Zola does return to this stance the following year in a collection of studies and reviews entitled Les Romanciers naturalistes. Prefacing his study on Flaubert, and claiming Flaubert's Madame Bovary as a prototype of the Naturalist novel, Zola writes:

Le romancier naturaliste affecte de disparaître complètement derrière l'action qu'il raconte. Il est le metteur en scène caché du drame. Jamais il ne se montre au bout

d'une phrase. On ne l'entend ni rire ni pleurer avec ses personnages, pas plus qu'il ne se permet de juger leurs actes. C'est même cet apparent désintéressement qui est le trait le plus distinctif.²⁹

Sounding very much like Flaubert himself, Zola suggests here that Naturalist novelists are present in their work, but should not be visible therein. Zola's statement above, interpreted literally, insists that Naturalist novelists never show themselves 'au bout d'une phrase', but what of their revealing their presence and their judgements by the use of emotive words or phrases within a sentence? Certainly, we would expect the more clumsy and obvious authorial interventions to be absent from their work,³⁰ and this is indeed generally the case. However a close and careful inspection may well reveal that the authors of Naturalist novels are probably more evident in their work in various other ways than they may have intended, despite what Zola goes on to say:

On chercherait en vain une conclusion, une moralité, une leçon quelconque tirée des faits. Il n'y a d'étalés, de mis en lumière, uniquement que les faits, louables ou condamnables.³¹

We presume that Zola is referring to the reader vainly seeking a conclusion or lesson, moral or otherwise. We believe that authors, and indeed Zola himself, provide some basis for the reader to draw such conclusions. Zola seems to indicate above that facts are of themselves either commendable or condemnable. We suggest that this is not so; whether a fact is, let us say, 'good' or 'bad', surely depends on how authors choose to describe that fact and any judgements on it which they imply. It also depends on how readers interpreted any evaluative signals in the text. In both cases the social attitudes of the time have some bearing on the interpretation given or derived. Zola differentiates between Naturalist writers and their readers as follows:

L'auteur n'est pas un moraliste mais un anatomiste qui se contente de dire ce qu'il trouve dans le cadavre humain. Les lecteurs concluront, s'ils le veulent, chercheront la vraie moralité, tâcheront de tirer une leçon du livre. Quant au romancier, il se tient à l'écart, surtout par un motif d'art, pour laisser à son oeuvre son unité impersonnelle, son

caractère de procès-verbal écrit à jamais sur le marbre. Il pense que sa propre émotion générerait celle de ses personnages, que son jugement atténuerait la hautaine leçon des faits. C'est là toute une poétique nouvelle dont l'application change la face du roman.³²

Readers, according to Zola, continue to read texts in conventional ways, whereas writers concerned with their art are able to stand back and be objective. If we were to accept Zola's notion of an objective writer, could we not accept that readers could also be objective? We contend that the reverse is in fact true: if reading is necessarily subjective, then so too must be writing, for both involve ascribing meaning through individual mindsets. Readers are a most obvious source of interpretive diversity, since each one brings to the narrative a different set of experiences and expectations.³³ What Zola implies, and what is difficult to accept, is that writers are capable of writing objectively and non-judgementally. Effectively, he attempts to pass the responsibility for making judgements to the reader.

And yet in the same year as Zola published Les Romanciers naturalistes wherein he made the above statements emphasizing the requirement for objectivity on the part of the author, he is reported as giving even greater significance to the creative act than to the recording of objective reality. Hewitt points this out in his work, Through those Living Pillars where he notes that in a collection of articles entitled Documents littéraires, Zola reaffirms that "La réalité seule ne me séduit pas."³⁴ He comments further:

Zola now clearly tolerates, even praises to some degree, provided they spring to life, those 'false' realities created by the more imaginative geniuses in writing and painting. His critical judgements here take into account 'ce que l'homme ajoute à la nature pour la créer à nouveau d'après les lois d'optique personnelles.'³⁵

Even at this later stage of his career, there seems to be a dichotomy in Zola's thinking on the issue of objectivity in fiction. On the one hand he underscores the value of portraying in his work scientific truth based on the laws of physiology and direct observation of phenomena. On

the other hand he is convinced that a purely scientific report of observed phenomena can never be art, that art owes its interest and value to the modifications of objective truth made by the artist's personality.

Despite its troublesomeness, the appeal of objectivity for Flaubert, Maupassant and Zola is apparent in their critical work which informs their respective fiction.

We turn now to discuss more recent ideas about objectivity. We preface our remarks on specific definitions by noting the one point on which unanimity has generally been reached in the intervening century. It is commonly held nowadays that there is no such thing as objectivity.³⁶ Philosopher Thomas Nagel's comments in his work, Mortal Questions, provide a background to our discussion and much of what he says can be applied to objectivity in fiction. Nagel acknowledges that when he speaks of the subjective viewpoint and the objective viewpoint, it is just shorthand, for there is no such thing as these two viewpoints, nor do they represent categories into which more particular viewpoints can be placed. Instead there is a kind of polarity: at one end of an imaginary continuum is the point of view of a particular individual with a specific constitution, situation and relation to the rest of the world. From there, the movement toward greater objectivity involves, according to Nagel,

first, abstraction from the individual's specific spatial, temporal, and personal position in the world, then from the features that distinguish him from other humans, then gradually from the forms of perception and action characteristic of humans, and away from the narrow range of a human 'scale' in space, time, and quantity, toward a conception of the world which as far as possible is not the view from anywhere within it. There is probably no end-point to this process, but its aim is to regard the world as centreless, with the viewer as just one of its contents.³⁷

Nagel states further that "objectivity requires a departure not only from one's individual viewpoint, but also, so far as possible, departure from a specifically human or even mammalian

viewpoint."³⁸ We note that in both instances mentioned above, Nagel qualifies the departure from the individual viewpoint with 'as far as possible' and 'so far as possible', implying the impossibility of one ever being able to completely abandon a subjective viewpoint.³⁹ Nagel makes the point that the distinction between subjective and objective is relative. He states that "a general human point of view is more objective than the view from where you happen to be, but perhaps less objective than the viewpoint of physical science."⁴⁰ However, even the view espoused by Zola and many others besides, that the physical sciences are objective is liable to attack because scientific theories are tested against observations. The recognition that observation is theory-dependent suggests that observation does not provide an independent basis for testing scientific theories.⁴¹

Doubtless it is in response to the pursuit of objectivity by various authors, particularly in the past, that a number of literary commentators have attempted to define what objectivity in fiction means and what constitutes an objective work. The definitions which we have selected and commented on below each illustrate various aspects of the troublesomeness of the concept of objectivity in literature.

We start with the most simplistic definition which implies that it is possible to produce works of fiction which can be deemed to be objective. In A Handbook to Literature, Holman and Harman define objectivity as "a quality in a literary work of impersonality, of freedom from the expression of personal sentiments, attitudes or emotions by the author".⁴² We have already acknowledged that total abstraction from one's individual viewpoint is impossible. In the case of fiction, authors inevitably invest something of themselves in their work. They may wish to appear wiser or more liberal than they actually are in real life and present an image of this in their texts, however this still amounts to integrating this desire, an aspect of their personality, in their texts.

Cuddon's definition in A Dictionary of Literary Terms is more moderate, but nonetheless problematic. He states:

Objectivity suggests that the writer is 'outside' of and detached from what he is writing about, has expelled himself from it, is writing about other people rather than about himself, and by so doing is [...] preserving what is described as 'aesthetic distance'.⁴³

Again there is a suggestion that writers can remove themselves from their work. Such detachment by authors who inevitably retain manipulative control over their work is questionable. Cuddon does however make the point that during the process of writing, any writer of any merit is simultaneously subjective and objective.⁴⁴ He explains that a writer "is subjectively engrossed in his work and the quality and intensity of his personal vision will be dictated in a subjective way. At the same time he must be removed from and in control of his material."⁴⁵ The point we would raise here, and upon which we will comment later in the chapter, is that although these commentators agree on the absence of authorial intervention as a requirement for objectivity, they do not state how writers can so remove themselves.

Other definitions of objectivity in fiction also suggest the requirement for writers to be detached from their work, yet they differ in at least one respect. The following definitions underscore what we shall call here 'the appearance of detachment'. Abrams defines an objective work as

one in which the author simply presents his invented situation or his fictional characters and their thoughts, feelings, and actions, himself seemingly remaining detached, and non-committal.⁴⁶

In respect of this definition we might first note that to say as Abrams does, that the author 'simply' presents invented situations or fictional characters is somewhat imprecise as a definition. It is doubtful whether most authors would agree that the act of presenting elements in

a piece of fiction while attempting to remain seemingly detached is a simple task. Alternatively, given the other sense of the word 'simply'- as in, "absolutely, without doubt or possibility of argument",⁴⁷ it is unlikely that authors could successfully present the elements of a fiction in such a way as to avoid leaving them open to a variety of differing interpretations. Abrams gives a specific definition of the objective novel as "one in which the author effaces himself and seemingly leaves the story to tell itself."⁴⁸ It is worth noting that both of Abrams' definitions incorporate the word 'seemingly' - in the former definition, the author 'seemingly' remains detached and, in the latter, the author 'seemingly' leaves the story to tell itself.⁴⁹ The inclusion of this word highlights the difficulty authors encounter in any efforts they might make to remain detached from their work and in allowing their stories to tell themselves. Interestingly, the qualifications apparent in these more recent definitions of objectivity in fiction (the emphasis on the words 'seemingly' and 'seems') are echoed in Zola's statements that the Naturalist novelist 'affecte de disparaître' and that the Naturalist novel is characterized by 'cet apparent désintéressement'.⁵⁰ Despite any efforts they may make in this direction, authors are generally present in their work and can be so in a variety of ways. As we will see, authors may use words or phrases, or express things themselves in their novels in such a way as to reveal their personal preferences and prejudices or moral stance. If, by definition, authors can therefore only 'seem' to achieve the criteria for objectivity, it is clearly doubtful that strict objectivity can apply to fiction.

If indeed all authors can aspire to is the appearance of objectivity, then are their works necessarily subjective? If we apply Nagel's concept of a continuum, we must accept that there are various degrees of subjectivity which might apply to particular works of fiction. One author might be more objective than another, or more subjective. Abram's definitions tend to reflect the poles at each end of the continuum rather than this kind of relativity, but it is still useful to

consider his definition of a subjective work in the light of it being a definition of a 'less objective' work. For Abrams, "a subjective work is one in which the author incorporates his own experiences or projects his personal disposition, judgements, values and feeling."⁵¹ It is doubtful whether the incorporation of authors' own experiences into their work would necessarily imply that their work was 'far' from objective - such experience could be imparted in outwardly objective terms by being attributed to a character perhaps, or even by using a pseudonym. On the other hand, any account of authors' own experiences which projects authors' specific viewpoints in such a way that those viewpoints could be attributed as being the authors' own, would be more subjective. Abrams' specific definition of a subjective novel is "one in which the author intervenes to comment and deliver judgements about the characters and actions he represents."⁵² We should note that an author's judgements in such a novel may be explicit or implicit - for example in the latter case they may involve the use of irony which transcends the actual words in the text but which still communicates a judgement. The use of implicit commentary allows an author to 'seem' to be objective.⁵³

The above examples suggest that authors might contrive the appearance of detachment should they seek to produce more objective works. In what has become a classic work in its field, The Rhetoric of Fiction,⁵⁴ Booth asks, "what is it, in fact, that we might expunge if we attempted to drive the author from the house of fiction?"⁵⁵ He notes that first all direct addresses to the reader, all commentary in the author's own name must be erased. Novels must be purged of

every recognizably personal touch, every distinctive literary allusion or colorful metaphor, every pattern of myth or symbol; they all implicitly evaluate. Any discerning reader can recognize that they are imposed by the author.⁵⁶

Booth suggests "we might even follow Jean-Paul Sartre and object, in the name of 'durational realism', to all evidences of the author's meddling with the natural sequence, proportion or

duration of events".⁵⁷ Even so, the task of effacing all such manifestations of the author's voice, Booth admits, is not really possible. The author's presence will be obvious on every occasion when point of view is shifted and indeed on all occasions where an 'inside view' is tendered, because, according to Booth, in life such views are not to be had. Even the convention of the narrator, he concludes, "is itself the author's presentation of a prolonged 'inside view' of a character".⁵⁸ The author is also present "in every speech given by any character who has had conferred upon him, in whatever manner, the badge of reliability".⁵⁹ Authors' very choice of what they tell betrays them to the reader. Booth concludes that "though the author can to some extent choose his disguises, he can never choose to disappear".⁶⁰ For Booth then, authors can never be completely detached although they may well strive to appear to be absent from their works.

Because, of all those critics cited, Booth deals most fully with the problem of objectivity, it is worth considering his definition at some length. For Booth, objectivity rests on "an attitude of neutrality toward all values, an attempt at a disinterested reporting of all things good and evil",⁶¹ which he concludes is unattainable in any complete sense. It also sometimes means, "an attitude of impartiality toward [...] characters",⁶² although he notes "in practice, no author ever manages to create a work which shows complete impartiality, whether impartial scorn, like Flaubert in Bouvard et Pécuchet attempting to 'attack everything', or impartial forgiveness".⁶³ Finally, Booth notes that an author's objectivity can mean what Flaubert called 'impassibilité', which is an unmoved or unimpassioned feeling toward the characters and events of one's story. Booth makes a distinction between each of these three qualities of an author's objectivity - neutrality, impartiality and 'impassibilité' - which appears to us a little awkward, as there is considerable overlap. The link which we make between objectivity and a required impersonality of technique is not shared by Booth. However, this link is made by Martin in his book entitled

Recent Theories of Narrative. He states:

objectivity can mean that the author should suppress not only his/her personality, but the narrating voice as well. Rather than being told what happened, the reader should be allowed to experience it directly, through dramatic presentation, (for example dialogue).⁶⁴

Martin notes that there are pitfalls to this idea of objectivity and he refers us back to Booth and some of the problems which we have listed above. We agree that neither objectivity nor its requisite detachment can be achieved in any absolute sense. However, we note that the clue to the author's presence is tied closely to the question of whether we can identify the author with the narrator/s of a given work, a problem which we shall address in relation to Zola's Thérèse Raquin in Chapter 2. At this point, we need note that writers' detachment from their work requires impersonality of technique.

Besides being detached, writers seeking to be objective need also to be neutral. This means setting aside any biases which predispose them towards particular conclusions. In this regard, we conclude this section relating to general definitions by alluding to Benet's definition of objectivism as it refers to literature. In The Reader's Encyclopedia, he describes objectivism as

a term used to describe a movement or theory of composition in which material objects are selected, and studied and presented for their own sakes rather than for any extraneous purposes, such as their suitability for symbolizing an emotion or intellectual concept of the author.⁶⁵

We doubt whether authors can ever be certain that their motivations for selecting, studying and presenting material objects are untainted by wider considerations. Benet's definition specifically mentions the selection, study and presentation of 'material objects' but no reference is made to characters or other elements of fiction. Some novelists have exploited this notion and attempted

to reduce characters and various physiological and psychological constructs in their work to the status of material objects, so claiming for their work a degree of objectivity.⁶⁶ Conversely, material objects may take on animate or even human qualities.⁶⁷ In using the techniques of reification and anthropomorphism, authors are not presenting the elements of fiction for their own sakes, but in such a way so as to correspond to a theory. Both exploitations rely on theoretical considerations which lie outside the constraints of Benet's definition. We would make the point that the very adherence to any theory necessarily implies that an author is lacking in neutrality and hence in objectivity.

From the preceding discussion it can be seen that absolute objectivity in fiction is neither attainable nor quantifiable; the objectivity principle is more a convention implying guidelines for authors wishing to aspire to it. These guidelines relate to detachment and neutrality: the achievement of impersonality in technique is fraught with problems, as is the condition that authors lay aside their theories. Objectivity is in itself a concept or a theory. Should authors let readers know that they aspire to objectivity and enunciate particular ways in which it might be achieved in their texts, paradoxically they threaten their efforts to achieve it.

Having discussed the appeal and dilemmas objectivity posed for certain authors and the strengths and weaknesses in definitions of objectivity as it applies to fiction, we now propose a slightly modified definition which along with Zola's own comments in his famous Preface to Thérèse Raquin, we shall later attempt to apply to that novel. The enhanced objectivity of a novel suggests in so far as is possible admitting the constraints of the craft and the desire for the novel to be artistic, an attitude of detachment and neutrality on the part of the author. A more objective work is one in which the author's personality and theoretical standpoint are relatively unobtrusive. In the text of a novel, this can be seen through the absence of both

explicit and implicit commentary and ideology which are able to be ascribed to the author.

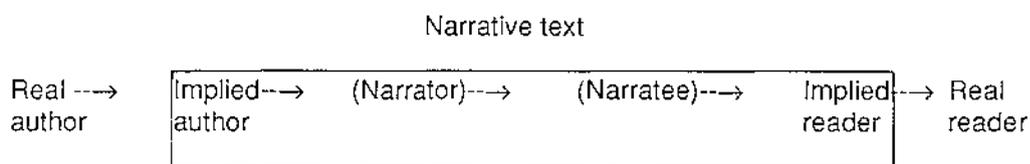
These relatively straightforward statements belie the difficulties in seeking out just what constitutes an instance where an author is not being objective. In the chapters which follow, we address some of the above issues more closely when we proceed to examine such instances in a detailed textual analysis of Zola's Thérèse Raquin, often considered to be the prototype Naturalist novel.

Chapter 2.

Detachment and the Author-Narrator

The degree to which authors are present in their work, or are able to be detached from it, raises some interesting questions. Our study of objectivity in fiction so far has focused on authors' unavoidable presence in their works, a feature which we shall discuss more fully in this chapter. We begin by discussing the relationship of the author, implied author and narrator in the text and making a special case for the way in which these concepts apply in Thérèse Raquin. We then focus on different aspects of the narrating voice in Zola's novel and give specific examples of what in our minds amount to authorial intrusions in the text, such intrusions threatening the text's objectivity.

The definitions and critical commentary in Chapter 1 for the most part did not examine the concept of author in any detail. In modern critical theory, certain distinctions are made which will have some bearing on our discussion. In Story and Discourse: Narrative Structure in Fiction and Film, Chatman makes the point that narrative is a communication which entails various personages.¹ He exemplifies the process in the following diagram:²



We are mainly concerned here with the first three of these personages and shall for the purposes of definition, consider each of these in turn. The real author, Chatman calls "the ultimate designer of the fable, who also decides, for example, whether to have a narrator and how prominent he should be".³ The concept of the implied author is dealt with most fully by

Booth who notes that when an author writes, "he creates not simply an ideal, impersonal 'man in general' but also an implied version of himself".⁴ Booth develops the concept by suggesting that authors may have various official versions of themselves and though they might strive to be impersonal, readers will still attempt to create a picture of the 'official' author who of course will never be neutral toward all values (in Booth's words, "even the most nearly neutral comment will imply some sort of commitment"⁵). The implied image may well reflect authors' concerns to appear in such a way as to be admired by their more intelligent and perceptive readers. Booth comments that our picture of the implied author "is built only partly by the narrator's explicit commentary; it is even more derived from the kind of tale he chooses to tell".⁶ According to Booth,

our sense of the implied author includes not only the extractable meanings but also the moral and emotional content of each bit of action and suffering of all the characters. It includes, in short, the intuitive apprehension of a completed artistic whole.⁷

Booth notes that there is a difference between implied author and narrator - the latter commonly refers to the speaker of a work and constitutes only one of the elements created by the implied author. He comments that the narrator "is seldom, if ever identical with the implied image of the artist".⁸ Chatman defines the narrator as the "person or presence - actually telling the story to an audience, no matter how minimally evoked his voice or the audience's listening ear".⁹ For Chatman, "the narrator's presence derives from the audience's sense of some demonstrable communication. If it feels it is being told something it presumes a teller".¹⁰ Narrators who relate the succession of fictional events in the novel are capable of espousing authors' own views, the views which authors wish to have attributed to themselves as authors (that is, those of various implied authors), or anybody else's views for that matter.

A rather useful summing up of these distinctions (in the reverse order to the one in which we

have defined them) is made by Barthes in Poétique du Recit:

... qui parle (dans le récit) n'est pas qui écrit (dans la vie) et qui écrit n'est pas qui est.¹¹

Although we recognise the above distinctions, we note that the distinction between author and narrator is not always particularly clear. In Aesthetics, Beardsley argues

the speaker of a literary work cannot be identified with the author - and therefore the character and condition of the speaker can only be known by internal evidence alone - unless the author has provided a pragmatic context, or a claim of one, that connects the speaker with himself.¹²

Thérèse Raquin, we contend, reflects precisely this blurring. The text has a named author and we have no reason to suspect that Zola is not its writer. He also produced a preface, at least one newspaper article and several pieces of correspondence relating to the novel.¹³ He gives a clear indication in the preface that he believed his own thoughts would be apparent in the novel: "Ayant l'habitude de dire tout haut ma pensée, d'appuyer même sur les moindres détails de ce que j'écris, j'espérais être compris et jugé sans explication préalable" (p. 59). The text of the novel boasts a reasonably overt narrating presence, one that attempts to tell the story of Thérèse Raquin in line with the precepts Zola outlines in the preface. In terms of the implied author, Zola makes it clear in the preface that he wishes to show himself as a 'scientific novelist', untainted by moral concerns. (The question of whether the implied author we sense in the text is the same as the one Zola intended will arise in Chapters 4 and 5.)

In summary, we have in the preface to Thérèse Raquin the pragmatic context which Beardsley suggests connects the author with the narrating presence in the text. This special case enables us to proceed to evaluate aspects of the narrating voice as Zola's own commentary, which we shall now proceed to do. We do so on the basis that Zola has defeated his claims of objectivity by this very lack of detachment. We admit that had he not produced the preface which was as

he initially intended ("J'avais naïvement cru que ce roman pouvait se passer de préface" (p. 59)), our arguments might not stand.

Our evaluation of specific classes of commentary is prefaced by the following remarks on four aspects of the narrating voice which tend to predominate in Thérèse Raquin. The first aspect of the narrating voice we consider is that of organiser of text. True, the author choses the form in which to tell the story¹⁴ and Zola first chose to tell the story of Thérèse Raquin under the title Un Mariage d'amour when it appeared as a serial in L'Artiste between August and October 1867. It is probably because of the special demands this form placed upon composition that frequent summations and foreshadowing of the plot occur at the beginnings and ends of some chapters in the version of the novel published under the title of Thérèse Raquin the same autumn.¹⁵ The text of the novel includes temporal summaries such as "Au bout de quatre mois, Laurent songea à retirer les bénéfices qu'il s'était promis de son mariage" (p. 198). Such temporal summaries presuppose a desire to satisfy questions in the reader's mind about what has happened in the interval or, in the above example, point to a motivation which may not be apparent to a reader who has not read the previous instalment. Such instances tend to reveal a reasonably helpful author-narrator, or at the very least an author intent on having his work read.¹⁶ Zola's mode of writing appears a little self-conscious at times. Whereas there are no explicit reflections on the act of writing,¹⁷ the author-narrator does comment occasionally on the progress of the plot as for example when it is announced, "Une nouvelle phase se déclara" (p. 226) and "Ce fut vers cette époque que la vie des époux se dédoubla en quelque sorte" (p. 193).

The second aspect of the narrating voice which we have elected to discuss here is that of the scientific analyst Zola claimed to represent in the text. This aspect is closely allied to the sort of

author Zola no doubt wished to imply: the "simple analyst" (p. 61) who (supposedly) gave himself up to "l'analyse du mécanisme humain" (p. 60). This aspect of the narrating voice is apparent in the imperative to analyze most subtly the process of change in the two protagonists explicitly stated in the text: "il se fit en eux un travail sourd qu'il faudrait analyser avec une délicatesse extrême, si l'on voulait en marquer toutes les phases" (p. 140). The 'scientific analyst' aspect of the narrating voice is characterized by attempts at using more precise language, including, occasionally, pseudo-medical jargon as in the following example:

Un moment arriva où les nerfs et le sang tinrent en équilibre: ce fut là un moment de jouissance profonde, d'existence parfaite. Puis les nerfs dominèrent et il tomba dans les angoisses qui secouent les corps et les esprits détraqués. (p. 183)

The third aspect of the narrating voice underscores its omniscient perspective. The narrating presence in Thérèse Raquin represents a predominantly external point of view or external focalization.¹⁸ As the term suggests, the locus of external focalization is outside the represented events.¹⁹ The external focalizer is located at a point far above the objects of perception and according to Rimmon-Kenan, "yield[s] either a panoramic view or a 'simultaneous' focalization of things 'happening' in different places."²⁰ The latter case is evident in the following examples:

Michaud, avant de se retirer, eut une courte conversation à voix basse avec Mme Raquin; puis il prit avec affectation le bras de Laurent et déclara qu'il allait l'accompagner un bout de chemin. (p. 163)

Pendant que Michaud causait ainsi avec Laurent, en suivant lentement les quais, Mme Raquin avait une conversation presque semblable avec Thérèse. (p. 164)

Rimmon-Kenan makes the point that "a panoramic or simultaneous view is impossible when focalization is attached to a character or to an unpersonified position internal to the story."²¹ He notes further that "in its emotive transformation, the 'external/internal' opposition yields 'objective' (neutral, uninvolved) versus 'subjective' (coloured, involved) focalization".²² So, in

using the device of external focalization, the author of Thérèse Raquin has increased his chances of attaining objectivity. However, at the same time, the author-narrator has moved away from the standpoint of a scientific analyst or observer, because far more than could possibly be observed, or perceived, is being related. The very omniscience which on the one hand might seem to equate with a general world view and increase an author's capacity for objectivity, on the other hand undermines it because in relaying the perceptions of the 'omniscient author', the narrator unwittingly signals an authorial presence in the text.

It is worth noting at this point that a narrator who tells of things of which the characters are either unconscious or which they deliberately conceal is quite clearly felt as an independent source of information. The narrator, or to use Rimmon-Kenan's term, the external focalizer has been granted the ability of penetrating the consciousness of the focalized. When the focalized is seen from within, especially by an external focalizer, indicators such as 'il lui sembla'²³ often appear in the text and this is occasionally the case in Thérèse Raquin.²⁴ This allows subjective points of view to be presented while still appearing on the surface at least to adhere to the objective framework.

The fourth aspect of the narrating voice which we discuss here presents elements of an apparent inconsistency - in certain places in the text, the author-narrator appears vague and non-omniscient. This somewhat contradictory aspect of the narrating voice need not jeopardise our case for a close alliance between author and narrator - it merely reveals the humanity of the author-narrator who at times, whether intentionally or not, adopts a different tone of voice. Rimmon-Kenan notes that "in principle the external focalizer [...] knows everything about the represented world, and when he restricts his knowledge, he does so out of rhetorical considerations"²⁵ (in order to create effects of shock or suspense for example). Vagueness

occurs too when the inner states of the focalized are left to be implied by external behaviour; modal expressions - suggesting the speculative status of such implications often occur: 'apparemment', 'sans doute', 'comme si', 'il semblait' etc.²⁶ Uspensky calls these words of estrangement.²⁷ Descriptions of characters in Thérèse Raquin are often qualified by such words. Thérèse at one point "semblait rester froide et indifférente" (p. 74); a page earlier "son visage semblait sommeiller" (p. 73). Later we find that Thérèse "semblait se plaire à l'audace et à l'impudence" (p. 96) and a little further on, "Ses yeux fixes semblaient un abîme sombre où l'on ne voyait que de la nuit" (p. 115). Bearing in mind other instances in the text where the author-narrator is seen to be omniscient, it is a little strange to say the least that the author-narrator does not profess to know whether the protagonist is really cold and indifferent or just appeared so, whether she really was napping or not and so on. The inclusion of words like "sans doute" also calls into question the role of the author-narrator. When Laurent's temporary lover left him, the explanation given is, "elle avait sans doute trouvé un gîte plus chaud et plus confortable." (p. 145) The omniscient perspective lent the narrator elsewhere is denied. This is again the case when the narrator poses questions about Mme Raquin's state of mind.

Que se passait-il dans cette misérable créature qui vivait juste assez pour assister à la vie sans y prendre part? Elle voyait, elle entendait, elle raisonnait sans doute d'une façon nette et claire, et elle n'avait plus le geste, elle n'avait plus la voix pour exprimer au dehors les pensées qui naissaient en elle. Ses idées l'étouffaient peut-être. (p. 209)

We are left with an author-narrator who occasionally knows everything, but cannot be relied upon always to know. If we accept that there are certain things an observer can observe and others which cannot be observed or perceived, then at the very least, we would expect characters' physical states to be described objectively. Yet we encounter the same uncertainty which is often expressed by the frequent use of the words like 'comme' and 'une sorte de'. Thérèse "était comme glacée" (p. 77) and Laurent "paraissait las, comme malade" (p. 110), suffering from "une sorte de fièvre sourde" (p. 110). Similarly Thérèse threw herself "dans

l'adultère avec une sorte de franchise énergique, bravant le péril, mettant une sorte de vanité à le braver" (p. 96). She and Laurent suffered from "cette fièvre trouble qui emplissait leur cerveau d'une sorte de vapeur épaisse et âcre" (p. 110). Laurent had "une sorte de témérité brutale, la témérité d'un homme qui a de gros poings " (p. 92).

The final example we give of the author-narrator adopting a vague tone is that of Mme Raquin described as suffering "un tourment inexprimable" (p. 228). The inadequacy of language to describe such a phenomenon is a problem for an author who claims to be engaging in exact scientific writing. It is tantamount to admitting that because language only labels an object (is therefore open to interpretation) and is not the object-in-itself, objective reporting is an impossibility. Leaving aside this rather large issue and accepting that what we are talking about is objectivity-in-far-as-it-is-possible, vagueness and unreliability on the part of the author-narrator decrease still further the chances of attaining objectivity.

Having discussed aspects of the narrative voice, we shall now look at various speech acts by the author-narrator in Thérèse Raquin which go beyond what is strictly necessary in terms of telling the story. Chatman says that such speech acts "resonate with overtones of 'propria persona'".²⁸ He notes

such pronouncements are best labelled 'comments' (though they range an entire gamut of speech acts). Commentary since it is gratuitous conveys the overt narrator's voice more distinctly than any feature short of explicit self-mention.²⁹

Commentary may of course be explicit or implicit. We begin by looking at types of explicit commentary.

The first type we look at is 'interpretation' which Chatman defines as "the open explanation of

the gist, relevance or significance of a story element."³⁰ Adopting the omniscient perspective, the author-narrator occasionally gives a kind of overview of events in the text and explains characters' 'true' motivations for acting in certain ways. A common clue to this kind of occurrence in the text is to be found in the inclusion of the word 'vérité' or any of its derivatives. Let us look closely at some of these instances.

Our first example provides an analysis of Laurent's motivation for murdering Camille. We are told,

si la passion seule l'eût poussé, il n'aurait pas montré tant de lâcheté, tant de prudence; la vérité était qu'il avait cherché à assurer, par un assassinat, le calme et l'oisiveté de sa vie, le contentement durable de ses appétits. (p. 158)

The presence of the author is rather obvious in such a sentence, particularly in the kind of vocabulary employed in the last few words, reminiscent of the views expressed in the preface.³¹ Interestingly enough, such an intrusion might have been easily avoided by amending only the final words and attributing it to Laurent who is portrayed elsewhere as extremely calculating and only too aware of his own self-interest in committing such a crime.³² In the sentence which follows the above reference in the text, we read, "toutes ces pensées, avouées ou inconscientes, lui revenaient" (p. 158). Laurent is aware of his motivation for the murder, but it would seem, not as aware, nor as lucid, as the author-narrator. We may assume that such an intrusion on the part of the author was intentional and that its purpose was to alert readers to the realization of his theoretical standpoint.

The second example we give of the author-narrator providing an interpretation using the word 'vérité' occurs when Thérèse acts out feelings of repentance in front of her aunt. The following comment appears:

La vérité était que, si l'on avait cherché à inventer un supplice pour torturer Madame Raquin, on n'en aurait pas à coup sûr trouvé de plus effroyable que la comédie de remords jouée par sa nièce. (p. 227)

That this particular example is out of place in writing purporting to be objective can be claimed on several counts. First, as with any of these examples if this is the truth and needs to be explicitly stated as being such, then there is the implicit suggestion that other parts of the novel are something other than the truth, ie. are merely the author-narrator's subjective views of characters, events and situations. Second, there is a reference to a world outside the novel apparent in the inclusion of the words 'si' and 'on'. The use of the word 'si' suggests that the characters had not in fact sought various forms of torture; this idea is imposed from outside, rather than emanating from within, the novel, that is, the author-narrator is adopting the omniscient narrating voice which involves focalization quite external to the fictive world of the text. We do not know for certain just who is being referred to by the use of the word 'on'. We can reasonably safely assume that it is not the characters within the novel because we have no evidence to suggest that they were even remotely concerned with tormenting Madame Raquin, in fact, we have more proof to the contrary. The omniscient narrating voice has suddenly transformed into the non-omniscient vague voice we mentioned earlier. Third, the word 'supplice' is strangely out of place, carrying with it its primary meaning, according to the Dictionnaire des Synonymes, which is "une peine corporelle extrêmement douloureuse, entraînant ou non la mort, et ordonnée par arrêt de justice."³³ Again, the use of the term is rather loose: a non-literal interpretation of the word is assumed, suggesting the presence of the non-omniscient and vague narrating voice. Fourth, the omniscient narrating voice reappears assuming knowledge of what would be the worst torture for another individual, a risky assumption, in our opinion given the subjectivity which surrounds the whole idea of pain.

Our third example of interpretation in the text reveals the author-narrator's view of the pretentiousness and self-centredness of the guests who attend the Thursday night gatherings at the Raquins' apartment. In various descriptions of the guests, readers have pointed out to them the guests' 'real' motivations which contrast to those which they contrive. The following example uses the words 'à vrai dire' to make this distinction. When Thérèse and Laurent's forthcoming marriage was announced, "la compagnie se montra enchantée, ravie, et déclara que tout était pour le mieux; à vrai dire, la compagnie se voyait déjà à la noce" (p166). The guests would seem to be delighted that Thérèse and Laurent are to marry, not necessarily for the couple's sake, but because they will be guests at a wedding. Other more explicit judgements are passed on the guests, as well as the ironic treatment of them which is implicit, and these aspects will arise in later discussion. Suffice it to say at this point that there are various layers of 'truth' manifest in the text, and in the foregoing examples, when the author-narrator adopts the omniscient narrating voice, there is an implicit assumption that these views are the most truthful, the most perceptive. In so intervening, however, a lack of detachment is signalled, which in terms of our definition threatens the text's objectivity.

Other examples of interpretation signal the author-narrator's concepts of what is the 'truth' and what constitutes the norm. This is apparent in an assessment of Thérèse and Laurent's lucidity: "Le plus étrange était qu'ils ne parvenaient pas à être dupes de leurs serments, qu'ils se rappelaient parfaitement les circonstances de l'assassinat" (pp. 224-225). Despite their protestations to the contrary, the pair remain aware of the truth: however the above comment suggests that the author-narrator would not expect the pair to remain lucid in the circumstances. The above examples reveal a concern with the idea of 'truth'. The knowledge of what is true is generally withheld from the characters, who are 'inside' and involved. It quite properly belongs to and denotes the author-narrator adopting the omniscient narrating voice. By making these

sorts of statements, the author-narrator falls into the trap of making judgements about what constitutes the norm, which may well be personal and hence subjective opinions. In the last of the above examples, however, the author-narrator's pronouncements could be deemed to amount to a truism - 'people start to believe what they say' - which because of its general acceptance could be deemed to be objective. The point we make here is that the author-narrator intervenes and interprets the strangeness of the protagonists' reactions.

Sometimes when interpretation occurs in the text, its purpose is to relate the development of the elements in the plot to the theories the author holds about human nature. We read, "et c'est ainsi qu'un nouveau coin de sa nature inconsciente venait de se révéler: il s'était mis à rêver l'assassinat dans les emportements de l'adultère" (p. 107). In this example, the author-narrator adopts the attitude of the scientific analyst explaining how it was that Laurent's subconscious becomes entangled with his view of conscious reality. Many of these explanations find their amplification in the preface. Comments like "ses remords étaient purement physiques [...] Son conscience n'entraîne pour rien dans ses terreurs" (p. 183) can only remind the reader of the author's claims in the preface that his characters are completely without soul and that "ce qu'il a] été obligé d'appeler leurs remords consiste en un simple désordre organique" (p. 60).

Often as well as the author's theories being portrayed through the events in the text, and sometimes instead of them being portrayed, interpretation is present. A comment like "De là venait toute leur colère et toute leur haine" (p. 219) is somewhat redundant as the text has already made it abundantly apparent that Thérèse and Laurent's crime was the source of their frustrations. Similarly, the following explanation appears unnecessary and serves only to interrupt the flow of the narration: "Dans l'attente leurs désirs s'étaient usés, tout le passé avait disparu" (p. 170). These devices appear a little clumsy to us and tend to refer readers to the

fact that they are reading a story, rather than 'seeing' what is being described to them. They reveal the author-narrators's stance as organizer of text.

Interpretations often provide information not only about what is being described (the character, the event or the situation) but also about the author-narrator. Each example provides information which allows us to characterize the narrating voice and it can be seen that interpretation constitutes in at least some instances obvious authorial intrusion which belies the author's claims to objectivity.

Generalizations are a further class of explicit commentary which also refer readers to a world outside the novel, either to 'universal truths' or actual historical facts.³⁴ According to Rimmon-Kenan, "generalization is not restricted to specific character, event or situation but extends the significance of the particular case in a way which purportedly applies to a group, a society or humanity at large."³⁵

We feel that most of the generalizations in Thérèse Raquin, and there are relatively few of them, are incorporated into the narrative without undue strain, as in the following examples which refer to an event or situation as if it were part of a class of events or situations with which readers are already familiar: "la vie reprit son cours avec une langueur lasse, elle eut cette stupeur monotone qui suit les grandes crises" (p. 140). In referring to the period of calm after crises in this way, the author-narrator establishes a certain complicity with readers who may perhaps have experienced a similar phenomenon. And when Laurent returns to his room, and encounters "les grandes ombres bizarres qui vont et viennent lorsqu'on se trouve dans un escalier avec une lumière" (p. 148), readers are invited identify their own feelings of fear in such a situation with those Laurent experiences. These sorts of references involve quite specific

assumptions on the part of the author-narrator about the reader. Such assumptions signal an author's presence (as well as that of the implied reader). In our opinion, one can equally assume that the author has experienced those things he assumes readers have experienced, or at the very least, wishes to imply he has. The author's detachment is questionable in such cases as he implies he knows about these things or thinks he should know about them. If we take the scientist analogy, the scientist leans over the experiment and interprets the observations with reference to personal experience or knowledge.

More obvious generalization is present when the author-narrator tells of the nervous upheaval that Thérèse and Laurent experience: "cette communauté et cette pénétration mutuelle est un fait de psychologie et de physiologie qui a souvent lieu chez les êtres que de grandes secousses nerveuses heurtent violemment l'un à l'autre" (p. 154). Whether there is any truth in what is perceived to be a psychological and physiological fact remains to be seen - Naturalists would appear to think there is. The text is no longer concerned with just Thérèse and Laurent, but the general reaction of people suffering from shock.

In Thérèse Raquin, we find generalizations on a variety of subjects, including drunkards, old women, sick people and those who quarrel. These particular examples arise in the context of comparisons. Thérèse at one point is described as being "comme un de ces ivrognes dont le palais brûlé reste insensible, sous le feu des liqueurs les plus fortes" (p. 247). Readers are presumed to recognise this particular quality in drunkards. They are presumed to know about "cette tendresse bavarde que les vieilles femmes ont pour les gens qui viennent de leur pays, apprôyant avec eux des souvenirs du passé" (p. 99) and the tolerance of sick people for each other's suffering - Thérèse and Laurent seem to tolerate each other "comme des malades qui éprouvant une pitié secrète pour leurs souffrances communes"(p. 185). Readers are presumed

to know and agree on people's reactions after quarrels when Thérèse and Laurent "éprouvaient cette sensation étrange de deux personnes qui, après s'être querellées, veulent se séparer, et qui cependant reviennent toujours pour se crier de nouvelles injures" (pp. 235-236). It can be seen that the above examples involve movement away from the specific to the general case. In choosing to focus on the general case, the author-narrator is often only guessing at, or assuming, what such general case might be. Within the realm of the text, these assumptions are, of course, allowable.

However, when a generalization is made, there is the possibility that it is just an opinion which is not shared. For example when the characters are described as avoiding "l'ennui des condoléances d'usage" (p. 208), the author-narrator risks being disagreed with. A reader may not feel that expressing sympathy is an empty gesture, nor is it annoying. When the narrator comments "les religions du coeur ont des délicatesses étranges" (p. 163), both generalization and explicit judgement are present, and again may be disputed. The possibility of a difference in opinion by author and reader, more than anything else, reminds the reader of the presence of the non-omniscient and very human author in the text.

In considering interpretation and generalization, we have mentioned, more or less in passing, various judgments made by the author-narrator. Judgements express moral or value opinions and are probably the class of commentary which reveals most about an author's moral stand. Of course, an author may wish to take a certain moral stance and we shall focus on this matter in Chapters 4 and 5.

We shall now focus on some of the main judgements made on characters. Any definition of character on the part of the narrator represents a desire to present such labelling as an

authoritative characterization and as such represents explicit commentary.

Characters in the novel do, in fact, attract some rather direct criticism. Well before she becomes afflicted with paralysis, Madame Raquin is described as looking vaguely about her "avec des yeux d'idiot" (p. 135). On more than one occasion, Camille is deemed to be extremely selfish:

Les tendresses, les dévouements de sa mère lui avait donné un égoïsme féroce; il croyait aimer ceux qui le plaignaient et qui le caressaient,; mais, en réalité, il vivait à part, au fond de lui, n'aimant que son bien-être, cherchant par tous les moyens possibles à augmenter ses jouissances. (p. 71)

Three pages later, we read of "sa langueur malade, sa sainte tranquillité d'égoïste" (p. 74).

The author-narrator's criticism of Camille persists in the following examples. Despite the narrator's implicit view that the long walk to and from work should bother him, "cette longue course, qu'il faisait deux fois par jour, ne l'ennuyait jamais" (p. 78). As he walked, "Il ne pensait à rien" (p. 78). Things amused him "sans qu'il sût pourquoi" (p. 78). And in the evenings "abruti, la tête pleine de quelque sotte histoire contée au bureau" (p. 78), he would spend a half hour watching the bears at the zoo, "les allures de ces grosses bêtes lui plaisaient; il les examinait [...] goûtant une joie imbécile à les voir remuer" (p. 78). He read, having set himself "une tâche de vingt ou trente pages malgré l'ennui qu'une pareille lecture lui causait" (p. 78). On Sunday outings he walked "traînant les pieds, abruti et vaniteux" (p. 113), stopping in front of shop windows "avec des étonnements, des réflexions, des silences d'imbécile" (p. 113). Asleep, he is described as having "une grimace bête" (p. 116). We read further to find that "Camille, ainsi vauté, était exaspérant et ignoble" (p. 116). In the mortuary, his corpse also takes on this aspect: "Camille était ignoble" (p. 133). In an even more obvious intervention which involves an accurate summation, we read, "On aurait deviné que c'était là un employé à douze cents francs, bête et maladif que sa mère avait nourri de tisanes" (p. 134). Clearly the

author-narrator has little sympathy for this character who has been presented in such a negative light.

Thérèse also attracts judgements in which a fair amount of subjectivity is apparent. We are told that "elle devint presque laide à l'ombre" (p. 72). Laurent at first agrees with this and later changes his mind. To maintain her affair with Laurent, she was obliged to play a role, and played it well, "grâce à l'hypocrisie savante que lui avait donnée son éducation" (p. 100). Her pretence is described a little further on as "Cette comédie atroce, ces duperies de la vie" (p. 101). When she receives Laurent, the description reveals "elle se vautrait dans les âpretés de l'adultère" (p. 101). We learn too that "il y avait dans Thérèse des emportements, des lâchetés, des railleries cruelles" (p. 110), despite being later told that neither Thérèse nor Laurent were cruel,³⁶ a slip in narrative omniscience. After the funeral, Thérèse's face is described as having "une immobilité d'un calme sinistre" (p. 135) and her mind as "détraqué par les romans qu'elle venait de lire" (p. 157).

A number of judgements apply to Laurent, although we shall reserve comment on some of them at this stage.³⁷ Descriptions of Laurent focus on his laziness.

Au fond c'était un paresseux, ayant des appétits sanguins, des désirs très arrêtés de jouissances faciles et durables. Ce grand corps puissant ne demandait qu'à ne rien faire, qu'à se vautrer dans une oisiveté et un assouvissement de toutes les heures. Il aurait voulu bien manger, bien dormir, contenter largement ses passions, sans remuer de place, sans courir la mauvaise chance d'une fatigue quelconque. (p. 85)

As well as being lazy, he is described as self-centred and opportunist. When it came to finding a way to secure his future happiness,

il lui fallait un crime sournois, accompli sans danger, une sorte d'étouffement sinistre, sans cris, sans terreur, une simple disparition. [...] Il était trop lâche, trop voluptueux, pour risquer sa tranquillité. Il tuait afin de vivre calme et heureux. (p. 108)

A judgement on both Thérèse and Laurent is present when the following comment is passed on "l'étrangeté des nuits qu'ils passaient" (p. 186) and their pretense that their nights were 'normal': "C'était l'hypocrisie maladroite de deux fous" (p. 186).

Judgements are also passed on the Thursday night guests who are frequently described in unflattering terms. Reference is made to their selfishness - "tous les visages avaient un air de béatitude égoïste" (p. 138). The author-narrator comments that perhaps Mme Raquin is unaware of "l'égoïsme heureux de ses hôtes" (p. 139). The group's fascination with the regular game of dominoes is commented upon unfavourably: "La partie continua, stupide et monotone" (p. 217).

The above instances show that the author-narrator frequently evaluates characters in the novel, and such judgements tended to focus on the negative aspects of their personalities. Criticism of characters involves both explicit judgement and implicit judgement. In the latter case, judgement may be mediated through internal focalizers.

One way to outwardly avoid passing judgement is to attribute it to hypothetical observers. The use of "on eût dit" (p. 141, p. 172), "on dirait" (p. 66) and "on aurait dit" (p. 104, p. 131) allows the author-narrator to make otherwise unjustifiable comparisons, and attribute them to an observer or a group of observers holding unpersonified positions either internal or external to the story. This is the case in the following analogy between the naked body of a woman in the mortuary and a prostitute: "Elle souriait à demi, la tête un peu penchée, et tendait la poitrine d'une façon provocante; on aurait dit une courtisane³⁸ vautreée, si elle n'avait eu au cou une raie noire" (p. 131). Such comments are internal focalizations, yet they are of course actually

postulated by the author-narrator, who on the surface appears to sidestep the inference of judgement. Further reference to observers is also present in comments such as "Un fait dont tout autre aurait souri, lui fit perdre entièrement la tête" (p. 179) which implies that in the author-narrator's opinion, Laurent's reaction was most abnormal. Even more directly attributable to the author himself who professed to study his protagonists' physiology, is the comment, "Quelqu'un qui aurait étudié ce grand corps ... n'aurait jamais songé à l'accuser de violence et de cruauté" (p. 143).

In addition to the forms of explicit commentary listed by Chatman - self-conscious narration, interpretation, generalization and judgement,³⁹ we shall mention two others, extrapolation and exaggeration. Both are to be found in Thérèse Raquin and amount to commentary belying the author's detachment and hence his text's objectivity.

Extrapolation arises when the author-narrator goes far beyond the the description of characters, events and situations which supposedly occur as part of the story and poses alternatives which do not occur. Clues to this kind of narrative technique are found in the inclusion of 'si' clauses and of course the conditional tense. The first two examples focus on Mme Raquin's incapacity.

Si elle avait pu se lever, jeter le cri d'horreur qui se montait à sa gorge, maudire les assassins de son fils, elle eût moins souffert. (p. 211)

Elle eût injurié Dieu, si elle avait pu crier un blasphème. Dieu l'avait trompée... (p. 212)

The reason we have chosen to focus on these two examples is that they are out of place in objective account. If we try and link these 'possibilities' to the idea of determinism, it can be seen immediately that they have no part in the story: nothing can be seen to cause the outcomes to which they refer. They are purely speculative and signal the presence of an author in the background musing over somewhat extraneous matters which have crossed over into the

narration, but add nothing much to it. They essentially provoke a side issue of the nature 'if this, then that', which without the first condition being present, is irrelevant. Clearly though, they have a function related to the act of story telling, that is appealing to the reader's sympathies. In a detached 'clinical' account, however, they are out of order.

The next example of a kind of extrapolation is more complex.

Une crise d'épouvante avait seule pu amener les époux à parler, à faire des aveux en présence de Mme Raquin. Ils n'étaient cruels ni l'un ni l'autre; ils auraient évité une semblable révélation par humanité, si leur sûreté ne leur eût pas déjà fait une loi de garder le silence. (p. 215)

The comment that neither Thérèse nor Laurent was cruel implies a judgement. Analysing the example further, we find that the author-narrator is saying, 'even if their safety did not already mean that they had to keep quiet, they would not have said anything anyway - out of kindness to Mme Raquin. But in fact what actually occurs is that there is panic and there is revelation. On the surface, there appears to be no extrapolation. However the substance of the above reflection is what would have occurred had there been no fit of panic. Because there was panic, then any discussion on what would have occurred had there been none is again speculative. The scientific observer aspect of the narrating voice is entirely absent here as such speculation does not fit the model of the objective observer of an experiment.

In claiming to present readers with a scientific report of an experiment, the author should avoid discussing other experiments. He should also avoid exaggeration. Exaggeration or overstatement is a class of authorial intrusion which completely undermines the author's efforts at being objective.

The first examples of exaggeration we consider are those which involve animism - the attribution

of a human force to inanimate objects and natural phenomena. In an article entitled 'Things in the Naturalist Novel', Matthews points out that the Naturalist's approach means that "the most insignificant object can be invested with importance."⁴⁰ He notes

forceful verbs such as 'dresser', 'aligner', 'allonger' and their reflexive forms, when applied to objects contribute a picture of a world in which things are invested with a life of their own, so that everything is soon to be in movement, dynamic, alert. The fantasy may well be a necessary evil, a calculated risk for a writer intent on conveying his deep conviction of the importance reserved for things in human affairs.⁴¹

This is indeed the case in Thérèse Raquin. The portrait which Laurent painted of Camille is described, as is Camille, as "ignoble" (p. 90). In it, "le visage de Camille ressemblait à la face d'un noyé; le dessin grimaçant convulsionnait les traits, rendant ainsi la sinistre ressemblance plus frappante" (pp. 90-91). On Thérèse and Laurent's wedding night, Laurent is frightened by the portrait "tel qu'il était, ignoble, mal bâti, boueux, montrant sur un fond noir une face grimaçant de cadavre" (p. 179). The face in the picture comes to life. It seemed to Laurent, "par instants le cadre disparaissait" (p. 179).

The corpses in the mortuary also seem to come to life, "ces haillons verdâtres qui semblaient se moquer avec des grimaces horribles" (p. 130). The running water on the drowned man's face bored a hole to the left of the nose, "et brusquement, le nez s'aplatit, les lèvres se détachèrent, montrant des dents blanches. La tête du noyé éclata de rire" (p. 131). Camille's corpse lay there, his head "grimaçait" (p. 133), "les lèvres tordues [...] avaient un ricanement atroce" (p. 133).

Animism is obviously one of the special effects which Zola uses in this novel. Another of these special effects, also considered here as a form of exaggeration, involves objects being invested with supernatural powers. This is most apparent in the example of the scar left by Camille's

biting into Laurent's neck during the struggle when Laurent throws Camille into the water. The scar left takes on a life of its own. It is described variously as "la cuisson ardente qui le brûlait au cou" (p. 129) and "comme un feu rouge posé sur le peau" (p. 129). It seems to Laurent that "une douzaine d'aiguilles pénétraient peu à peu la chair" (p. 129). Fifteen months later "son cou le brûlait. [...] Jusque-là le noyé n'avait pas troublé les nuits de Laurent" (p. 150). The scar was pale pink and while Laurent was making out the toothmarks of his victim, the blood surged to his head, "et il s'aperçut alors d'un étrange phénomène. La cicatrice fut empourprée par le flot qui montait, elle devint vive et sanglante, elle se détacha, toute rouge, sur le cou gras et blanc" (pp. 152-153). He feels a sharp pricking sensation as if needles were being stuck into the wound. Later, we read "La chair s'était mise à lui cuire" (p. 154). On his wedding day, he wears a stiff collar "en souffrant de ces sortes de piqûres aiguës" (p. 169). The whole day "il avait senti les dents du noyé qui lui entraient dans la peau" (p. 171). The same night, he endures "les milles piqûres qui lui déchiraient la chair" (p. 177), and he suffers from l'horrible cuisson" (p. 178) and "la cicatrice brûlante" (p. 178). Later it is described as "la plaie vive" (p. 190). We read:

le sang montait à son cou, empourprait la plaie, qui se mettait à lui ronger la peau. Cette sorte de blessure vivant sur lui, se réveillant, rougissant et le mordant au moindre trouble, l'effrayait et le torturait. Il finissait par croire que les dents du noyé avaient enfoncé là une bête qui le dévorait. (p. 239)

This piece of flesh did not seem to belong to his body: 'c'était comme de la chair étrangère qu'on aurait collée en cet endroit, comme une viande empoisonnée qui pourrissait ses propres muscles" (p. 239). He carried everywhere with him "le souvenir vivant et dévorant de son crime" (p. 239). Occasionally such comments are mediated through characters, particularly through Laurent. Although we have mainly limited our discussion to instances of external focalization, we acknowledge that the text is often somewhat elliptic and a case could perhaps be made for some of the above examples to be attributed to particular characters. We note that authors striving for objectivity need to avoid such ellipsis and tend toward greater precision.

The abundance of examples above, together with those in Zola's other novels,⁴² suggests that animism and the supernatural form part of the author's theories about the interaction of objects and characters. Anthropomorphism is another kind of exaggeration which involves the attribution of not only a human force, but a human personality to non-human entities. This is undoubtedly the case in the portrayal of François, the cat. The description shows him sitting there in a voyeuristic pose: "grave, immobile, il regardait de ses yeux ronds les deux amants. Il semblait les examiner avec soin, sans cligner les paupières, perdu dans une extase diabolique" (p. 98). Only his eyes seem alive and two wrinkles at the corners of his mouth "faisait éclater de rire cette tête d'animal empaillé" (p. 98). After Thérèse and Laurent's marriage, "il regardait son nouveau maître en face, d'un air dur et cruel" (p. 180). Laurent is quite convinced that Camille is in the cat.

Of course, it is only a shortstep from a belief in rigorous environmental determinism, to a belief in things influencing character's lives. However, we say that Zola's conviction of the importance of things and animals evidenced in his portrayal of them as invested with a life of their own, or in the case of animals a peculiarly human personality, is not objective on two counts. First, these are Zola's theories which intrude into his work, suggesting that he is not as detached from his work as he claimed to be.⁴³ Second, it is hardly scientific to invest inanimate objects with characteristics of living things; nor could we consider his work to be free from judgement when the reverse occurs, that is the reification we find in the representation of the paralysed and mute Mme Raquin. She is no longer described as a person, rather "un cadavre vivant à moitié" (p. 206). "Elle gisait dans un fauteuil comme un paquet, comme une chose" (p. 206). "Ce cadavre ne les séparait plus" (p. 206). Michaud and Grivet "demeurèrent un peu embarrassés en face du cadavre de leur vieille amie" (p. 208). She is described as "cette face morte" (p. 208), "une

statue" (p. 208).

Other examples of exaggeration embody cliché rather than scientific language. We read of Thérèse and Laurent's frantic embraces which "avaient meurtri leur chair et fait craquer leurs os" (p. 141), their blood all too frequently 'burning' (p. 93) and their quarrel continuing, "âpre, éclatante, tuant de nouveau Camille" (p. 222). As readers imbued with a reasonable amount of common sense, we do not believe for a moment that the couple's embraces really made their bones crack, or that anyone's blood ever really 'burned' or 'boiled as we would probably say in English, or that Camille was actually murdered more than once. The author-narrator does not really mean that Mme Raquin wanted to keep Camille "auprès d'elle entre deux couvertures, loin des accidents de la vie" (p. 71), nor would it be wise for readers to interpret such a statement too literally. Although Camille is described as "s'ennuyant à mourir dans la douceur dont sa mère l'entourait" (p. 71), we never expect to see him actually die from boredom, and of course he does not. When we read that Thérèse and Camille went on day trips out of Paris once in a while, and that these are described as "des jours de grande débauche" (p. 113), we do not apply to these outings the meaning of the word 'débauche' given in Dictionnaire des Synonymes, "s'applique plus spécialement aux plaisirs de l'amour, et emporte l'idée d'excès".⁴⁴ Between Thérèse and Camille, it has already been made quite clear in the text that there was no special pleasure in love, and certainly no excess enjoyment of it. Thérèse has of course grown older while she has been in bed for three days after Camille's drowning but no more so than during any other three days of her life. We cannot really believe literally the statement, "Elle avait vieilli". (p. 136)⁴⁵ Nor can a statement like "l'insomnie les couchait sur un lit de charbons ardents et les retournait avec des pinces de feu" (p. 155) be taken too literally. The author-narrator no doubt assumes the necessary non-literal interpretations of readers. While we acknowledge the potential of figurative language in terms of irony, we still feel that the use of

figurative language is out of place in what is purportedly an objective account. At worst, it is open to literal interpretation. Even so it is imprecise and at times incorrect.

Another kind of exaggeration is to be found in statements which express absolutes or extremes. The author-narrator adopts an omniscient tone claiming to know the truth in the following statements:

Jamais désespoir n'était tombé si rudement dans un être. (p. 211)

Rien n'existait que le meurtre et la luxure. (p. 212)

We may credit the author-narrator with knowing the truth about the fictional universe of the text. It is not the truth of such statements which we dispute. It is again the elliptic way in which such comments are presented. If they were mediated through a character, they then would not constitute instances of authorial commentary and hence be no threat to the text's objectivity.

In the next example we give irony and exaggeration are both evident. We have no qualms with the first, second and last sentences in the example below which are merely an objective reporting of facts - in terms of our analysis, it matters little when the guests came, who lit the lamp and boiled the water for the gatherings and what time the family went to bed - but from such mundanities arises a commentary somewhat out of place in an otherwise objective description.

Un jour sur sept, le jeudi soir, la famille Raquin recevait. On allumait une grande lampe dans la salle à manger, et l'on mettait une bouilloire d'eau au feu pour faire du thé. C'était toute une grosse histoire. Cette soirée-là tranchait sur les autres; elle avait passé dans la famille comme une orgie bourgeoise d'une gaieté folle. On se couchait à onze heures. (p. 80)

Whether the description of lighting the lamp and putting the kettle on as 'quite a major

performance' is an overstatement is debatable for the text is a little elliptic on this point. The implication is that for the Raquins, it represents an event of some importance in their otherwise uneventful lives. However, likening the Thursday evening get-togethers at the Raquins' apartment to 'a wild but respectable orgy' is most definitely intended as irony. Martin notes that writers often

make it clear that we should not take their stories at face value. Literary tradition and ordinary language have a number of names for a disparity between statement and meaning - irony, sarcasm, overstatement, allegory, mockery, parody.⁴⁶

This leads us then to consider irony which is a form of implicit commentary. Chatman notes that "irony is complex and exhibits a great variety of manifestations."⁴⁷ He focuses on only one sort, "that in which a speaker carries on a secret communication with his auditor at variance with the actual words he uses and at the expense of some other person or thing, the victim or 'butt'."⁴⁸ Mme Raquin is frequently the subject of irony which is presented in the main through her utterances. She may on the one hand make a statement which incorporates a truth of which she herself is made to appear unaware. This is the case when Thérèse in order to conceal her liason with Laurent is quite cold with him in her dealings with him in front of others and Mme Raquin apologises to Laurent: "Ne faites pas attention à la froideur de ma nièce. Je la connais; son visage paraît froid, mais son coeur est chaud de toutes les tendresses et de tous les dévouements" (p. 110). On the other hand she makes statements which she is made to appear to think are true but which in fact could not be further from the truth, as for example when she gives Laurent permission to marry Thérèse saying, "Oui, oui mon ami, épousez-la, rendez-la heureuse, mon fils vous remerciera du fond de sa tombe" (p. 165). Either way, the reader's interpretation is at variance with the actual words of the text. Irony in the above examples constitutes an implicit form of presenting judgement on a character.

A number of other instances of irony surround the subject of Camille's drowning. The subject of the irony is human nature and its callousness. The following examples make it relatively obvious that characters are not particularly saddened by the drowning, rather they are out to make the most of it for themselves. Despite it being made clear to readers that nobody actually witnessed the intentional drowning, we are later told that witnesses came forward "racontant la noyade dans les moindres circonstances, décrivant la façon dont les trois promeneurs étaient tombés, se donnant comme des témoins oculaires" (p. 126). We learn that Camille and Laurent's co-workers were "tout fiers qu'un des leurs se fût noyé" (p. 129) and that the vendor of imitation jewellery pointed out to all her customers "le profil amaigri de la jeune veuve comme une curiosité intéressante et lamentable" (p. 135). In an otherwise gratuitous comment, we learn "Ce furent les canotiers qui mangèrent le dîner de Camille" (p. 122). Lest we feel that the murder was of any real importance to those beyond the Raquins' immediate acquaintance, we are told that all the details of the drowning did the rounds of the Paris press and then went and faded away in "les feuilles des départements" (p. 126).

Irony is also present in many of the mentions of the Thursday night guests. Grivet for example believes he knows what the mute Mme Raquin wants to communicate and is always mistaken. When he tries to interpret Mme Raquin's efforts to convey that her son was murdered by Thérèse and Laurent, he concludes the exact opposite declaring that she wanted to say "Thérèse et Laurent ont bien soin de moi" (p. 217). His wonderment during the conversation about uncaptured criminals and his naming of his host's home at the time when their crises were extreme as "le temple de la Paix" (p. 250) point up his foolishness, without the author-narrator making any explicit judgement thereon.

A relatively close reading of the text is required to locate many of the instances of commentary

cited as examples in this chapter. Despite the number of examples we give, commentary forms a comparatively small part of the total text. Dialogue would account for an equal or greater proportion of the text. The commentary is of varying kinds, of greater and lesser degrees of obviousness and may hinge on a single word or phrase, a sentence or two or an entire paragraph or more. Because of the case made for a special kind of author-narrator in Thérèse Raquin, these instances of commentary show a lack of detachment and hence in terms of our definition, a lack of objectivity.

Some of our argument above is derived from Zola's own theories about what constitutes 'objective' writing, that is the use of the scientific method. We shall proceed in the chapters which follow to look closely at the question of neutrality in the text and in the author's approach to his subject.

Chapter 3.

Neutrality and the Theory of Determinism

Naturalism, like other literary movements, involves a special selection of subject matter and a particular literary manner; it is a mode of fiction developed in accordance with a special philosophical thesis which we outline in this chapter. Neutrality is called into question as we explore the tenets of determinism reflected in the author's approach to portrayal of characters and description of milieu. We shall look at the kind of description in Thérèse Raquin, whether scientific, literary or journalistic and emphasise, in particular those instances where we consider that the author is not meeting his aim of being objective. Finally, we will look at the issues of causality and fatalism as they relate to events in the novel under consideration.

Determinism played a major role in shaping naturalists' conception of the individual, and Zola clearly subscribed to this doctrine. This thesis, a product of Post-Darwinian biology taken up by Auguste Comte, Huxley and Taine, held that individuals belonged entirely in the world of nature and had no other connections with a religious or spiritual world beyond nature. Determinists generally believed that human beings had no soul and saw them merely as higher order animals whose character and fate were determined by the natural forces of 'race-milieu-moment', to use Taine's famous formula.¹ All spiritual or religious interpretations of human behaviour were eliminated and paramount importance was attributed to the physiological functions and the material environment as explanations of individuals' conduct. The philosophy of determinism leaves no room whatsoever for individuals to act on the basis of their free will since their decisions are overwhelmed by natural or social forces. Underlying the appeal of the philosophy was the notion that the world of human behaviour, like the world of science, was fundamentally intelligible; that is that it could be explained. Zola obviously recognized in this philosophy an opportunity for claiming for his work increased objectivity as in theory, it effectively removed

from the author the responsibility for explaining behaviours, once the constructs of heredity and environment (milieu) were established.

At the time Zola wrote Thérèse Raquin, or at least when he wrote his preface in its defence, it is evident that he subscribed to the above philosophy.² First, the reader is introduced to the theoretical framework of the novel in its preface, written as we have noted retrospectively. Zola maintains that he viewed the protagonists of his novel as no more than animals. He chose a male and a female protagonist as subject matter for his novel and had but one desire, "chercher en eux la bête, ne voir même que la bête" (p. 60). We have already noted in Chapter 1 that Thérèse and Laurent are described as "brutes humaines, rien de plus" (p. 60); they are also described as "dépourvus de libre arbitre" (p. 60). Second, we encounter Zola's technique of rendering the above impression which involves frequent references in the text to characters, particularly the protagonists, as animals or as animal-like. In a study entitled, 'Character types of Scott, Balzac, Dickens and Zola', Wenger notes

it is in Zola's novels that the animal reaches its apotheosis. Every type leads Zola sooner or later to the dumb beast. His ordinary man is [...] a dramatization of an appetite cunningly calculated for bestial effect.³

Let us consider the representation of the protagonists in Thérèse Raquin in this light. The novel's early descriptions of Thérèse show her as having the characteristics of a fairly tame animal. She is described during the years in which she was growing up, as remaining in the same position for hours, "accroupie devant le feu, pensive, regardant les flammes en face, sans baisser les paupières" (p. 72). The invalidism she was forced to share with her sickly cousin, Camille, we are told, turned her in on herself. She developed the habit of speaking in a whisper and moving about without making a noise, sitting motionless and silent, all characteristics we might say of a domestic cat, which image is supported by later descriptions of her raising an arm

or putting forward a foot: "on sentait en elle des souplesses félines, des muscles courts et puissants, toute une énergie, toute une passion qui dormaient dans sa chair assoupie" (p. 72). Further on, the text refers again to "ses souplesses de chatte" (p. 104).

We are reminded, however, that Thérèse has carefully hidden within herself "toutes les fougues de sa nature" (p. 72). Once outside the cloying atmosphere of the family's home on the banks of the Seine, "une demeure close et discrète qui avait de vagues senteurs de cloître" (p. 70), Thérèse is described as exhibiting the characteristics of an unwillingly restrained animal finally allowed its freedom. She appears possessed by "une envie sauvage de courir et de crier" (p. 73) when she sees the garden, river and spacious green hills surrounding the family's new home. She responds to her cousin pushing her and knocking her down by leaping to her feet "avec une sauvagerie de bête" (p. 74). Indeed, we find when she was alone in the outdoors, "elle se couchait à plat ventre comme une bête, les yeux noirs et agrandis, le corps tordu, près de bondir" (p. 73). She would stay in this position for hours,

heureuse d'enfoncer ses doigts dans la terre. Elle faisait des rêves fous; elle regardait avec défi la rivière qui grondait, elle s'imaginait que l'eau allait se jeter sur elle et l'attaquer; alors elle se roidissait, elle se préparait à la défense, elle se questionnait avec colère pour savoir comment elle pourrait vaincre les flots. (p. 73)

That an animal should adapt and respond to its environment and to other persons within it, is not at all surprising and in line with the tenets of determinism noted earlier. Away from the watchful gaze of her aunt, and outdoors in the world of nature, Thérèse acts like an animal freed from its cage. When later in the transports of unrestrained lovemaking, she raves about herself to Laurent, she explicitly acknowledges the influence of her aunt and cousin on the formation of her character, saying "Ils avaient fait de moi une brute docile avec leur bienveillance molle et leur tendresse écoeurante" (p. 95).

Readers have already been made aware from earlier descriptions of Thérèse that she is not as docile as she sometimes appears. She and Laurent exhibit strong animal drives.⁴ 'Animal attraction' is apparent in the first impression that Thérèse has of Laurent when they meet each other having both grown to adulthood in the intervening years. Nothing is left to the reader's imagination; it is obvious what will transpire between the protagonists.

[...] Laurent, grand, fort, le visage frais, l'étonnait. Elle contemplait avec une sorte d'admiration son front bas, planté d'une rude chevelure noire, ses joues pleines, ses lèvres rouges, sa face régulière, d'une beauté sanguine ... On sentait sous ses vêtements des muscles ronds et développés, tout un corps d'une chair épaisse et ferme. Et Thérèse l'examinait avec curiosité allant de ses poings à sa face, éprouvant de petits frissons lorsque ses yeux rencontraient son cou de taureau. (p. 84)

In an article titled 'La Psychologie criminelle dans Thérèse Raquin et La Bête humaine d'Emile Zola', Dugan notes "L'animalité sexuelle de la description [ci-dessus] saute aux yeux. Le symbolisme du 'taureau', technique typique de Zola, va suivre Laurent tout le long du livre."⁵ In fact, we find a description of Laurent's involvement with Thérèse which typifies this:

il quêtait ces embrassements avec une obstination d'animal affamé [...] il aimait à la rage. Tout semblait inconscient dans cette florissante nature de brute; il obéissait à des instincts, il se laissait conduire par les volontés de son organisme. (p. 104)

Neither could Thérèse resist Laurent. In succumbing to him, "Elle eut un moment de révolte, sauvage, emportée [...] L'acte fut silencieux et brutal "(p. 91). In fact in many of Laurent's actions we find him revealing brutality and he is all too often described in this way.⁶ For example we read of his having "un entêtement et un aveuglement de brute" (p. 143), living "avec des confidences de brute" (p. 156) and as wanting to achieve for himself "une vie de brute heureuse" (p. 158). As we have already noted in Chapter 1, the word 'brute' applied to a human being is pejorative. When we see the characters referred to in this way in the text, we note a

judgement of his subject on the part of the author and hence a lack of detachment and objectivity.

The implications of describing human beings as animals lead to the narrator drawing some tenuous parallels. Some of the animal images applied to characters in the novel do not fit the deterministic framework, that is, they do not seem to have been caused by, or to have arisen from, events taking place in the novel. They are, rather, more gratuitous and as such they probably derive from the author's own ideas about how animals behave. While we might readily accept the idea that in response to some stimulus, an animal may remember things, "[Thérèse] y sentait se réveiller toutes les amitiés sauvages qu'elle avait eues pour la Seine" (pp. 113-114), we have more difficulty accepting the notion of animals taking pleasure in being maliciously cruel. When Thérèse recognises she is deceiving her husband and aunt by continuing the liaison with Laurent under their noses, we note that "au fond d'elle, il y avait des rires sauvages" (p. 101). An animal's desires, like our own, may defy reason but concepts like adultery can have only scant application to the animal world. Thérèse is described as "la bête indomptable qui voulait lutter avec la Seine et qui s'était jetée violemment dans l'adultère" (p. 143). We may question the validity of some of these assumptions and this is not without implications for the study of Zola's objectivity. If his assumptions are mere opinions and have no basis in fact, then his writing which embodies such opinions is not objective. If on the other hand, the opinions are commonly held at the time Zola was writing, then the text's mimetic value and hence its objectivity is enhanced.⁷

Sometimes however, when applying the animal image, the author-narrator explicitly attributes to animals actions or characteristics which are entirely human. This is the case in the description of Laurent forcing Thérèse to kiss his neck: "Avec une étreinte de bête fauve, il lui prit la tête

dans ses larges mains, et, de force, lui appliqua les lèvres sur son cou, sur la morsure de Camille" (pp. 177-178). We do not readily accept the image of a wild beast seizing someone's head in its huge hands and forcing an embrace, nor do we really know whether animals experience feelings like we do, that an animal would be "honteux de sa brutalité" (p. 178), as was Laurent. We can more easily accept the instinct of an animal to defend itself, however, as with Camille who at one point exhibits "l'instinct d'une bête qui se défend" (p. 120). We note that accompanying the images of characters as animal or animal-like are certain assumptions about animal behaviour which may or may not be valid. Without digressing a good deal into the field of animal behaviour, we are unable to state whether the instances in Thérèse Raquin are generally valid. However, what we have noted is that in practice, the reduction of human beings to the level of animals can involve inferring a range of judgements which below the surface belie the author's aim of objectivity.⁸

Also, in line with the determinist philosophy, Zola claims in his preface to have taken as his starting point "l'étude du tempérament et des modifications profondes de l'organisme, sous la pression des milieux et des circonstances" (p. 63). Emphasis on milieu characterises the work of Realists and Naturalists (in particular writers like Balzac, Flaubert and Zola). In the naturalistic framework, description of the milieu is most important as it is from this source that both plot and character are supposed to derive their very being and sustenance. Naturalists try to present their subjects with an objective scientific attitude and seek to carry out real-life observations and document these for use in their novels. Documentation is seen as one of the strengths as well as one of the weaknesses of the Naturalists depending upon the skill with which they integrated it into the text of their novels. For example, some critics viewed the description of the mortuary in Thérèse Raquin as voyeurism on the part of the author.⁹ We shall see later in this discussion how Zola based his novel around actual places and how his

description of a particular milieu leaves him open to criticism.

Close attention to the description of milieu in Thérèse Raquin is most fruitful in terms of our study of the author's claims to objectivity. We shall begin our analysis by referring to A Glossary of Literature and Composition, wherein Lazarus and Smith define three approaches to description, scientific, literary and journalistic, which are very relevant to our discussion here. Lazarus and Smith refer to scientific description as "objective, thorough, precise. It measures, analyses and classifies accurately, deliberately avoiding attitude or bias. It uses literal [...] but never vague words."¹⁰ The most striking example of an attempt at this in Thérèse Raquin is in the opening lines of the novel where the location, length and breadth of the passage du Pont-Neuf are described.

Au bout de la rue Guénégaud, lorsqu'on vient des quais, on trouve le passage du Pont-Neuf, une sorte de corridor étroit et sombre qui va de la rue Mazarine à la rue de Seine. Ce passage a trente pas de long et deux de large au plus. (p. 65)

We have few qualms about that part of the description which situates the arcade; in fact we have come to expect from naturalist novelists such precise documentation. However we note that in the description, the perspective generated is that of someone approaching the arcade from the river. We might quite reasonably expect that the arcade could appear lighter when approached from the other direction. The alert reader will already be aware that a particular viewpoint is being put forward, rather than a more general one which would probably be less subjective. Elsewhere in the description a more omniscient perspective is used - the author-narrator appraises readers of what the arcade is like at the extremes of summer and winter and during the day as well as at night. A certain subjectivity is further signalled in the vagueness apparent in 'une sorte de corridor' and the imprecision of 'trente pas de long et deux de large au plus'.¹¹ Such words have the effect of underlining just how small, dark and cramped the arcade

'feels' to the author-narrator and represent lapses into subjectivity. Such lapses appearing so early in a novel which vaunts its scientific and hence more objective approach, suggest some difficulty in adhering to the scientific method.

If the description of hard facts, even from the outset, is not scientific, it is worth considering Lazarus and Smith's second definition, that of literary description, which they state "is guided by a special purpose: the mood, the theme, or the thesis of the work in which it appears."¹² This is surely the case in Thérèse Raquin where, as demonstrated above, determinism may be considered to be the thesis which guides Zola's work. According to Lazarus and Smith, literary description

is subjective, attempting to recreate not merely what is to be seen, but also the attitudes through which the writer wishes it to be seen. It seeks to emphasize an impression and leave the reader with that impression unmistakably. Thus, literary description is highly selective: the writer selects those details of a subject that will enhance that impression, and omits or subordinates other details. Literary description is often as much figurative as literal in its choice of words: it draws upon simile and metaphor, and deploys words for their connotative values.¹³

Let us further explore the impression of the arcade which is portrayed in the opening chapter of Thérèse Raquin. We have already noted that it is narrow and dark. Its flagstones are "jaunâtres, usées, descellées, suant toujours une humidité âcre" (p. 65) and its flat glazed roofing "noir de crasse" (p. 65). There is an accumulation of negative images in the opening paragraph. Even allowing for the necessity on the part of the author to select elements to include or exclude from a description, which in itself implies a certain subjectivity, Zola's text is far from objective. Although it apparently focuses for the most part on visual details, the description is emotionally charged. This arcade, its shops and even some of the passers-by are described in such a way that the narrator scarcely conceals the repugnance he feels for these surroundings. A closer examination is warranted.

One would expect to find in what is professed to be a scientific description words which denote rather than connote. The text reveals that even on bright summer days, the light which penetrates the dingy glass roofing "traîne misérablement dans le passage" (p. 65). On nasty, foggy winter mornings, the panes send nothing but gloom onto the greasy pavement below, gloom described as "de la nuit salie et ignoble" (p. 65). Although woven into the description, words like 'misérablement' and 'ignoble' appear, upon closer scrutiny, out of place in a purportedly objective description. They inject a note of feeling, and of judgement, supposing as they do according to the Dictionnaire des Synonymes, "un extrême degré d'abaissement moral ; dominé par l'idée de dégoût et de mépris."¹⁴

Several objects are described in emotive terms including the wall behind the shops, which is "noire, grossièrement crépie, comme couverte d'une lèpre et toute couturée de cicatrices" (pp. 65-66); the shops, which are "obscurcs, basses, écrasées, laissant échapper des souffles froids du caveau" (p. 65); and the haberdashery shop, "une boutique dont les boiseries d'un vert bouteille suaient l'humidité par toutes leurs fentes" (p. 66). This emotive loading has not passed unnoticed. In an article entitled 'Zola's Thérèse Raquin: A Re-Evaluation', Furst notes that "the objective notation of detail has been heightened, indeed superceded, by an alien element".¹⁵ The wall covered with a leprous rash and slashed by scars, the cold cavernous breaths emanating from the shops and the humid sweating of the walls of the haberdashery shop "amount not just to an anthropomorphizing of the dead object, but also to an emotional response to its inner character as well as to its outer appearance."¹⁶ We note the inclusion of a simile in the first of the above examples, a technique which Lazarus and Smith noted as characteristic of literary description. This, coupled with the rendering of impression in an emotionally charged way leads us to believe that the author-narrator of such lines is far from being the neutral

observer he sometimes claimed to be.

Other emotional responses, which serve to anticipate the drama of the novel, are evident in the recurrence of images which suggest eeriness and death. Eeriness is portrayed by the patches of lurid light which are cast onto the arcade roof by three lanterns; we are told that the light cast down dances fitfully, and now and again seems to disappear altogether. Small window-panes cast strange green shadows on the merchandise and behind the displays "les boutiques pleines de ténèbres sont autant de trous lugubres dans lesquels s'agitent les formes bizarres" (p. 65). The interiors of the shops are described as "ces trous où la nuit habite pendant le jour" (p. 66).

One of the key ways in which the image of death is introduced is by the word 'trou', as in the two preceding examples. The image of places of work and domicile as dark and grave-like holes extends to Laurent's garret where the guilty lovers "restèrent longtemps dans le taudis, comme au fond d'un trou" (p. 105). And even Laurent's studio which boasts a skylight "ressemblait à un trou, à un caveau creusé dans une argile grise" (p. 201). The night after Thérèse refuses Laurent the opportunity to spend the night with her in her bedroom, he returns home, and is confronted by "un noir terrible" (p. 147) as he climbs the short staircase to his room. Indeed the second door from the Raquins' upstairs apartment opening onto a staircase which leads to the arcade "par une allée obscure et étroite" (p. 68) conjures up the notion of an entry to a grave, which on a symbolic level is what it becomes. The death image is specifically evoked in the following comment:

Le passage prend l'aspect sinistre d'un véritable coupe-gorge; de grandes ombres s'allongent sur les dalles, des souffles humides viennent de la rue; on dirait une galerie souterraine vaguement éclairée par trois lampes funéraires. (p. 66)

Like Mme Raquin who dozes behind the counter, the items of merchandise displayed in the

windows along the street "gris de poussière dorment vaguement dans l'ombre" (p. 65). The merchandise on view in the haberdashery shop is described as "objets ternes et fanés qui dormaient sans doute dans cet endroit depuis cinq ou six ans" (p. 67). Despite the appearance one would expect of a shop, the haberdashery shop "paraissait nue, glaciale" (p. 68). When we read that the goods were in parcels packed away in corners and not lying about the place "avec leur joyeux tapage de couleurs" (p. 68), there is an indication that the author-narrator shares our feeling that this is not a 'normal' shop. Everything has turned to a grey colour in this cupboard which "la poussière et l'humidité pourrissaient" (p. 67). These images convey lifelessness and increasing decrepitude, a kind of corpse-like rotting away. This bleakness is reflected in the dull tones evoked in the colour adjectives throughout the opening chapter, broken only by the shop sign on which Thérèse's name appears painted in red letters, an unmitigated slash of vivid colour in the gloomy arcade. Suggestive perhaps of blood which will be shed, it contrasts with the blue paper lining the shop window, suggesting perhaps the water in which Camille is drowned.

The overall impression given is that this is a horrible little arcade where strange things might well occur. This is of course borne out by the events in the novel and much later the shop takes on the unpleasant allure of the cemetery, notably after Camille's funeral. When it reopens following the funeral, it appears "plus sombre et plus humide. L'étalage, jauni par la poussière, semblait porter le deuil de la maison" (p. 135); "La boutique reprit son calme noir" (p. 137). One of the family friends, Suzanne, is described as having a wan smile, "vivant à demi, mettant dans la boutique une fade senteur de cimetière" (p. 194). Towards the end of the novel, we are told that Thérèse "devenait triste à mourir au fond de ce caveau sombre, puant le cimetière" (p. 236) and that "elle laissait le magasin se pourrir" (p. 236).

As well as the emotional content in the description which belies the author's detachment, built into the picture of this dismal arcade are certain judgements. The narrow cupboards hung on the side of the arcade opposite the haberdashery shop, display "des objets sans nom, des marchandises oubliées là depuis vingt ans" (p. 65), arrayed on flimsy shelves "peintes d'une horrible couleur brune" (p. 65). We can accept that an alert observer might well be aware that the merchandise had been there for twenty years, and even that the author-narrator may not know the names of the objects, although this is hardly the model of documentation upon which naturalist writers so prided themselves. However qualifying the colour brown with the adjective 'horrible' can only amount to a direct judgement on the part of the author-narrator. It serves to convey to the reader nothing more than that the shelves were painted in a brown colour which the author-narrator did not like and assumes that the reader would not like either. Just what shade of brown that might be, we are completely unaware. The author-narrator manages to portray further emotional overtones through the use of such an adjective.

This kind of judgement is again implied in the statement that the Passage du Pont-Neuf "n'est pas un lieu de promenade" (p. 66). The text alerts us that the author-narrator would probably prefer not to take walks there, although all sorts of people use it for a short-cut and indeed it is used all day long as the quick irregular tap-tap of footsteps on the pavement has "une irrégularité irritante" (p. 66). We question just who, other than the author-narrator, finds the noise annoying. The author-narrator's feeling of incredulity that anyone should stop in front of the shop-windows is lent to the shopkeepers, as is evident in the inclusion of the words 'par miracle' in the sentence, "Les boutiquiers regardent d'un air inquiet les passants qui, par miracle, s'arrêtent devant leurs étalages" (p. 66). A further judgement is implied in the description of the merchandise in the haberdashery shop as "jauni et fripé [...] lamentablement pendu à un crochet de fil de fer" (p. 67).

The author-narrator's impressions, judgements and feelings about the decrepitude, gloom and sinister eeriness of the arcade are conveyed. Readers gain a sense of what the author-narrator 'feels' might emerge from the arcade, which is in line with what was probably intended in terms of the influence of milieu on character and plot. However this hardly matches the author's claims for objectivity, especially when one of his critics familiar with the arcade disputes the impression of the arcade which is rendered in the opening description. Sainte-Beuve, in a letter to Zola about *Thérèse Raquin*, criticised the author for assigning to the arcade characteristics which simply were not true. Sainte-Beuve claimed that he knew the arcade Zola was describing and protested that for him it was really no more than a little arcade with none of the "noirceur profonde et ces termes à la Rembrandt" about it. He wrote, "Ce n'est pas vrai, c'est fantastique de description."¹⁷ Eleven years later, Zola published a study in which he replied to the criticism and admitted its justice:

Il faut admettre que les lieux ont simplement la tristesse ou la gaieté que nous y mettons; on passe en frissonnant devant la maison où vient de se commettre un assassinat et qui la veille semblait banale. [...] Il est certain que dans *Thérèse Raquin* les choses sont poussées au cauchemar, et que la vérité stricte est en deçà de tant d'horreurs.¹⁸

Zola here acknowledges his own necessarily subjective impression which of course fits the definition of literary description given by Lazarus and Smith. They also contrast both scientific and literary description with journalistic description which combines the methods of both types. For Lazarus and Smith, journalistic description, like scientific description, has as its purpose "to inform, be accurate and unbiased"¹⁹ and yet "like literary description, it selects details that point toward a dominant impression, interprets through attitude (though a general and unbiased one) and employs much figurative language to bring the subject into the reader's experience".²⁰ Aspects of journalistic description apply to Zola's description of milieu, in particular the portrayal of a dominant impression and the use of figurative language. However Zola's comments noted

above reveal that his attitude was neither general nor unbiased. Clearly he employs literary description. Conceivably, either of the other types of description listed by Lazarus and Smith - scientific or journalistic - would be more suited to enhancement of his text's objectivity. The fact that Zola chose not to adopt either of these two styles of description suggests that his aims in Thérèse Raquin were twofold and reflect his dilemma between artistry and objectivity in his work.

Description in Thérèse Raquin marks the presence of the author-narrator. Booth makes the point that the most obvious task for the narrator is "to tell the reader about the facts that he could not easily learn otherwise",²¹ and one of the examples he gives is "description of physical events and details wherever such description cannot spring naturally from a character."²² In Thérèse Raquin, we read a subjective description of the arcade before we meet the Raquins or any of the other characters. An overt narrator's presence is immediately signalled. Although Chatman notes that "the set description is the weakest mark of the overt narrator because it is still relatively unprominencing",²³ the link between author and narrator which we have claimed is even more deeply forged on the grounds of there being this additional pragmatic context.²⁴ This description thus constitutes a strikingly subjective piece of writing.

Returning to our discussion of the author's impression of the arcade, we note that Zola's impression is also shared by his main protagonist, that is that Thérèse acts as an internal focalizer and is in her assessment of the milieu in agreement with the author-narrator. When entering the haberdashery shop for the first time, it seemed to Thérèse that "elle descendait dans la terre grasse d'une fosse" (p. 77). The unfurnished rooms "étaient effrayantes de solitude et de délabrement" (p. 77).

Le passage humide, ignoble ... lui semblait l'allée d'un mauvais lieu, une sorte de corridor

sale et sinistre ... Par moments, en voyant les lueurs terreuses qui traînaient autour d'elle, en sentant l'odeur âcre de l'humidité, elle s'imaginait qu'elle venait d'être enterrée vive; elle croyait se trouver dans la terre, au fond d'une fosse commune où grouillaient des morts. (p. 195)

On the other hand, we note the impression of the haberdashery shop which Mme Raquin conveyed to Camille and Thérèse when she returned to the house to tell them of her find. She spoke of having found "une perle, un trou délicieux, en plein Paris" (p. 76). In her evening chats, "la boutique humide et obscure du passage devint un palais; elle la revoyait, au fond de ses souvenirs, commode, large, tranquille, pourvue de mille avantages inappréciables" (p. 76). We note the way in which the author-narrator takes care to separate his supposedly more objective view from that ascribed to Mme Raquin.

The author-narrator identifies much more strongly with Thérèse and even perhaps with Laurent than with Madame Raquin who is portrayed as a little foolish. This is evident in the following statement attributable to the protagonists themselves, but also very much in line with the author's determinist viewpoint: "Ils avaient rêvé, chacun de son côté, de fuir, d'aller goûter quelque repos, loin de ce passage du Pont-Neuf dont l'humidité et la crasse semblaient faites pour leur vie désolée." (p. 235)

In terms of the author's lack of detachment, it is interesting to compare elements of the description of the scene of Camille's drowning with those of the arcade as both are overlaid by images of eeriness and death. Some of the images are parallel to those we have already explored, and the scene of the drowning is where elements of the early description find their amplification. Having escaped the prison-like atmosphere of the shop and the arcade for the day, Thérèse, Camille and Laurent make their way to Saint-Ouen along a road which is "couverte de poussière" (p. 114) on a day when "l'air brûlait, épaissi et âcre" (p. 114). The

choking atmosphere of dust and oppressive heat is reminiscent of lines in the opening chapter and suggests that the characters do not find the escape which they seek. They settle down in a glade where the autumn leaves made "une couche rougeâtre qui craquait sous les pieds avec des frémissements secs" (p. 114), a noise not unlike the 'irritating' noise of the footsteps in the arcade. The tree trunks rose above them like clustered gothic columns, and all they are able to see is

la voûte cuivrée de feuillages mourants et les fûts blancs et noirs des trembles et des chênes. Ils étaient au désert dans un trou mélancolique, dans une étroite clairière silencieuse et fraîche. Tout autour d'eux, ils entendaient la Seine gronder. (pp. 114-115)

The closed-in nature of the glade resembles the roofed-over arcade. The place, once again described as 'un trou', is strangely melancholic and the river is endowed with a growling voice, a characteristic which is somewhat alien to it. The autumn leaves provide the same splash of colour that Thérèse's name provided in the early description. They are again red, not yellow-gold or brown. As the sun goes down, there is "un air bleuâtre et vague qui noyait les arbres dans une vapeur transparente" (p. 118); the group hears "les chansons lamentables des orgues de Barbarie" (p. 117). The dying sun, 'drowning' trees and sad organ tunes hint at death. As the trio rows out into the Seine in the hired skiff, it is dusk, and the shadows made by trees make the waters "noires sur les bords" (p. 119). Noises from the shore sound faint, "les chants, les cris arrivaient, vagues et mélancoliques, avec des langueurs tristes" (p. 119).

The scene again features a flash of red on an otherwise dark backdrop:

En face, se dressait le grand massif rougeâtre des îles. Les deux rives, d'un brun sombre taché de gris, étaient comme deux larges bandes qui allaient se rejoindre à l'horizon. L'eau et le ciel semblaient coupés dans la même étoffe blanchâtre. ... La campagne, brûlée par les ratons ardents d'été, sent la mort venir avec les premiers vents froids. Et il y a dans les cieux, des souffles plaintifs de désespérance. La nuit descend de haut, apportant des lindeuls de son ombre. (pp. 119-120)

The images of death become more and more explicit as everything becomes darker and more muted on this autumn night on which death can be felt in the air and night falls bringing with it shrouds in its shadows. Having been introduced to this style of literary description in the first chapter, we hardly question the emotional foreboding and elements entirely alien to the description such as the author-narrator's opinion that "Rien n'est plus douloureusement calme qu'un crépuscule d'automne" (p. 119). Because we know from our previous discussion that Zola intended to accentuate the feeling of horror in Thérèse Raquin, we are able to state with a reasonable degree of confidence that he is as undetached from this description as he was from the earlier one, and hence as subjective.

The way in which description functions in the text serves to heighten the reader's sense of what is to come next and indeed make it appear reasonable. This leads us to consider causality and fatalism as two accompanying tenets to Zola's determinism. For Zola, as we have already noted, it is characters' inherited temperament and the pressure of the environment in which they find themselves which cause them to act in certain ways. There is also, to return to Taine's formula, 'le moment', the pressure of circumstances. However, as Furst notes in an article entitled 'A Question of Choice in the Naturalist Novel: Zola's Thérèse Raquin and Dreiser's An American Tragedy', there are instances when characters make choices, as when Laurent decides to become Thérèse's lover and to some extent when he decides how he is going to kill Camille. As Furst points out, Laurent "is a person who reasons and reflects [...] he turns things over in his own mind, if only to discover the greatest advantage to himself."²⁵ A deliberate choice was made by Laurent, he considered his options, as the novel reveals "Tous ses intérêts le poussaient au crime" (p. 107). Thérèse, though just as guilty, makes far fewer decisions. In fact we find that she is used to others, her aunt and Camille in particular, making them on her

behalf. For example, from the information we have about Thérèse, we can fairly safely say that if the opportunity had arisen for her to choose, she would not have gone to live in the Passage du Pont-Neuf. Somehow Laurent is allowed to escape the deterministic framework and make choices, whereas Thérèse is not. This fundamental difference will be further explored in Chapter 5, but its importance in this context is in its modification of the theory of absolute determinism. Laurent's actions in particular are not seen to be caused in quite the same way as those of Thérèse.

We can say that although causality generally applies in Thérèse Raquin, there are some exceptions. If something is not seen to be caused (that is, a character appears free to make a choice), then the operation of scientific determinism in Thérèse Raquin is clearly questionable. Furst points out that we can no longer dismiss characters in this and in other Naturalist novels where she finds similar examples of choice present, as necessarily "passive victims of a malign fate".²⁶ She notes that they are indeed victims, "but through the choices they make, however willingly or subconsciously, they contribute something to their own fate."²⁷ The incidence of choice in the novel implies the presence of an author manipulating characters and deciding for them rather than sitting back and undertaking "l'étude de l'homme naturel soumis aux lois physicochimiques et déterminé par les influences du milieu".²⁸ Allowing characters to make choices constitutes yet another threat to the application of the scientific method to novel-writing and reduces the author's chances of attaining objectivity. Furst concludes that "scientific determinism is no more than the scaffolding of the naturalistic novel; in effect it is the late nineteenth century interpretation of, or equivalent to, fate".²⁹

We shall now consider fatalism as it affects the internal logic of the novel and in particular those instances where it is specifically mentioned in the text. First, although Thérèse's marriage to her

cousin Camille might seem strange to readers and even to Thérèse herself in retrospect ("Je l'ai pris parce que ma tante me l'offrait" (p. 95)), it appeared perfectly natural to everyone else, at least to Mme Raquin and Camille, who, we are told, made all the decisions without ever consulting Thérèse. The text states, "On parlait de cette union, dans la famille, comme d'une chose nécessaire, fatale" (p. 73). We read:

ce mariage était un dénouement prévu, arrêté. Les enfants savaient depuis longtemps qu'ils devaient s'épouser un jour. Ils avaient grandi dans cette pensée qui leur était devenue ainsi familière et naturelle. (p. 73)

Indeed the picture we have of the family's sheltered life in the house on the banks of the Seine does not reveal any other possible partner for either Thérèse or Camille. Yet when Laurent appears, it seems that in the author-narrator's opinion at least, he and Thérèse are made for each other: "la nature et les circonstances semblaient avoir fait cette femme pour cet homme, et les avait poussés l'un vers l'autre" (pp. 100-101). Despite their obvious differences in temperament, and according to the author-narrator because of them, "ils faisaient un couple puissamment lié. Ils se complétaient, se protégeaient mutuellement" (p101). Once again the characters themselves reveal an avid belief in the role of fate: "Dès le commencement, les amants trouvèrent leur liaison nécessaire, fatale, toute naturelle" (p. 92). In fact the link between author and narrator in this regard is specifically catered for in the preface where Zola writes of his two protagonists as "un homme puissant et une femme inassouvie" which rather assumes their finding satisfaction in one another.

Once the murder was perpetrated and the news of Camille's drowning disclosed to Mme Raquin, her fate too would seem to be sealed: "sa douleur fut tragique" (p. 124) - she takes to her bed and when she rises some days later, her limbs have stiffened and gradually she is overtaken by paralysis. Later when she finds out that Camille was murdered by Laurent and

Thérèse, Mme Raquin "pénétrait plus avant dans cette boue sanglante, elle criait grâce, elle croyait toucher le fond de l'infamie, et il lui fallait descendre encore." (p. 221) The author-narrator adopts the omniscient narrating voice telling readers that there was worse to come.

Further references to fate appear when the lovers marry on account of "les faits invincibles qui les amenaient fatalement au mariage" (p. 157). "Enfin l'insomnie avait venue fatalement" (p. 183) "Les faits écrasaient [Thérèse], tout la poussait à la folie." (p. 184) Later the couple accentuate their guilt by fits of tenderness. "Ces attendrissements revinrent comme une réaction nécessaire et fatale." (p. 226) The couple become totally frustrated by their mutual guilt and fear being reported to the police and finally they reach the state where "un tel état de guerre ne pouvait durer d'avantage" (p. 248). Their suicide seems to be a logical conclusion. The characters quite simply were fated to reach their end in this way.

The text, as we have seen in the examples above, frequently refers to fatalism and is constructed on the basis of a series of events which must happen. The sense of inevitability which pervades the whole story is obviously intentional, and as such probably represents an intrusion of the author's own views on the role of fate. As we discussed in Chapter 1, any theory which provides a basis for making observations, does not provide an independent or objective basis for the testing of that theory. Furthermore we make the point that it is the very adherence to any theory which necessarily implies that an author is lacking in neutrality and hence in objectivity.

In summary then, we note that Zola recognised in the philosophy of determinism a basis for claiming for his work increased objectivity as it effectively removed from him the responsibility for explaining behaviours, once the constructs of heredity and environment were established.

However in establishing these constructs in his text, Zola has been far from objective. His descriptions of character as animal or animal-like imply judgements and may be based on assumptions which are not valid. The use of emotive terms in descriptions reveals a lack of detachment as the feelings the author-narrator has for certain milieux are scarcely concealed. Imprecision in description is evident as are examples of hauntingly connotative language. Certain judgements occur which are not ascribable to characters in the novel and these are out of place with the author's claims of being a neutral analyst of observed facts. Given these examples, Zola, though claiming to have been scientific, has employed literary description, as defined by Lazarus and Smith. For an author so obviously concerned with the requirement for artistry in his work, the use of literary description is perhaps inevitable.

The sense in which he applies determinism in his novels is not quite so strict as may be imagined for occasionally individuals make choices, although it appears that such choices are largely dominated by irrational feelings, instinctual drives or the unconscious. It is clear that Zola subscribes to a theory of fatalism and there are frequent references to this in the text. Through a reasonably obvious presentation of his own theories in the text, Zola's objectivity is threatened. In so far as these theories were accepted at the time Zola was writing, then he can be said to merely reflect the philosophies of his day and his work has mimetic value, and in this sense, a claim to objectivity.

Chapter 4.

Neutrality and the Author's Ideology.

In Emile Zola, Hemmings points out that "the test by which we most readily judge the objectivity of a work of fiction is a negative one: the reader of a so-called objective novel "should be unable, simply by studying the text in front of him, to draw conclusions about the author's sympathies or antipathies, his creed or philosophy."¹ As discussed in Chapter 2, as we read we build up a picture of the implied author, a picture which might be close to that of the 'real' author or quite the opposite depending on what an author wishes to reveal in a text. Authors may wish to imply that they have entirely different views from those they have in 'real' life. Or they might in fact be unsuccessful at presenting the image they wish to imply.² Either way, deciding whether the views in the text are really those of the author is fraught with difficulty because, as Booth points out, "for all we know the only sincere moments of [an author's] life may have been lived as he wrote his novel."³

The premise on which we base our discussion of the text's objectivity in the next two chapters is that the author has not adopted an attitude of neutrality which is required to enhance a text's objectivity. As we have noted, in Thérèse Raquin the distinctions between author, implied author and narrator are blurred. We need not make the seemingly impossible assessment of whether the ideology in the text is really Zola's own or something he wanted readers to think was his own - either way, the author's neutrality is threatened. We need merely look for examples in the text where aspects of an ideology are apparent. We shall refer in footnotes to any obvious consistencies between the ideology espoused in Thérèse Raquin and Zola's other novels relying on relevant critical work by other commentators. Where there is an additional

'pragmatic context' which supports an instance whereby Zola may be linked with the implied author in his text, we will point this out.

Before looking at specific themes, we think it useful to delineate more clearly the progress we have made toward this point and to do so we draw on the work of Mitterand in Le Discours du Roman. Mitterand is firmly of the opinion that novels are ideologically based:

Rien n'est neutre dans le roman. Tout se rapporte à un logos collectif, tout relève de l'affrontement de l'idée qui caractérise le paysage intellectuel d'une époque. Qu'on n'en déduise pas cependant que le roman est tout entier programmé par un 'code génétique' qui lui assignerait par avance ses contenus conceptuels. Il est loisible de repérer dans le texte et dans ses entours les marques qui lui viennent de l'intertexte et qui en font un écho.⁴

This is of course the premise on which Chapter 2 of this study is based. However, Mitterand makes the point that it is dangerous to see the narrative as the only source of the production of meaning:

l'auteur de romans occupe une place particulière sur le terrain des échanges et des confrontations. La valeur idéologique, morale, politique de son oeuvre tient non seulement aux propositions, aux phrases de base qui se font entendre dans les profondeurs de son récit, mais aussi à l'image que se font ses lecteurs de la nature et de la portée du roman et de la place du romancier parmi tous les porteurs de parole dont le témoignage importe.⁵

Clearly Zola holds a significant place in both the development of literary theory (elaborated upon in Chapter 3) and the raising of public consciousness as to the dilemmas of the modern age. Herein lies sufficient justification for us to be interested in the ideology espoused in the text which involves the apprehension of the complete work rather than just its parts. The relevance of this approach to the present study is quite apparent when Mitterand points out "l'opposition entre l'énoncé et énonciation, entre contenu de savoir et contenu de jugement, ou, si l'on préfère, entre l'objectivité du donné et la subjectivité de l'idéologie" which he speaks of as "à la

fois commode et fragile".⁶

It is a slightly different approach which we use then in our attempt to see which of Zola's views are apparent in the text. We might be alerted to the author's views by some of the types of commentary looked at in Chapter 2, but we must also look more globally at the work - what overriding views are apparent? How do they reflect commonly held beliefs at the time Zola was writing and hence tend towards an objective representation? Do they reflect a personal viewpoint and hence signal lack of both neutrality and objectivity?

The first theme to be looked at in this chapter has to do with class. In Le Discours du Roman, Mitterand notes that there is a tendency for class to be treated both explicitly and implicitly in novels. He writes,

Le roman efface la distinction classique entre l'histoire et le discours. Le système des personnages, la logique des actions, l'appareil symbolique, toutes les composantes de la performance narrative - et non pas seulement le discours explicite des préfaces ou des intrusions d'auteur - renvoient en profondeur à un propos collectif, souvent propos de classe.⁷

The most obvious source of information on class in Thérèse Raquin is the commentary on country folk or 'paysans' which relates to the determinist philosophy that individuals are typically helplessly subject to the social and economic forces in the family and class into which they are born. Class and heredity have some bearing on characters' physical appearances. This is apparent right from the earliest mentions of Laurent in the text. He is "un grand gaillard, carré d'épaules" (p. 83), introduced by Camille as "le fils du père Laurent qui a de si beaux champs de blé du côté de Jeufosse" (p. 83).⁸ Thérèse considers Laurent's physical attributes and her attention comes to rest on his hands, "les grosses mains qu'il tenait étalées sur ses genoux; les doigts en étaient carrés; le poing fermé devait être énorme et aurait pu assommer un boeuf" (p.

84).⁹ This image not only conveys Laurent's apparent strength and size but also the threat of the crime he later commits. Immediately following, we are reminded, "Laurent était un vrai fils de paysan, d'allure un peu lourde, le dos bombé, les mouvements lents et précis, l'air tranquille et entêté" (p. 84).

From the preceding example, it can be surmised that characters' physical attributes are reflected in their temperaments. This is more explicit when we read that prior to getting to know Thérèse again, Laurent exhibited "la lourdeur, le calme prudent, la vie sanguine d'un fils de paysan. Il dormait, mangeait, buvait en brute" (p. 182).¹⁰ Toughness and a kind of peasant shrewdness are mentioned: "De sa logique brutale de paysan, il trouvait ce moyen [tuer le mari] excellent et naturel. Sa prudence native lui conseillait même cet expédient rapide" (p. 108). Reference is also made to "sa prudence sournoise de paysan"(p97) and to "sa force de paysan" with which Laurent enlivened the trio's outings. The picture of peasants presented so far is one which includes brutish behaviour and plodding strength and in this light, it hardly comes as a surprise to read that Laurent fails in his painting because "son oeil de paysan voyait gauchement la nature" (p. 86). Implicit in such a statement is the assumption that country people, or at least their sons, do not see nature clearly enough to paint well.¹¹

So far we have focused on the occasions when the narrator moves between specific mention of Laurent as 'paysan' to more general references to the class from which he originated. This has allowed us to build up a mental picture of the implied author's view of peasants - they are, it seems, physically and mentally tough, brutal even, shrewd and plodding, but not particularly creative. Although according to this ideology, 'paysans' are tough and brutal, there is no direct link in the text between these aspects of their personality and a propensity to violent crime. We are fortunate in respect of our discussions on 'paysans' to be able to draw on the work of Walter

who published an article entitled 'Zola à Bennecourt en 1867: Thérèse Raquin vingt ans avant La Terre'. In this article, Walter counsels against taking our analysis too far:

Il ne faudrait pas conclure [...] que Zola nous invite à considérer tous les paysans comme des criminels en puissance, et des criminels sans pitié ni remords. Même La Terre ne va pas jusque là: le cas de Buteau, qui provoque la mort de sa mère et de sa belle-soeur et étouffe son père, demeure isolé.¹²

Walter makes the point that Zola required for his story an opposite 'temperament' to that of his heroine and this he found in the countryside where he took his holidays; Zola could have found the criminal aspect of the character anywhere, that is, it is not explicitly linked to Laurent's being of peasant stock. Walter states that if we must draw conclusions, we should limit such conclusions to a few of the more obvious:

Placé, par les circonstances, en face d'une femme sensuelle mariée à un homme sans vigueur, un fils de paysan est capable de réagir avec une prudence sournoise, une lenteur méthodique, une brutalité calculée et une parfaite hypocrisie, alliées à une absence totale de scrupules; il va jusqu'au meurtre, s'il croit y trouver son intérêt, et aucun remords ne viendra troubler sa quiétude, à moins qu'une influence extérieure ne transforme radicalement sa personnalité.¹³

This analysis goes further than we ourselves have been prepared to go, having limited ourselves so far to those occasions where the narrative provides a specific generalization about peasants.

In the course of the story however, for reasons we will present in the next chapter, Laurent changes. Physically, he runs to fat. "Laurent s'affaissa, devint mou, plus lâche et plus prudent que jamais. Il engraisa et s'avachit" (p. 143); he lets himself go. The implications of physical lassitude reflecting moral degeneration are clear. He becomes fearful, "un être frissonnant et hagard, le nouvel individu [...] venait de se dégager en lui du paysan épais et abruti" (p. 183). No longer then can we claim to be dealing with a 'representative' of the peasant class. Laurent

has left the land.¹⁴ Walter notes:

paysan déclassé, fils dévoyé, Laurent ne nous donnerait de l'homme des champs qu'une image très incomplète et discutable; son père est là, heureusement, pour apporter les touches qui permettent de préciser le portrait moral du paysan, tel que Zola le voit en 1867.¹⁵

Although Laurent's father is never present at the scene of the 'drama', he is referred to on several occasions in the course of a conversation (pp. 83-85), in an exchange of letters (p. 166) and in one of Laurent's interior monologues (p. 107, p. 157). He is referred to as "le paysan de Jeufosse" (p. 157, p. 166) and is characterized according to Walter as "digne [...] et moral par contraste [avec son fils], avec son exigence de travail et son amour de la terre".¹⁶ Laurent's father is continually taking his neighbours to court and had sent his son to college with visions of using him later on as a lawyer to win all his cases for him. When he finds out that his son has given up his studies, he stops sending Laurent money and invites the young man "à venir piocher la terre avec lui" (p. 85).¹⁷ When Laurent refuses, his father wants nothing to do with him and we later read that the old man has "la vive satisfaction" (p. 157) of seeing his fields cultivated by a nephew, also "[un] grand gaillard" (p. 157).¹⁸ According to Walter, we are left with this image:

[le] chef de famille despotique, incarnation d'un sentiment entier et respectable, la passion de ses champs, le paysan de Jeufosse, dur mais juste, exigeant avec les autres, parce qu'il est impitoyable envers lui-même, se dresse comme une grande figure, celle du seul homme véritable de Thérèse Raquin.¹⁹

Two stereotypes are apparent. Walter cites Robert's analysis in La Terre d'Emile Zola, which (read in the light of Zola being the implied author in his texts) also applies here, "Zola, on le voit, a conscience que 'deux forces sollicitent la paysannerie: l'attachement à la terre et l'attrait qu'exercent les villes'".²⁰ Although Laurent is attracted by city life and no longer truly represents the class from which he originated, his father can be deemed to do so. We believe

that our analysis has shown that there is sufficient information incorporated in the text of Thérèse Raquin to make an ideology on peasants apparent: they are tough, shrewd, hard-working and lacking in artistic talent. They generally exhibit a love of the land, although some are attracted by city-life.

Not only is class, in particular the 'peasant' class treated in the novel but racial characteristics are also touched upon. Descriptions of Thérèse focus on her inheritance of "le sang de sa mère, ce sang africain qui brûlait ses veines" (p. 93) which begins to rush and beat furiously through her body at the approach of the virile Laurent. Having been told that her mother was the daughter of a tribal chief in Africa, Thérèse reveals "j'ai souvent songé à elle, j'ai compris que je lui appartenais par le sang et par les instincts, j'aurais voulu ne la quitter jamais et traverser les sables, pendue à son dos" (p. 94). The author-narrator has lent Thérèse his view of the hot-blooded North African. Suffice it to say at this point that such generalizations relating to class and race are within the schema of the framework of determinism and relate to commonly held opinions at the time Zola was writing. We note however that both protagonists' capabilities and actions are quite clearly prescribed in terms of their heredity (class and race) and though a profound shock might cause Laurent suddenly to paint well, it is only one kind of painting that he is able to execute. Thérèse, who is able to repress her sexuality for some time is quite overwhelmed by it in the end.

Besides aspects of an ideology of class and race being present in the text, reference is also made to some of the social issues of the day. Ideas about work can be traced throughout the novel. On the one hand there is the instinctive drive to work. Grivet went to work each morning "par un instinct de brute" (p. 81) Though Camille does not need to work for money, he still wants a job. The following explanation is given: "il réclama le travail comme d'autres enfants

réclament des jouets, non par esprit de devoir, mais par instinct, par besoin de nature."(p. 71)

Thérèse gets rid of the charwoman on the pretext that there was muddle and dirt everywhere in the shop and in the upstairs apartment. "Des idées d'ordre lui venaient. La vérité était qu'elle avait besoin de marcher, d'agir, de briser ses membres roidis" (p. 194). The implication is that work gives individuals something to do. It also gives them somewhere to go, or a pretext of somewhere to go. Camille is prepared to put up with living in the apartment above the shop because of the appeal of his job: "jamais le jeune homme n'aurait consenti à habiter un pareil taudis, s'il n'avait compté sur les douceurs tièdes de son bureau" (p. 77). Thérèse pretends to be visiting a client when she is in fact visiting Laurent. Work also gives people a sense of achievement; when Camille finds a job earning a hundred francs a month, "son rêve était exaucé" (p. 77).

On the other hand, certain negative aspects of work are pointed up. There are frequent judgements in the text on the 'emptiness' of employment. Although Camille enjoys his work, the author-narrator labels the actual job "une occupation bête" (p. 71), and "ce labeur de brute, [...] ce travail d'employé qui le courbait tout le jour sur les factures, sur d'énormes additions dont il épelait patiemment chaque chiffre" (p. 71). Thérèse's work in the haberdashery shop provides little stimulation. She puts little effort into it, responding to customers with "des paroles toujours semblables, avec un sourire qui montait mécaniquement à ses lèvres" (p.79). She passes her days "vivant dans une ombre humide, dans un silence morne et écrasant, [voyant] la vie s'étendre devant elle, toute nue, amenant [...] chaque matin la même journée vide" (p. 79). She manages to keep busy until after lunch when she joins her aunt behind the counter, where she dozes off, such were the demands of the job.

Judgements on the emptiness of employment focus more particularly on employment in a large

organization. Of Camille's subsequent employment, we read: "la vérité était qu'une ambition bête avait seule poussé Camille au départ. Il voulait être employé dans une grande administration" (p. 75). And further on we find that Camille blushes with pleasure as he visualizes himself in a somewhat absurd position, that is, "au milieu d'un vaste bureau avec des manches de lustrine, la plume sur l'oreille" (p. 76). His pride in working for a large concern is evident when in introducing Laurent he notes that they have worked in the Orleans Station for some time without having met. "Tout fier d'être l'humble rouage d'une grosse machine" (p. 83), Camille comments "c'est si vaste, si important, cette administration" (p. 83). The underlying judgement is that Camille's pride in working for a large concern is unfounded for the work is unchallenging. Working for the same large organization as Camille, Laurent "se trouva cependant à l'aise dans son métier d'employé; il vivait très bien en brute, il aimait cette besogne au jour le jour, qui ne le fatiguait pas et qui endormait son esprit" (p. 86). For a time, Laurent is "un employé modèle, faisant sa besogne avec un abrutissement exemplaire" (p. 143). Then the work begins to irk him: "la légère besogne qui lui était confiée devenait accablante pour sa paresse" (p. 157). The emptiness of work is underscored when Laurent too tired to work, spends his days yawning at the office waiting for the time he can leave. Adopting the omniscient narrating tone, the author-narrator comments, "il n'était plus qu'un employé comme les autres, abruti et ennuyé, ayant la tête vide" (p. 194). All Laurent wants to do is hand in his notice and rent a studio; "il rêvait vaguement une nouvelle existence de paresse, et cela suffisait pour l'occuper jusqu'au soir" (p. 194).

A number of workers are seen in a disparaging light. When Laurent did not want to be discovered after murdering Camille, he fled to Michaud and Olivier: "le meurtrier s'était jeté dans ces gens de police, par un coup d'audace qui devait le sauver" (p. 123). This comment mocks the effectiveness of the police. Another character holding a seemingly responsible job is Grivet.

Both he and Olivier are singled out in comments by the narrator as rather stupid even to the extent of being described as having "les lèvres minces d'un crétin" (p. 81) and "une tête roide et insignifiante" (p. 82) "sur un corps ridicule" (p. 81) respectively. Furthermore "les radotages de Grivet et du vieux Michaud" (p. 102) apparently bore Laurent to death, Michaud always telling the same stories of murder and theft and Grivet holding forth about his superiors and underlings in the department. The idea of 'stupid' persons holding the more responsible jobs, or having held such a job before retirement, is shown by the author-narrator to be quite ridiculous. It is worth noting that in so far as their work habits are mentioned there is nothing to suggest that Grivet, Michaud and Olivier are work-shy, or anything less than conscientious. In all cases, it is their incompetence which is hinted at.

Grivet and Michaud, like Mme Raquin and Laurent's father, represent the older generation. The latter two are most conscientious workers. Mme Raquin has apparently run a successful business at Vernon,²¹ and when she decides to set up in business again in the Passage du Pont-Neuf, "tous ses instincts d'ancienne marchande se réveillaient; elle donnait à l'avance des conseils à Thérèse sur la vente, les achats, sur les roueries du petit commerce" (p. 76) In contrast to Thérèse, she is far more amiable with the customers, "à vrai dire c'était elle qui attirait et retenait la clientèle" (p. 79). In terms of their application to work, the older generation are portrayed in a positive light.

Zola's views on age are also quite apparent in the text. There is a tendency to equate adult characters' behaviours and emotions with those of children.²² In particular, fear is something associated with being childlike. Grivet and Camille "écoutaient les histoires du commissaire de police avec la face effrayée et béante des petits enfants qui entendent Barbe-Bleue ou le Petit Poucet" (p. 111). Laurent at one point is described as suffering from "un effroi d'enfant,

inexplicable, imprévu" (p. 147). Later we find that he has lost his "confiances de brute; maintenant, au moindre bruit, il tremblait, il pâissait, comme un petit garçon" (p. 156) and that he had come to tremble at the sight of a dark corner "comme un enfant poltron" (p. 183). Indeed we find that Suzanne l'aimait [Thérèse] en enfant, avec une sorte de terreur respectueuse" (p. 166). Not only is fear associated with being child-like but also in more than one instance with being a female. We read that "Camille avait gardé cette épouvante que les enfants et les femmes ont pour les eaux profondes" (p. 118). When Thérèse starts to bemoan her drowned husband in Laurent's presence and becomes fearful and emotional, she is described as a woman again, a little girl even.²³

Il y eut un brusque affaissement en elle. Ses nerfs trop tendus se brisèrent, sa nature sèche et violente s'amollit. Déjà elle avait eu des attendrissements pendant les premiers jours du mariage. Ces attendrissements revinrent, comme une réaction nécessaire et fatale. Lorsque la jeune femme eut lutté de toute son énergie nerveuse contre le spectre de Camille, lorsqu'elle eut vécu pendant plusieurs mois sourdement irritée, révoltée contre ses souffrances, cherchant à les guérir par les seules volontés de son être, elle éprouva tout d'un coup une telle lassitude qu'elle plia et fut vaincue. Alors redevenue femme, petite fille même, ne sentant plus la force de se roidir, de se tenir fiévreusement debout en face de ses épouvantes, elle se jeta dans la pitié, dans les larmes et les regrets, espérant y trouver quelque soulagement. (p. 226)

The fearful woman being likened to a little girl finds an echo in the sexually inactive woman similarly compared. Thérèse likens herself to a little girl without Camille in her bed to tantalize her and leave her unsatisfied:

La nuit, seule dans son lit, elle se trouvait heureuse; elle ne sentait plus à son côté la face maigre, le corp chétif de Camille qui exaspérait sa chair et la jetait dans des désirs inassouvis. Elle se croyait petite fille, vierge.(p. 141)²⁴

It is immediately apparent that quite specific links are made between age and sexuality and it is hardly surprising that several sexual 'norms' are implied in the text. Camille, the text implies, does not feel the way he should for he "ignorait les âpres désirs de l'adolescence. Il était resté petit garçon devant sa cousine, il l'embrassait comme il embrassait sa mère" (p. 74). More

'normal', it would seem, were the gangs of youths who visit the mortuary for a free peepshow:

Par moments, arrivaient des bandes de gamins, des enfants de douze à quinze ans, qui couraient le long du vitrage, ne s'arrêtant que devant les cadavres de femmes. Ils appuyaient leur mains aux vitres et promenaient des regards effrontés sur les poitrines nues. Ils se poussaient du coude, ils faisaient des remarques brutales, ils apprenaient le vice à l'école de la mort. C'est à la Morgue que les jeunes voyous ont leur première maîtresse. (pp. 132-133)

The author-narrator's view that the 'normal' adolescent male should have an interest in sexual matters is quite apparent in the examples given above, although there is a condemnation in the word 'vice'²⁵ which suggests that voyeurism is not a morally correct avenue for the expression of sexual interest.

As for the grown man's sexuality, the text makes it abundantly clear that Laurent hated to be without a woman although he did not like having to pay for his pleasure. Although at first he found Thérèse ugly, he recognized that she would not cost him anything. His attraction to and need for women is apparent.

Les senteurs âpres de la terre, les parfums légers de Thérèse se mêlaient et le pénétraient, en allumant son sang, en irritant ses nerfs. [...] La marche au soleil, sur la chaussée de Saint-Ouen, avait mis des flammes en lui. (p. 115)

He accepts the model in his life "comme un objet utile et nécessaire qui maintenait son corps en paix et en santé" (p. 144). Used to a woman sleeping beside him at night and suddenly without one, "il éprouva un vide subit dans son existence" (p. 145). One of his reasons for marrying was so that "il aurait sans cesse sous la main une femme ardente qui rétablirait l'équilibre de son sang et de ses nerfs" (p. 158).

On the other hand, none of the older generation is reported as having any sexual liaisons, and little mention is made of any of the older characters, Mme Raquin, Michaud or Grivet, having

much interest in sexual matters. The only mentions we can find contrast the puritanical nature of Mme Raquin (who prior to Thérèse's first marriage, "lui parla de son père et mère, lui conta l'histoire de sa naissance" (p. 74)) with the attitude of the men the night of Thérèse's second marriage. With the women out of the room, the men sit around listening to Michaud and Grivet's "grosses plaisanteries" (p. 171). It is perhaps not unexpected that sexuality in the text should be aligned with adolescence and adulthood and for the older generation remain something they might occasionally talk about, but not, openly at least, indulge in.²⁶

Sexual passion is not directly, but implicitly perhaps, linked with a propensity for laziness. In Garden of Zola: Emile Zola and his Novels for English Readers, King notes:

Zola held many beliefs, one of which was whatever threatened or destroyed good honest work was a sin. Sex being the most corrosive agent against work it was therefore a sin. The sexy people in Zola's novels are invariably lazy, useless and weak²⁷ and if you happen upon a promiscuous character in one of his books you can be sure he or she will meet a bad end.²⁸

Laurent certainly is one such character, Lantier in L'Assommoir, another. Nana was probably intended as one of the sexiest of Zola's characters²⁹, and although she is not averse to working for her money as a prostitute, she too meets a sticky end. All three are somewhat parasitic in their approach to their relationships. Laurent in taking his friend's wife for his lover and wishing to avoid discovery so as not to jeopardize his place at the Raquin's table, "croyait agir simplement, comme tout le monde aurait agi à sa place, en homme pauvre et affamé" (p. 100).³⁰

Sexual passion appears to be the key to Thérèse and Laurent's downfall, not to mention that which they contrive for Camille.³¹ In the preface, Zola claims that he had only one desire: to observe and note down what happened when "un homme puissant et une femme inassouvie"

(p. 60) were thrown together in a violent drama. Elements of fury and brutality are present in the descriptions of Thérèse and Laurent's lovemaking right from the outset. They engaged in "des scènes de passion ardentes, d'une brutalité sinistre. Chaque nouveau rendez-vous amenait des crises plus fougueuses" (p. 96). Thérèse kisses Laurent "avec une énergie brutale" (p. 101) and later we read "il la traitait avec brutalité" (p. 184). When Laurent resolves to hold Thérèse tightly and crush her to his breast rather than succumbing to the ghost of his victim, it is described as "une révolte superbe de la brutalité" (p. 189). Further, "ils s'étaient aimés comme des brutes, avec une passion chaude toute de sang" (p. 219).

Sexual passion in the text is both brutal and savage and in Emile Zola, Hemmings notes that "the dreadful intensity, the primitive violence that one finds in Thérèse Raquin are notes which will be struck again and again in Zola's mature work".³² The link between violence and passion is quite apparent in the image rendered when Laurent first possesses Thérèse.³³

Puis, d'un mouvement violent, Laurent se baissa et prit la jeune femme contre sa poitrine. Il lui renversa la tête, lui écrasant les lèvres sous les siennes. Elle eut un mouvement de révolte sauvage, emportée, et tout d'un coup, elle s'abandonna, glissant par terre, sur le carreau. Ils n'échangèrent une seule parole. L'acte fut silencieux et brutal. (p. 91)

Compare this incident with that of the two lovers' mutually consented suicide as they fall to the floor at the feet of Mme Raquin:

Thérèse prit le verre, le vida à moitié et le tendait à Laurent qui l'acheva d'un trait. Ce fut un éclair. Ils tombèrent l'un sur l'autre, foudroyés, trouvant enfin une consolation dans la mort. La bouche de la jeune femme alla heurter, sur le cou de son mari, la cicatrice qu'avaient laissée les dents de Camille.³⁴

Both incidents are brutal and rapid. In an article entitled 'Thérèse Raquin, ou les Atrides dans la boutique du Pont-Neuf', Claverie notes "le triomphe de la mort sur l'amour"³⁵ apparent in the above images. Just as the couple were driven by brutish instincts in their love-making, so too

were they driven by apparently those same instincts to kill Camille - "[ils] avaient conçu le crime au milieu des hontes de l'adultère" (p. 212)) and Laurent "s'était mis à rêver l'assassinat dans les emportements de l'adultère" (p.107). They obeyed these same brutish instincts when they kill each other - "ils sentaient invinciblement le besoin de se tuer, ils obéissaient à ce besoin en brutes furieuses" (p. 249). The association of sexual passion with death, an idea which is also noted by other critics³⁶ including Jennings who in an article entitled 'Thérèse Raquin ou le Pêché originel', sees the novel as an "allégorie de l'éveil du désir sensuel [...] la 'faute' chez Zola étant toujours d'ordre sexuel et toujours liée à la torture et à la mort".³⁷ There is, as we have indicated, a great deal of evidence to link passion and violence. Jennings goes so far as to point out that the ultimate aim of sexual desire appears to be death, as apparent in the following passage:

Le meurtre avait comme apaisé pour un moment les fièvres voluptueuses de leur chair; ils étaient parvenus à contenter en tuant Camille ces désirs fougueux et insatiables qu'ils n'avaient pu assouvir en se brisant dans les bras l'un de l'autre.³⁸ Le crime leur semblait une jouissance aiguë qui les écoeurait et les dégoûtait de leurs embrassements. (pp. 140-141).

Of course this is borne out by the novel's final dénouement over a hundred pages later.

The moral dimension of the novel is clear to some observers at least: Jennings suggests that the novel can easily be read "comme un avant et après la 'faute'. Au compte-rendu d'un adultère couronné d'un crime parfait succède le récit de la prise de conscience de la 'faute' et du châtement qui en résulte."³⁹ This leads us to wonder whether once again⁴⁰ the moral position of the author-narrator is aligned with that lent Thérèse: "elle n'était pas comme Laurent, affaissée dans le contentement épais de ses désirs, inconsciente de ses devoirs; elle savait qu'elle faisait le mal" (p. 100). Not only are we told that Thérèse knew she was doing wrong but also that neither she nor Laurent would give voice to the recognition that their marriage was the

fatal punishment for the murder:

Ils ne voulaient pas reconnaître tout haut que leur mariage était le châtimeut fatal du meurtre; ils se refusaient à entendre la voix intérieure qui leur criait la vérité en étalant devant eux l'histoire de leur vie. (p. 219)

Moral bias is clear in the above lines. Jennings paints the picture of Thérèse as the 'nouvelle Eve' who skilfully arranges the assignations with Laurent and who later brings "l'idée de meurtre avec elle" (p. 173) and pushes Laurent to murder. The idea of Zola reworking the biblical image in outline at least, does in our opinion stand up to scrutiny. There is not only Eve urging Adam to transgress, but also hellfire. On their wedding night, as we have already mentioned, Thérèse and Laurent sit by the fire, a fire which is dramatized to the extent that its symbolic importance cannot be ignored. Jennings sums up the purgatorial images thus:

Tortures, souffrances par le feu, impuissance et mort, telle sera la rançon du péché des amants qui ont osé toucher à l'arbre de connaissance et joindre la conscience à l'assouvissement de leurs besoins sexuels. Pour eux le paradis terrestre est à jamais perdu.⁴¹

Although the lovers looked forward to the day of their marriage "comme le jour de salut" (p. 156),⁴² this was not to be the case. Rather, they experienced punishment from 'the other side' - Camille's ghost seems to lie between them "comme un obstacle qui les séparait" (p. 186).⁴³ Another element present in the text which is also catered for in the biblical story is that of the 'regard accusateur', the watching judging eye of God.

This is symbolized in various ways - the couple are afraid of being watched by François the cat, by the woman who sells artificial jewelry who perhaps watched Laurent stealing into the side passage on his way to meet Thérèse, by the portrait which comes to life under their terrified gaze and by the paralyzed Mme Raquin forced to sit and hear the details of her son's murder, watch the couple's quarrels, suffer terribly and eventually watch them die at her feet "les

écrasant de regards lourds" (p. 253).⁴⁴ The biblical parallel is amplified by Jennings:

Pas plus que Caïn les amants n'ont pu éluder l'oeil de la conscience: Dieu n'a pas pardonné aux coupables. D'ailleurs, la terminologie moralisatrice, pour le moins incongrue dans un discours qui se veut étude objective et même clinique, rend assez compte du projet d'édification de son auteur.⁴⁵

This lesson, Jennings points out, is taken up in Zola's later works.⁴⁶ There is, as shown, ample evidence to support this claim that Thérèse Raquin has a moral dimension which cannot be as easily dispensed with as the author presumed in his preface when he wrote, "je vous assure que les amours cruelles de Thérèse et de Laurent n'avaient pour moi rien d'immoral, rien qui puisse pousser aux passions mauvaises" (p. 60). It is this very conception of the evil of passion which is woven into the text, and which constitutes a lack of neutrality. According to its author, Thérèse Raquin is not so much the story of a murder and its aftermath, as a study of the couple who commit it - a psychological novel which studies the motives, calculations, immediate and delayed reactions of the murderers, while purporting to explain rather than judge. Our analysis has shown a moral framework in which the novel may have been conceived, and we feel that judgements allied to the judéo-christian perspective are apparent in the text. The novel's overriding lesson is surely that the failure to confess and repent openly is in itself a far worse torture than any punishment which society could impose on a guilty conscience, summed up in the reflection attributed to Thérèse: "Elle sut qu'on pouvait ne pas tuer son mari et être heureuse" (p. 143).

The moral aspect in Naturalist works has not been overlooked by other commentators. In Les Deux Zola: science et personnalité dans l'expression, Matthews points out, "Les romanciers naturalistes scientifiques [sont] autant des moralistes expérimentateurs montrant par l'expérience de quelle façon se comporte une passion dans un milieu social".⁴⁷

In summary then, the views which we have commented upon in our analysis above may well be Zola's own views at the time he was writing,⁴⁸ or views which he wished to have ascribed to himself. Any views which are evident call Zola's neutrality and hence the professed objectivity of his text into question. A close reading of Thérèse Raquin reveals aspects of an ideology of class, race, employment, age, sexuality and morality. In the case of class and race, the commentary in the text is generally limited to generalizations about and judgements on peasants and North Africans. The views on employment are also class-related, although this is not explicit in the text. The portrayal of attitudes on age and sexuality involves the inference of a set of norms. A certain moral code is embodied in all of the above. This morality suggests that although the protagonists were bound by considerations of class, race and circumstance, they should not have committed adultery or murder. Perhaps, not surprisingly, the author-narrator makes it clear that such actions are morally wrong. In breaking the moral code, the protagonists are shown as deserving of punishment; although they escape civil proceedings, they cannot escape their own consciences. The tortures of conscience in this novel manifest themselves in psychological and physiological changes.

From our survey of the above ideologies in the text, it appears that when Zola wrote this novel, he had less to say about society and politics, than about psychological and moral concerns, although in the case of psychological concerns, these are occasionally thinly disguised as physiological 'facts'. Some of these physiological 'facts' seem to be based around a distinction between male and female differences which we will explore in the next chapter.

Chapter 5.

Mimesis and the Image of Women.

One of the more popular areas in Zola scholarship in recent years has been Zola's discourse on women. In her book entitled Breaking the Chain - Women, Theory and French Realist Fiction, Schor notes that "it would appear as though whatever the critic's starting point, whatever the place 'from which he speaks', Zola's 'gynomythology' is an obligatory stopping place."¹ We too 'join the queue' and make a contribution to this discussion for two reasons. First, because in Thérèse Raquin a number of quite striking comments are made on women, comments which may in themselves constitute a further threat to the text's objectivity. And second, because we find this whole area of discourse rather intriguing for there is apparent in Zola's critical writings an idealist pro-women stance² which appears to be reflected in an interest in portraying the lives of women in many of his novels, as is the case in Thérèse Raquin. The question which arises from our study of lapses in objectivity is whether or not this idealist stance is actually revealed in Thérèse Raquin. A related question is of course whether the pro-women stance is reflected in Zola's other novels. Here we shall rely on the work of other critics whose contributions on these matters will appear in footnotes.

We have already noted in the previous chapter how the question of gender in Thérèse Raquin is tightly bound up with matters of age and sexuality. In this, Zola's "roman d'analyse"(p. 63), the idea of criminality is also introduced. This chapter will primarily examine the image of women presented and commented upon in the text. The image of men in the text will be referred to for comparative purposes. We will begin by looking at the physical portraits of the main characters before seeing how these are relate to propensity to crime, their psychological makeup and their

sociological roles. Conclusions on each aspect will be presented at the end of the chapter.

Before proceeding with this task however, two points should be noted in passing. First it is particularly important in our analysis that we maintain a critical awareness of gender in the narrative voice for as Lanser tells us in The Narrative Act: Point of View in Prose Fiction, the gender of the narrator affects readers' acceptance of narrative authority.³ Slott in an article entitled Narrative Tension in the Representation of Women in Zola's L'Assommoir and Nana, states that "Given the literary history and the reading conventions of Western civilization, all unmarked narrators are assumed to be male."⁴ Quoting Lanser she goes further: "writers and narrators are presumed to be male unless the text offers a marking to the contrary, as they are also presumed white, heterosexual, and (depending on the period) upper or middle class."⁵ Biographies on Zola support these presumptions in his case. It is the question of how Zola as a nineteenth century male bourgeois author portrays women through the equally male author-narrator in his text that has prompted this examination.

Second, we might note that Thérèse Raquin was not the first of Zola's works to have a female 'hero'. In his introduction to the Garnier Flammarion edition of Thérèse Raquin, Mitterand notes that prior to 1867, Zola had already written works in which a woman was "le premier personnage, ou du moins un personnage dont l'attitude avait une influence déterminante sur le comportement des autres".⁶ Although Thérèse too comes to a sticky end, according to Mitterand, she is treated better than her older sisters, for Zola observes her more closely and paints her with more precision.

In the preface to the second edition of Thérèse Raquin, Zola claims to have directed his attention on both his protagonists. In order to facilitate a more focused analysis, it is worth

presenting Zola's professed aim here in more complete form:

j'ai tenté d'expliquer l'union étrange qui peut se produire entre deux tempéraments différents, j'ai montré les troubles profonds d'une nature sanguine au contact d'une nature nerveuse. Qu'on lise le roman avec soin, on verra que chaque chapitre est une étude d'un cas curieux de physiologie. En un mot, je n'ai eu qu'un désir: étant donné un homme puissant et une femme assouvie, chercher en eux la bête, ne voir même que la bête, les jeter dans un drame violent, et noter scrupuleusement les sensations et les actes de ces êtres. (p. 60)

Zola's primary focus was on a man and a woman whose essential differences are apparent from the outset. The text bears out that Thérèse is of a nervous temperament and is unsatisfied by Camille and that the highly sexed Laurent is more sanguine. Mitterand describes Camille as having a lymphatic temperament which contrasts with those of Thérèse and Laurent.⁷ Mitterand's analysis of the three principal characters provides a useful summary of their physical attributes presented in the text:⁸

	Thérèse [Tempérament nerveux] (+)	Laurent [Tempérament sanguin] (+)	Camille [Tempérament lymphatique] (-)
Yeux	noirs ardents rouges	noirs ardents fauves	bleus arrondis
Cheveux	sombres épais	noirs rudes	blonds fades collés
Lèvres	minces roses chaudes humides battements	rouges	ouverts
Menton	nerveux		
Cou	souple gras	large court gras puissant	ridé
Visage	pâle ardent rigidité passion	plein sanguin frais	pâle blafard verdâtre

According to Mitterand, the characters' physical portraits seem not so much to be drawn from actual observations as from "un système acquis de caractérisants devenus des indices où s'associent la notion physique et la connotation psycho-sociologique."⁹ Thérèse and Laurent are presented as having traits with positive connotations such as life, strength and movement whereas Camille is characterized by the opposite - weakness, pallor, immobility and death. Connotative language which relates to an underlying ideology is not without relevance to the present study. Rather striking in this context are the similarities and differences in the portraits of the males as opposed to the major female character.

From the above table, it can be seen that the only physical attribute shared by Thérèse and Camille is facial pallor, a characteristic which in Thérèse's case is completely abandoned during the period of her sexual contentment. In his book, Zola before the Rougon-Macquart, Lapp points out that "the sexual gratification of Thérèse appears as a gradual emergence into light, as the disembodied spectral head dimly glimpsed in the shop window acquires the fullness of physical existence".¹⁰ Thérèse's pallor returns after the murder when the lovers decide to remain apart to prevent suspicion. Her facial pallor is strongly linked to the repression of her sexual passion, which is quite different from Camille's pallor which is an ever-present part of his natural self. It is clear then, that physically, Thérèse and Camille are portrayed as quite different. Not surprisingly, no similarities exist in the physical portraits of Laurent and Camille.

Thérèse and Laurent, on the other hand, exhibit some physical similarities. To be specific, both have eyes which are dark and ardent, the former suggestive of mystery or secretiveness. Both have dark hair and thick necks, images of vigour perhaps. Differences too are apparent. Thérèse appears as a paler version of Laurent, her hair described as dark while his is definitely

black, her lips pink and his red. Her 'nervous' chin is focused on as is Laurent's powerful neck. It hardly comes as a surprise that it is the physically stronger Laurent who overpowers Camille.

There is no doubt however that the author and narrator conceive of Thérèse as equally if not more guilty of the murder. In the preface, Zola writes of "le meurtre qu'ils [Thérèse et Laurent] commettent" (p. 60) and during the course of the novel, Thérèse and Laurent are referred to as "les deux meurtriers" (p. 216), the crime consistently presented as "leur [...] crime" (p. 248). A conversation between the couple sees Thérèse acknowledging the greater guilt - "je suis coupable, plus coupable que toi. J'aurais dû sauver mon ami de tes mains" (p. 230). The picture of Thérèse is without doubt the portrait of a criminal and it fits reasonably closely the image of the female criminal put forward by Lombroso and Ferrero in The Female Offender, first published in 1890. Lombroso theorized that there was an intimate correlation between physical and mental conditions and processes. Accordingly, he and Ferrero examined the physical characteristics of criminals and as Morrison reports in his introduction to The Female Offender, Lombroso "finds that the criminal population as a whole, but the habitual criminal in particular, is to be distinguished from the average member of the community by a much higher percentage of physical anomalies."¹¹ Thérèse is first presented as a shadow in the haberdashery shop window where readers' attention is drawn to her low, clearcut forehead, long, narrow finely tapering nose, thin pale pink lips and supple and well-covered lower jaw. The feature of the "enormous lower jaw", according to Lombroso and Ferrero is "found in 15 per cent. of delinquents, in 26 per cent. of prostitutes, in 9 per cent. of normals".¹² The little information given by Zola sees Thérèse approximating what was a popular, yet despite Lombroso and Ferrero's research, probably a mythical view of the female criminal physical type.

The images of Thérèse and Laurent as apparent in Mitterand's analysis, despite their superficial

similarities, conform to largely conventional images of the stronger man and the physically more fragile woman.¹³ The text leaves us in no doubt that Laurent is a fitting representative of his sex and that Camille is not. Camille simply does not constitute a man, neither in Thérèse's eyes, nor in the opinion of the author-narrator. It is not until Thérèse is reintroduced to Laurent after an interval of quite a few years that she feels she has seen a real man, despite being married to Camille. Her reaction to Laurent is described in Chapter 3 of this study, but we shall recapitulate here her impressions on seeing Laurent - "elle n'avait jamais vu un homme. Laurent, grand, fort, le visage frais, l'étonnait" (p. 84). This reinforces her previous thought: in the description of the guests who visit on Thursday evenings, (three out of the four of whom are male), we read "Thérèse ne trouvait pas un homme, pas un être vivant parmi ces créatures grotesques et sinistres" (p. 82). Laurent then, it would appear, is the only really masculine man among the group. In our attempts to reconstruct the Zolian ideology concerning gender in Thérèse Raquin, we can largely dispense with the other male characters who do not exhibit the characteristics of size and strength attributed to Laurent.

Not only is Laurent characterized by his physique and fortitude but also because of the outward attractiveness of his disposition: "La nature sanguine de ce garçon, sa voix pleine, ses rires gras [...] troublaient la jeune femme et la jetaient dans une sorte d'angoisse nerveuse" (p. 87).

Further on we read:

elle passait des bras débiles de Camille dans les bras vigoureux de Laurent et cette approche d'un homme puissant lui donnait une brusque secousse qui la tirait du sommeil de la chair. Tous ses instincts de femme nerveuse s'éclatèrent avec une violence inouïe (p. 93)

Without any doubt, the text states that it takes a strong man, or in the author-narrator's terms 'a real man' to unravel the mysteries¹⁴ of a woman's sexuality. The link between a man's physical vigour and his virility is enunciated by Laurent in his assessment of his friend: "Il faut dire que

Camille est un pauvre sire. Laurent riait en dedans, au souvenir des maigreurs blafardes de son ami" (p. 89). Camille's lack of virility is apparent in the description of his wedding night where all that was different was Thérèse's change of bedrooms and in Thérèse's complaining to Laurent, "j'ai retrouvé dans mon mari le petit garçon souffrant avec lequel j'avais déjà couché à six ans" (p. 95).

The text quite clearly focuses on the effect of the stronger male on the female. He is obviously far more attractive to women than is his weaker counterpart. Whereas the stronger male is invested with the capacity to reflect upon the advantages a relationship may accrue to him, that is, he exhibits a logic, the woman reacts on a more emotional level. Thérèse is drawn into the liaison by a force outside herself. She speaks of this to Laurent:

il me semblait que ton sang me jetait des bouffées de chaleur au passage, et c'était cette sorte de nuée ardente, dans laquelle tu t'enveloppais, qui m'attirait et me retenait auprès de toi, malgré mes sourdes révoltes... Tu te souviens quand tu peignais ici: une force fatale me ramenait à ton côté. (p. 96)

We have already examined the nature of fatality in Chapter 3, here we must question its application. The narrative commentary in the text reveals that the couple seemed to be made for each other: "La nature et les circonstances semblaient avoir fait cette femme pour cet homme, et les avait poussés l'un vers l'autre" (pp. 100-101). It appears that it is the differences in their temperaments which bind them together so tightly: "A eux deux, la femme, nerveuse et hypocrite, l'homme, sanguin et vivant en brute, ils faisaient un couple puissamment lié. Ils se complétaient, se protégeaient mutuellement" (p. 101). Using such a framework as a basis for explaining attraction, we might well ask why Thérèse and Camille who were also quite different one from the other were not so tightly bound together? While Thérèse and Laurent are made to talk and think about their attraction to one another quite explicitly, the author-narrator occasionally avoids generalizing or going beyond the surface in the explanations provided.

When this occurs, the text's objectivity is obviously enhanced; however we feel that the overall effect of the first part of the text is to uphold the virile male and denigrate the less virile.¹⁵

The central issue of the text of Thérèse Raquin as it develops is undoubtedly the changes in the personalities of both the female and the male protagonists resulting not so much from their coupling as their culpability in murder. In this regard, two longer passages reveal the author-narrator's stance quite clearly. The first passage occurs the night after Laurent suggests to Thérèse that they resume their liaison and each pass a sleepless night, haunted as it were by Camille's ghost. The author-narrator adopts an extremely dry pseudo-scientific tone:

Il y avait eu, à la même heure, chez cette femme et chez cette homme, une sorte de détraquement nerveux qui les rendait pantelants et terrifiés, à leurs terribles amours. Une parenté de sang et de volupté s'établit entre eux. Ils frissonnaient des mêmes frissons, leurs coeurs dans une espèce de fraternité poignante, se serraient aux mêmes angoisses. Ils eurent dès lors un seul corps et une seule âme pour jouir et pour souffrir. Cette communauté et cette pénétration mutuelle est un fait de psychologie et de physiologie qui a souvent lieu chez les êtres que de grandes secousses nerveuses heurtent violemment l'un à l'autre. (p. 154)¹⁶

Thérèse and Laurent have somehow changed psychologically or temperamentally and both suffer together. The differences in their personalities are set aside and the similarity of their reaction emphasized. At this point, no blame is apportioned, yet it must be obvious that the couple's behaviour is more closely allied with Thérèse's 'tempérament nerveux' than Laurent's 'tempérament sanguin'. This is made explicit in the second long passage which occurs several nights after their marriage. Despite Thérèse and Laurent having hoped that being together at night might protect them from Camille's ghost, alone together for any time at all they become hysterical:

La nature sèche et nerveuse de Thérèse avait agi d'une façon bizarre sur la nature épaisse et sanguine de Laurent. Jadis, aux jours de passion, leur différence de tempéraments avait fait de cet homme et de cette femme un couple puissamment lié, en établissant entre eux une sorte d'équilibre, en complétant pour ainsi dire leur organisme.

L'amant donnait de son sang, l'amante de ses nerfs, et ils vivaient l'un dans l'autre, ayant besoin de leurs baisers pour régulariser le mécanisme de leur être. Mais un détraquement nerveux venait de se produire; les nerfs surexcités de Thérèse avaient dominé. Laurent s'était trouvé tout d'un coup jeté en pleine éréthisme nerveux; sous l'influence ardente de la jeune femme, son tempérament était devenu peu à peu celui d'une fille secouée par une névrose aiguë. Il serait curieux d'étudier les changements qui se produisent parfois dans certains organismes à la suite de circonstances déterminées. Ces changements qui partent de la chair, ne tardent pas à se communiquer au cerveau, à tout individu. (p. 182)

First we might note that Thérèse's temperament is somehow responsible for the change in Laurent. Second, the effect of Thérèse's ardour is to change Laurent's temperament into that of a young girl in a highly neurotic condition. Third, the change rather intrigues the narrator whose views, it is clear from the similarities here and in the preface in the use of pseudo-scientific language, are allied to those of the author.

It is the first of the above points upon which we wish to elaborate. The blame for the change in Laurent falls on Thérèse. This instance of apportioning blame appears to us deliberate as it is amplified a page later. Thérèse, it appears, is blamed for magnifying in Laurent his occasional stirrings of desire into horrible convulsions of lust. Surely the reverse could also have been said to be true at a certain point, yet it is really only Thérèse who attracts blame.¹⁷ Reading on, we find "c'étaient ces chatouillements que Thérèse avait développés en horribles secousses. Elle avait fait pousser dans ce grand corps, gras et mou, un système nerveux d'une sensibilité étonnante" (p. 183). The explanation given is simplistic to say the least - Thérèse's kisses had revealed to Laurent a kind of new nervous existence which had heightened his sensual pleasures to the point where he experienced crises of ecstasy that his flesh alone had never before given him. No mention is made of Thérèse experiencing such 'jouissance'¹⁸, only "une volupté amère à tromper Camille et Mme Raquin" (p. 100). So it is rather curious that Laurent's relationship with Thérèse should have the effect that "les nerfs se développèrent, l'emportèrent sur l'élément sanguin, et ce fait seul modifia sa nature" (p. 183). Curious, we think, first

because the apparently powerful Laurent did not have an equal or opposite effect on Thérèse; second because the change in Laurent is not really manifest until after the murder and not fully manifest until a year after that event, a year during which the couple have not continued their affair.

There is little doubt in our minds that the blame falling on Thérèse is based on a conviction which goes beyond the events of the text. Thérèse is a slightly modified example of the ancient literary tradition of the Fatal Woman which Lapp notes as "a romantic character type that survived sturdily throughout nineteenth century literature".¹⁹ The image is typically that of the female wilfully torturing the male, standing "in the same relation to him as the female spider, the praying mantis, etc., to their respective males; sexual cannibalism is her monopoly".²⁰ Although the image suggests wilful sadism, it is applied to Madeleine Férat and to Nana²¹ for whom the involuntary nature of evil-doing is stressed. It can equally be applied to Thérèse who is blamed for Laurent's suffering. In appearance too, Thérèse is not unlike the Fatal Woman (termed by Lapp, 'this Eternal Courtesan'²²) who is beautiful, pale and has strangely glowing eyes. Physically Thérèse resembles the Fatal Woman.

This image is not incompatible with the genesis image encapsulated in Jennings' analysis presented in the previous chapter. The Fatal Woman concept goes a long way back beyond the nineteenth century. The underlying ideology of the text presents Thérèse as the Fatal Woman, as Eve who tempts Laurent to taste the forbidden fruit and so contributes to their downfall. Bertrand-Jennings in her book L'Eros et la femme chez Zola, notes "une fois le monstre de la sexualité féminine réveillé par les soins de l'amant Laurent, les résultats catastrophiques ne se feront pas attendre."²³

Throughout the text, we find various indications of an ideology which presents women as strong and yet weak - strong in influence yet curiously weaker than their male counterparts. Men need to be party to this weakness, somehow become feminine, before they can meet their downfall. Just prior to his drowning, Camille is described as having "cette épouvante que les enfants et les femmes ont pour les eaux profondes" (p. 118) Laurent changes inexplicably,

en développant [...] des nerfs de femme, des sensations aiguës et délicates. Sans doute, un phénomène s'était accompli dans l'organisme du meurtrier de Camille. Il est difficile à l'analyse de pénétrer à de telles profondeurs.²⁴ Laurent est peut-être devenu artiste comme il est devenu peureux à la suite d'un grand détraquement qui avait bouleversé sa chair et son esprit. (p. 203)

Thérèse's femininity is underscored: "Elle devenait curieuse et bavarde, femme en un mot, car jusque-là elle n'avait eu que des actes et des idées d'homme" (p. 142) Lombroso's theories are also relevant here. He is reported as noticing "sexual peculiarities such as feminism in men, masculism in women and infantilism in both [male and female criminals]."²⁵ The text reveals that Thérèse the criminal had been acting and thinking like a man, and now as a woman, she becomes interested in things outside the haberdashery shop²⁶ and outside herself including reading - "ce subit amour de la lecture eut une grande influence sur son tempérament. Elle acquit une sensibilité nerveuse qui la faisait rire ou pleurer sans motif. L'équilibre qui tenait à s'établir en elle fut rompu" (p. 142). In the context of the novel, a nervous sensibility can be readily equated with a female sensibility. To accentuate the image of feminine weakness even further, it is allied to being child-like, or even more specifically to being like a little girl.²⁷ Thérèse takes on the "voix d'une petite fille malade" (p. 227). Tears are once again associated with femininity:

Alors redevenue femme, petite fille même, ne se sentant plus la force de se roidir, de se tenir fiévreusement debout en face de ses épouvantes, elle se jeta dans la pitié, dans les larmes et les regrets, espérant y trouver quelque soulagement. (p. 226)

It is not so much the physical change to 'girlhood' but the mental and moral equation of woman with child that is stressed. This assumption is apparent in Lombroso and Ferrero's 'findings' as well: "We also saw that women have many traits in common with children; that their moral sense is deficient; that they are revengeful, jealous, inclined to vengeances of a refined cruelty".²⁸ Zola's statements in the text reveal a gender-based ideology which presents women as weak.²⁹

Other aspects of this ideology are also apparent. A double standard is evident in terms of the expression of female and male sexuality. When Thérèse enters into the affair with Laurent, she is described, as noted earlier, as a "courtisane" (p. 93) and as offering herself "avec une impudeur souveraine" (p. 93).³⁰ Much later, totally frustrated by her life, Thérèse seeks oblivion by taking lovers, one presumes as a prostitute although the text is not clear on this point. In any case, whether payment is involved or not, a judgement is implied in the labelling of this activity as 'vice' and as a life of filth. "Elle sentit que le vice ne lui réussissait pas plus que la comédie du remords. Elle s'était en vain traînée dans tous les hôtels garnis du quartier Latin. Elle avait en vain mené une vie sale et tapageuse" (p. 247). Indeed we find Laurent envying the lot of women who can prostitute themselves, and it is only this once that he is recorded as talking of commodity sex as a vice: "il pensait que le vice coûtait cher à un homme, il enviait vaguement le sort des filles qui peuvent se vendre" (p. 244). Earlier in the text, mentions of Laurent frequenting prostitutes do not give rise to similar judgements - he misses the women who came and posed in his friend's studio "dont les caprices étaient à la portée de sa bourse" (p. 86) and reflects on "les femmes qu'il achetait à bas prix" (p. 90). He reasons that it is ridiculous to drown Camille in order to marry his wife, wait fifteen months "et se décider ensuite à vivre avec une petite fille qui traînait son corps dans tous les ateliers." (p. 145). Judgements on prostitutes are quite severe - these women are seen in a far worse light than women who do not prostitute themselves. Men who frequent prostitutes escape judgement. Indeed the male's need for

sexual gratification is presented as a basic animal need, as noted in Chapter 4.

Neither the women who visit the mortuary, nor those female corpses in the mortuary escape attention either. We read that "Les femmes étaient en grand nombre; il y avait de jeunes ouvrières [...] il y avait encore les femmes du peuple [...] et des dames bien mises" (p. 132). The description of the body of a woman who had hanged herself and who "tendait la poitrine d'une façon provocante; on aurait dit une courtisane vautrée" (p. 131) attracts a judgement.

If we return to explore the Zolian ideology in its sociological context, we find that the author portrays a reasonably accurate image of women as they were seen at that time. Warren appraises Zola's view of prostitution in *Nana* in a chapter she contributed to The Image of the Prostitute in Modern Literature, and her perception is that Zola records the tangled attitudes toward female sexuality prevalent at the time of his writing.³¹ These attitudes which Warren relates specifically to *Nana* are also to some extent present in *Thérèse Raquin*: an elemental fear of the power of female sexuality (exhibited by Laurent in the early days of his relationship with Thérèse); the female being aroused only by a stronger more brutal male; a respectable married woman's awakening to sexual passion will degrade her; and the female using her sexual power to achieve a social and economic advance at the expense of the weaker males (Thérèse's control of the family finances, her prostituting of herself could possibly be construed in this way).

Jennings in 'Zola Feministe? II' notes that despite his idealist theories, Zola shares the bourgeois ideology of his century in respect of women.³² In 'Zola Feministe? I', Jennings notes that Zola often defends women whom he sees as being used by men and by society. She writes:

La femme lui apparaît en général comme la proie naturelle de son compagnon, qui peut impunément l'humilier, la brutaliser, faire d'elle enfin un objet commode d'utilité, de plaisir ou de profit dont il use à son gré. Cette exploitation de la femme par l'homme s'incarne dans le personnage de l'arriviste, celui qui possède l'art de faire servir la femme à son ascension sociale ou à l'établissement de sa fortune.³³

Thérèse Raquin bears out most of these statements. Thérèse is both humiliated and brutalized by Laurent. Because he no longer receives money from his father, he strives to get his hands on Mme Raquin's money by marrying Thérèse. In a somewhat different way, Camille too saw Thérèse as somebody useful - "une camarade complaisante qui l'empêchait de trop s'ennuyer, et qui, à l'occasion lui faisait de la tisane" (p. 74).

Another aspect of this ideology is pointed out by Schor who notes that though central to many nineteenth century novels, "female protagonists are represented as fettered, forbidden to fill their ambitions, to experience [...] 'jouissance', and to move about freely."³⁴ The role of women as passive, obedient and following 'their men' is apparent when Camille makes the unilateral decision to go and live and work in Paris. Admittedly, his mother tries initially to dissuade him, before conceding her defeat and resolving to make the best of it. Her aunt's decision to go back into business with Thérèse assisting her is not discussed with Thérèse either:

Thérèse ne fut pas consultée; elle avait toujours montré une telle obéissance passive que sa tante et son mari ne prenait plus la peine de lui demander son opinion. Elle allait où ils allaient, elle faisaient ce qu'ils faisaient, sans une plainte, sans un reproche, sans même paraître savoir qu'elle changeait de place. (p. 76)

Thérèse's apparent acquiescence is noted as requiring an effort on her part: "toute sa volonté tendait à faire de son être un instrument passif, d'une complaisance et d'une abnégation suprêmes" (pp. 78-79).

Finally we discuss an aspect of womanhood which Schor calls "one of the most hackneyed

clichés of the nineteenth century novel, the conflict between passion and maternal love."³⁵ On the one hand, of those bad women who do have children, Bertrand-Jennings notes that they contrive their children's misfortune ('malheur').³⁶ On the other hand, we find that the 'bad women' in Zola's novels often do not have children. Bertrand-Jennings gives Thérèse as an example.³⁷ Thérèse conceives and is revolted by the thought of having Laurent's child. Fearing that she might give birth to a drowned body, it seemed as though she could feel inside her "le froid d'un cadavre dissous et amolli" (p. 237). Determined not to have the child, without telling her husband why, she provokes him to kick her in the stomach repeatedly, and miscarries³⁸ the following day.

Bertrand-Jennings notes that because one of the essential functions of fertility is to free the exercise of sexuality from guilt, bad demons beleaguer those who refuse children:

Déjà à travers les romans de jeunesse et le cycle des 'Rougon-Macquart', on pouvait constater une certaine valorisation implicite de la fertilité humaine, les héros sympathiques se déclarant en sa faveur, alors que les personnages antipathiques ou négatifs³⁹ tels Thérèse et Laurent [...]refusaient systématiquement la procréation pour des raisons étroites d'égoïsme.⁴⁰

The element of selfishness which supposedly prevents these bad couples from wanting children is also a hallmark of the born female criminal, according to Lombroso and Ferrero. They link such selfishness to excessive eroticism:

Sensuality has multiple and imperious needs which absorb the mental activity of a woman, and, by rendering her selfish, destroy the spirit of self-abnegation inseparable from the maternal function. In the ordinary run of mothers, the sexual instinct is in abeyance: a normal mother will refuse herself to her lover rather than injure her child.⁴¹

Quite the opposite to this 'normal' mother, Thérèse shares several characteristics with Lombroso and Ferrero's model of a born female criminal,

who is excessively erotic, weak in maternal feeling, inclined to dissipation, astute and audacious, and dominates weaker beings sometimes by suggestion, at others by muscular force; while her love of violent exercise, her vices and even her dress increase her resemblance to the sterner sex.⁴²

'Normal' mothers are however not entirely absent from Thérèse Raquin. Mme Raquin and Suzanne are presented without any touches of eroticism and have strong maternal feelings. It is quite clear that maternity provides an outlet for these women to express themselves. Mme Raquin was never happier, it seems, than when she was able to coddle her son and even Laurent (who becomes a substitute son), is greeted by her with an outpouring of recollections "et par des cajoleries maternelles" (p. 83). Suzanne's pregnancy sees her coming out of herself and talking all the time "de ses douleurs et de ses joies" (p. 250). The absence of sensuality in the portraits of these characters is noticeable and is apparently characteristic of the few 'good' mothers in Zola's other novels who according to Bertrand-Jennings are all adoptive mothers, "pour la plupart des vierges dont la maternité n'a pas eu la sexualité pour médiatrice."⁴³ Schor goes so far as to risk concluding that "in Zola's works, mothers are forbidden to experience sexual bliss. The unknowable (the riddle) is in the end nothing but the unthinkable: the Mother's jouissance."⁴⁴

A solution to the tension between female sensuality and 'purity' is not revealed until the final volume of the Rougon-Macquart series. Not surprisingly, the result, the elevation of maternity, is nascent in the earlier works. In Le Rêve, the message is abundantly clear: "une femme qui n'a point d'enfant n'est pas heureuse [...] Aimer n'est rien, il faut que l'amour soit béni".⁴⁵

Thérèse, weakened by her sensuality in her author's eyes, can no more escape her downfall through religion than she could through maternity. The text makes it clear that although it supposedly attracts women, religion does not provide a solution. Thérèse humbles herself

"comme certaines dévotes, qui pensent tromper Dieu et en arracher un pardon en priant des lèvres et en prenant l'attitude humble de la pénitence" (p. 226), and yet she receives no consolation. This image of women underscores the pointlessness of her sentimentality and the doom to which she is destined. The overall picture of women and their lot, despite their prominence in much of Zola's work is indeed negative.

In summary, characters' physical attributes can be seen to have a connotative value. The attributes ascribed to male and female characters are not necessarily gender specific. Despite the male and female protagonists sharing physical characteristics which connote energy and strength, the author-narrator implies that the woman's efforts are somewhat misdirected into areas of sensuality, although despite early criticisms of Thérèse Raquin as pornographic⁴⁶, we say that the text is not particularly explicit on female eroticism.

Physical and mental strength are valued male characteristics of which female characters are largely deprived. Women have the propensity to fall and to contrive the downfall of others. Thérèse Raquin is a Fatal Woman and is blamed for her first husband's murder in which she took little part physically, and for the destruction of her second husband's sensibilities. She does not find any solution in maternity or in religion. In summary then the male has at his disposal superior physical strength, whereas the female brings to bear in her relationships the influence of her personality.

The depiction of women in Zola's text corresponds sociologically to the image of women at the time Zola was writing. The woman depends on her husband and is limited in her ability to move about independently. Sexual freedom for women was not condoned as it was for men.

The female protagonist in Thérèse Raquin shares many qualities with female criminals as described by Lombroso whose opinions were wide-spread at the time Zola was writing. Dugan in his study of criminal psychology in Thérèse Raquin and La Bête humaine concludes that Zola looked into a theme which twentieth century writers would exploit greatly, but the analysis of the individual's psychological makeup remained superficial. His characters being largely deprived of free will, "leur problème psychologique reste toujours une réaction inévitable à une donnée physique et extérieure."⁴⁷

With respect to Zola's presentation of women, we agree with a statement made by the journalist Ferragus who, in response to the publication of Thérèse Raquin wrote an article entitled La Littérature putride. Ferragus wrote, "Zola voit la femme comme M. Manet la peint, couleur de boue avec des maquillages roses"⁴⁸ Though there is in woman an element of attraction, there is in her an overriding inherent propensity toward evil. In Slott's analysis of L'Assommoir and Nana, she maintains that in addition to the forces of heredity and environment combining to control the lives of individual characters, Zola's social determinism includes gender oppression. She writes:

He implies that women fail not just because of their genes, family and social class, but also because of their sex, a factor which transcends all other categories of determinism. This particular ideology however is not stated explicitly, but rather is embedded in the text.⁴⁹

We believe such a statement could equally well be applied to Thérèse Raquin.

In concluding this chapter, we would note that our initial hypothesis has been vindicated. Despite Zola's apparent pro-woman stance, this text merely reflects the prejudices of his time in respect of women. The text thus has a certain mimetic value; in so far as it reflects the bourgeois ideology of the time, it may be considered to be objective. And yet paradoxically

we might still question the attainment of the author's aim of objectivity in respect of the discourse on women in Thérèse Raquin on two counts. How detached and how neutral is Zola? First, interpretations of female behaviour, generalizations about what constitutes femininity, and unfavourable comparisons of female behaviour with that deemed to be male behaviour alert us to the appearance of commentary in the text. In terms of our definition, this amounts to a lack of detachment on the part of the author. Second, the above commentary supports an ideology wherein women are seen to have an inherent propensity to fall. The appearance of an ideology suggests that the author of the text lacks neutrality.

This lead us to consider in our conclusions whether a text which reflects the convictions of its time still requires the attitudes of detachment and neutrality on the part of its author to be objective.

Chapter 6.
Conclusions.

Questions about whether objectivity could apply to fiction and whether an author could be completely objective were posed at the beginning of this study. We based our analysis, as did Nelson,¹ on the premise that although objectivity in any absolute sense was impossible, various degrees of relative objectivity and relative subjectivity might apply: one text may be more objective than another, or more subjective. We stated our view that a more objective novel required an attitude of detachment and neutrality on the part of the author.

We then judged Thérèse Raquin against those criteria: how detached and how neutral was Zola? We argued that in his preface to the second edition of the novel, Zola provided a pragmatic context through which it became possible to link him with the narrator of his text. Any commentary in the text was then open to interpretation as more or less mediated authorial intervention. Our analysis of the various instances of commentary in the text then led us to consider several strategies which authors seeking objectivity in their texts should perhaps attempt to avoid.

First and foremost, the provision of a pragmatic context which links the author with the narrator of a text destroys the illusion that the text is a fictive world in itself. This is particularly the case where the placement of the pragmatic context precedes the text of the novel as is the case in Thérèse Raquin. Similarly, within the text, self-conscious narration should be avoided as it tends to refer readers to the fact that they are reading a story which leads to questions about the originator of the text. The strategy of using an omniscient narrator, particularly when the narrator and author are closely linked, should perhaps be avoided also, as views of internalized

behaviour and of events occurring simultaneously are not to be had in uninterpreted 'real-life' and remind readers that this is fiction rather than reality. Authors seeking to be objective should avoid vague and imprecise language, as well as metaphoric and figurative language, unless such language is clearly internally focalized, that is, obviously mediated by a character. Similarly authors should avoid ellipsis in their texts - if commentary is to be mediated by a character, and this is obviously preferable, it should be clear that this is the case. Although internal focalizations still originate from the author, the link between what they contain and what the author might really think is best kept tenuous, thereby creating considerable doubt in readers' minds as to whether characters' views equate with those of the author. Care should be taken in the use of generalization, interpretation and judgement, which again are best mediated by a character. Irony also points to the presence of an author and should be excluded.

The very act of proving one's point constitutes a threat to the author's neutrality and hence the text's objectivity. Even arguments about strict documentary-style fiction being objective do not stand up to close scrutiny because statements made by authors are bound up with factors of biography, inference and belief reaching far beyond the occasion of what can be observed. Writers make a choice of what to observe (what to include or exclude) and which medium to portray this filtered view through. Observations are inevitably personal - writers generally present their own perceptions of how things are irrespective of how they appear to other observers. Our analysis of the lack of neutrality in Thérèse Raquin has demonstrated that Zola's ideology is contained not only in his critical pronouncements but also in the images and themes which inform his writing. One of the major threats to a text's objectivity is the provision of pragmatic contexts: in the case of Thérèse Raquin, the preface, correspondence and other critical works by Zola in which he informs readers of what he was attempting to do. Given the author's desire to write as objective a text as possible, his efforts appear to be thwarted from the

outset. Strictly speaking, no preconceived notions should be made obvious either about or in a text which seeks to be objective. Authors should write without a view to "proving" anything.

As Booth suggests,² virtually everything in the novel is a mark of its author and hence would require excluding for a thorough-going attempt at objectivity. Total banishment of the author threatens the novel's very existence. We might however content ourselves with that which constitutes an appearance of objectivity in a novel - in short, a novel wherein authors seek to show rather than to tell, that is to prove their point by example rather than by interpretation and analysis. This is far from being the case in Thérèse Raquin; indeed we have pointed out instances in Zola's novel where commentary is redundant, as it has already been clearly demonstrated that what has been told is the case. However, following all the above guidelines towards the attainment of enhanced objectivity has a certain cost, which Zola clearly recognized. The basis of his dilemma, outlined in Chapter 1, was that this quest ran counter to the production of novels with artistic value.

Of the critics who have looked most closely at Zola's theory and practice in Thérèse Raquin,³ Nelson devotes the most attention to the matter of objectivity. He believes that it is Zola's over-anxious concern to conceal his own evaluations, which leads him to betray them.⁴ It is Nelson's contention that the weaknesses of Thérèse Raquin "arise not from Zola's insufficient objectivity, but from his insufficient control of the techniques of objectivity: he is not insufficiently clinical but too clinical, too deliberate and self-conscious in his detachment."⁵ There is some truth to this argument, although the analysis which precedes it is a little too simplistic in that Nelson takes just a few examples and evaluates them variously in terms of Zola's aims and in terms of what might constitute wider truth, without exploring the nature of that truth. For example, Nelson comments, "with Zola stressing physical and nervous origins at every point, the reader is liable

to share in the clinical viewpoint, and become as detached as a surgeon observing his two-thousandth appendectomy".⁶ This analysis suggests that Zola is achieving his aims and is strengthened by an external analogy which itself is unproven.

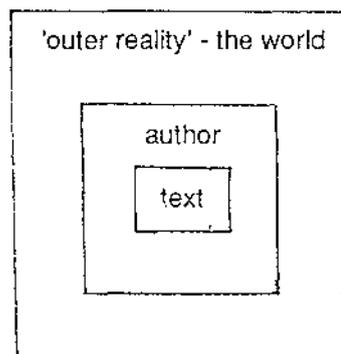
The shortcomings in Nelson's analysis leads us to address for ourselves Zola's aims and his attainment of them. Zola's quest for objectivity, like that of other Naturalists and Realists, relates to a desire to produce novels of mimetic value. Zola's interpretation of what constitutes reality differs greatly from some of the more popular conceptions of it today. Whereas Naturalist and Realist novelists had as a guiding principle, the portrayal of reality in their texts, they meant 'outer reality', the 'real world', or in other words, the sociological context of their time. Clearly in the case of Naturalist and Realist novels, there is a deliberate attempt to link text and 'reality'. However, they acknowledged all sorts of difficulties in being able to portray this reality, not the least of which were practical and artistic constraints. For example, Maupassant asserted that reality could not be recorded accurately; in any attempt to portray it, something is necessarily added to, or taken away from it.⁷

Zola sometimes thought that it might be possible to portray 'reality' and he conceived of a method by which this might be done - the scientific method. In keeping with the analogy of novelist as scientist, the novel as a controlled experiment should, according to Zola, be based on observation. If a novel could take as its starting point 'real' people and events and move them to the laboratory for testing, as it were, the question then arises whether they react as they would in the world at large.

Naturalist and Realist writers took the view that the text was not a separate entity from the world in which it was conceived, but rather a sub-category of it. Obviously the two entities are not the

same - the text in so far as it can absorb the world from which it springs, can absorb only a small part of it. The requirement for selecting which elements to include in a fiction is obvious. Authors must select, and in so doing, constitute another entity in the process; they are by far the most important of the three entities for it is doubtful that either 'reality' or text could exist without them.

The Naturalist/Realist model might look like this:

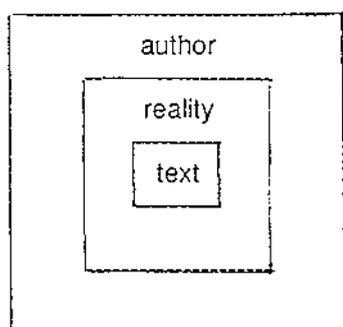


Looking at the results of our study and judging it in Zola's terms, the important question to answer is how much of this outer reality is reflected in the text. Our analysis shows that Zola does intrude in Thérèse Raquin. His manipulation of his subject, his philosophies and aspects of his ideology are present in his text. Some of his presence is due to the fact that a writer is requisite for the creation of a novel. Zola acknowledged himself that writers act as a screen which distorts reality,⁸ although he claimed in his preface to Thérèse Raquin that he was not distorting it, merely indulging in "la copie minutieuse de la vie" (p. 6). Clearly for the kind of reality Zola sometimes thought he was able to present, he acts variously as a filter and as a block. Herein lies the paradox in his achievements. First, Zola acts as a filter where mimesis is

present as is possibly the case in the ideology of peasants and of gender, for example. This has the effect of enhancing the text's objectivity. Second, Zola acts as a block to the portrayal of reality in the text, in that his sense of outer reality is necessarily portrayed through the power of his personal expression, which has the effect of distorting and changing his observations. This is the case in his description of milieux, for example.

If we analyze Thérèse Raquin in terms of what motivated Zola's quest for objectivity - the attempt at mimesis - then we should be judging it against the wider reality of his time, in which case far greater historical and sociological analysis would be required to find out how effective he has been on this front. Even then, it is our feeling that such research would have to rely on various accounts, which in themselves are not that objective reality, but similarly filtered versions of it.

This raises a question which has plagued philosophers since Plato's time: whether things have any tangible being or whether they only exist in terms of their images in the minds of individuals. Zola's view is akin to that of Locke, that objective reality exists - that "all knowledge comes from experience and through the senses".⁹ Should the opposite, more Platonic view be taken, an alternative model might be postulated. This model is not one by which we seek to judge Zola's text, but one which may explain why Zola's quest could be seen as futile.



This perception is that texts are realities in themselves. Zola of course occasionally acknowledged that texts can never represent outer reality completely. He was also aware that artistic creation meant the creation of a fictional world in itself. In terms of the artistic reality of the text, Zola has been quite successful. In this respect, we cannot ignore the evidence from a variety of critics including Nelson and Furst who acknowledge Zola's artistic achievement in Thérèse Raquin. Nelson notes that the strength of Thérèse Raquin "derives from its thriller qualities, as reflected in structure, image and symbol, not allowed for in Zola's statements of his scientific aims".¹⁰ Furst notes that "as an imaginative tale, [Thérèse Raquin] is hauntingly effective".¹¹ She also states that "to speak of the 'failure' of Zola's method is not to imply an adverse judgement on his artistry".¹² The novel's continued popularity¹³ testifies to the fact that Thérèse Raquin owes its interest to something more than an attempt at objectivity, which we have shown was doomed to fail at the outset.

In summary then, we should emphasize that Zola in fact knew that what he was attempting to achieve in terms of objectivity was fraught with problems. He chose to document his time through novels. Thérèse Raquin is obviously not his best example of this because of its narrow focus and attempts at in-depth psychological analysis. In terms of documenting his time, he needed to strive for objectivity, that is to act as a filter. On the other hand, the vehicle of the novel is perhaps not the best medium through which to achieve this. Zola's exploration of his characters' psyches required a certain amount of analysis and interpretation through which his power of personal expression became manifest. In fact, in the final analysis, this both thwarts and enhances his aim. There is, perhaps, more mimesis present in the portrayal of the nefarious workings of people's minds than we have been prepared to admit. His insights into human behaviour, although they are over-dramatized at times, may well be what has held his readers' attention over so many years.

Nelson's conclusion that Zola had insufficient mastery of the techniques of objectivity momentarily forgets the impossibility of what Zola was trying to achieve. Our own analysis, together with questions raised by Furst in her two studies which look at the actual working of Naturalism in Thérèse Raquin, provide a basis for the following generalization concerning the Naturalists' quest for objectivity in their texts. The pursuit of objectivity in a novel can only be based on what is possible to achieve in such a medium. It cannot be based on theories in which, as we have shown, there are severe limitations and contradictions. Zola's theories introduce a methodology to which he himself has been unable to adhere in his novels. In order to read Zola at his best, we should not confuse his doctrines with his art. Indeed, the most telling weaknesses in Zola's text appear where he has obviously attempted to mould his art to fit his theories.

When we look at the text of Thérèse Raquin in the context of Zola's fiction in general, his real achievement lies in the development of his artistry and not in his attainment of objectivity. His postulating of theories raises more questions than it provides definitive answers. The method by which Zola claimed that objectivity could be attained is untenable in terms of the novel.

Appendix 1.

Zola's Thérèse Raquin - A Review of Critical Literature.

In her introduction to an issue of Yale French Studies devoted to Zola, Schor notes that Zola's fame has never been in doubt: "Sales figures for Zola's novels show that he has consistently been ranked as one of the world's best-selling authors".¹ Although Thérèse Raquin is not one of Zola's acknowledged masterpieces,² new editions in French and in English appearing as late as last year would seem to testify to its place in the interests of modern day readers.³

Although Zola's novels have been very popular, we shall see in this appendix that such popularity has not always extended to critical and scholarly interest in his work. We shall review the position of Zola scholarship in general, the place of Thérèse Raquin in the critical works of scholars over the years, the range of critical approaches used and the relevance of the various critical works on Thérèse Raquin to the study of objectivity. We do not intend to review works of a general nature on other aspects of our study such as objectivity and narratology as we indicate any particularly useful works as they appear in Chapters 1 to 5.

We accept that it is somewhat unusual to present a literature review as an appendix, but would note that consideration of definitions used in this study has had to be of a far more extended nature than would often be the case. For that reason, although obviously our review of the critical literature on Zola forms a basis for much of what is contained in Chapters 2 to 5 in particular, we have reserved this discussion until we have presented our arguments on objectivity in Thérèse Raquin which lead naturally enough from our initial chapter dealing with definitions and problems. This appendix may be read in part as a kind of annotated bibliography, indicating the usefulness of particular studies for future research on this topic.

Biographical and critical works on Zola and on Thérèse Raquin were located through on-line literature searches of a number of relevant databases carried out in May 1987 and December 1989⁴ and through the use of printed bibliographies of which there are several very good editions available.⁵

We begin our review of the critical literature on Thérèse Raquin by situating it in the context of Zola scholarship in general. Despite Zola's prolonged fame as a novelist, the burgeoning interest in his work displayed by critics has occurred relatively recently. Schor notes that "despite his immense popularity with readers and movie-goers alike, academic scholarship, particularly in France, has been slow in recognizing his artistic achievements".⁶ A number of Zola scholars including Schor note that 1952, the fiftieth anniversary of Zola's death, prompted a resurgence in Zola scholarship, which has since developed at a rapid pace.⁷ Schor advances an hypothesis as to why this might be so: "the Zola revival results directly from the general renewal of French criticism in the past decades".⁸ She notes the contribution of Bachelard and Barthes and the influence of American and English criticism based as it is on new critical methods and on Freudian psychology. Certainly there is an abundance of published articles and books on many of Zola's better known novels in the Rougon-Macquart series in particular, dating from 1952 onwards.⁹

Despite the surge of critical interest in Zola's works, particularly the Rougon-Macquart novels, much of his early work either escaped critics' attention or has not been referred to in a great deal of depth until quite recently. As late as 1964, in Zola Before the Rougon-Macquart, Lapp remarks that the notoriety which surrounded Zola's name

as a polemicist, a so-called pornographer, a socialist or the defender of Alfred Dreyfus

[...] is being supplanted by a solid reputation as a novelist, supported by sound critical works of a general nature and by an increasing number of monographs that treat single novels of the Rougon-Macquart series.¹⁰

Lapp notes that no study had been made of the five novels and numerous short stories Zola wrote before La Fortune des Rougon.¹¹ He advanced two reasons why this might be so: first, to many critics, Zola did not appear to have sufficient eminence as a novelist to warrant critical examination of his every work. This appears to us a little untenable for as we know, Zola has enjoyed fame as a novelist for a long time; the reason for his early works being overlooked is perhaps because they constitute such a small part of Zola's overall artistic and critical production which is indeed prolific. The second reason advanced by Lapp for the critics' apparent lack of interest in the early works is that their literary quality does not always compare well with the novels in the Rougon-Macquart series. Here we are inclined to agree, for as we will discuss later, there has been a tendency to dismiss Zola's early novels and stories as those of an amateur, and to be sure, they are overshadowed by his masterpieces.

However although Thérèse Raquin lacks the stature of some of the mature work, of all the early works it has probably attracted the most attention from the critics. The reason for this is that it steps out in a new direction made abundantly clear in its famous preface; the creed of Naturalism, which its author claims to have followed in the novel, is defined. The work clearly prepares the way toward the Rougon-Macquart novels which were soon to follow it.

In this review, we shall refer first to some of the very early reactions to Thérèse Raquin. Modern readers are rather fortunate in having readily to hand in both the Garnier Flammarion and the Cercle du Livre Précieux editions of Thérèse Raquin, documentation which relates to very early reactions to the novel.

The first early response to the novel which we mention is one which Zola himself solicited from Sainte-Beuve. The critic writes, "Votre oeuvre est remarquable, consciencieuse, et, à certains égards même, elle peut faire époque dans l'histoire du roman contemporain".¹² Sainte-Beuve's reservations on the accuracy of the description,¹³ the direction the novel takes after the drowning and other minor matters¹⁴ appear to us to be reasonably apt criticisms. Zola acknowledges the fairness of Sainte-Beuve's criticisms in his reply a little over a month later but seeks to defend himself against the claim that the murderers might more realistically have come together straight away after the drowning.¹⁵ Zola is however prepared to admit unreservedly the justice of these criticisms when he comments further on the matter as part of a study on Sainte-Beuve published eleven years later and repeated in Documents littéraires in 1881.¹⁶

The second of the early positive responses to the novel which we mention here, was not solicited; however the views expressed in the preface and the choice of the epigraph to the early editions are an implicit acknowledgement of Hippolyte Taine as another 'mentor'. Taine wrote to Zola in early 1868 and was generally positive in his appraisal of the novel, calling it "une oeuvre puissante, pleine d'imagination, de logique et très morale".¹⁷ Concerned however that Thérèse Raquin was a little strong in its effect,¹⁸ Taine advised Zola to widen his field of vision in his future work, a measure which doubtless contributed to the success of some of Zola's later novels.

Negative reactions to the appearance of the novel are signalled in the preface to the second edition of Thérèse Raquin wherein Zola's own resentment at his novel's reception by the critics is brought to the fore. He wrote: "La critique a accueilli ce livre d'une voix brutale et indignée" (p. 59). Although not specifying it, Zola is no doubt referring in part at least to Ferragus's rather hostile review entitled 'La Littérature putride' which appeared in Le Figaro in 1868. The article

condemns several novels for their grossly exaggerated emphasis on grim and immoral aspects of life, and Thérèse Raquin in particular is focused on, being labelled "une flaque de boue et de sang",¹⁹ an epithet to which Zola refers in his preface to the second edition.²⁰ He also replied in general terms in an article which appeared eight days after the publication of Ferragus's criticism.²¹ Clearly, the outcry gave the novel a welcome publicity boost and encouraged Zola to produce the preface which defends his work.

The divergence in these initial reactions to the novel requires some explanation. The views expressed by Sainte-Beuve and Taine are undoubtedly those of persons respected by Zola who were in sympathy with his theories and efforts to create a work along somewhat different lines from those produced by many of his predecessors. Sainte-Beuve and Taine's comments still attract some attention in that read in conjunction with Zola's responses, they shed some light on the novelist's approach and concerns. Ferragus's reaction of moral outrage is slightly incomprehensible to modern readers and even to Zola who, in his preface, defied those who judged him to find one really licentious page put in to cater for readers of those "petits livres roses" (p. 61). Criticisms such as those by Ferragus have largely disappeared. In 'Zola's Thérèse Raquin: A Re-Evaluation', Furst notes that "while th[e] moralizing approach is now well and properly outdated, it is not so long since critics presented Zola simply as a Naturalist, in the light of his own programmatic theories".²² We shall have to take Furst at her word for very few early studies on Thérèse Raquin are documented, and of those which are, all were unobtainable.²³ All are articles of only a few pages, which may well be why they were ignored by Lapp.²⁴

Certainly although most of them do not address the discrepancies between Zola's theories and his practice, more recent studies on Thérèse Raquin represent a diverse range of approaches.

We have categorized these into four broad approaches: biographical and historical; traditional criticism such as themes, form and genre; language and narrative technique; and studies of influence or comparison.

Five of the studies located are of a biographical and historical nature. Tancock examines Zola's critical work in the period preceding Thérèse Raquin²⁵ in a lengthy article which provides useful background to a study of this type as does Suwala's study on the formation of Zola's literary and aesthetic ideas between the years of 1859 and 1865.²⁶ Walter's study on Zola at Bennecourt²⁷ and Kanés' study on Zola's correspondence with Sainte-Beuve²⁸ also provide some interesting insights on Zola's concerns and activities around the time Thérèse Raquin was being written and published.

Many of the studies have a thematic orientation which in 1969 Schor noted as a trend in Zola criticism.²⁹ We find studies on Thérèse Raquin dealing with specific themes such as colour³⁰, criminal psychology³¹, drowning and 'hantise'³², milieu,³³ sexual guilt,³⁴ tragedy,³⁵ the watcher,³⁶ and vampirism³⁷. The novel's dramatic structure is the specific focus of a further study³⁸ and two others deal specifically with the stage play text rather than that of the novel.³⁹ With respect to studies of genre, an article by Mitterand deals with 'le discours préfaciel' and refers specifically to the preface to the second edition of Thérèse Raquin.⁴⁰

Studies which look at language and narrative technique include two by Furst which re-evaluate Thérèse Raquin comparing Zola's theory and practice⁴¹ and an unpublished draft paper by Nelson primarily on objectivity in Thérèse Raquin.⁴² Exercises in semiological analysis have been undertaken on several occasions by Mitterand, a renowned Zola specialist. His particular focus on three of these works is physiognomy in Thérèse Raquin.⁴³

Comparisons and studies of influence have also focused on Thérèse Raquin. A number of comparisons between Thérèse Raquin and other Zola texts have been located. Various individual studies have compared aspects of Thérèse Raquin with Germinal,⁴⁴ with L'Oeuvre,⁴⁵ with La Terre⁴⁶ and also with La Bête humaine.⁴⁷ Studies of influence include comparisons of Thérèse Raquin with texts by European and American writers. Some studies of influence reveal possible reflections of other authors' works in Thérèse Raquin.⁴⁸ Further studies are based on the premise that Zola's text in turn influenced other writers' work.⁴⁹ In either of the above cases, actual influence is of course difficult to substantiate.

In addition to individual studies listed above, critical introductions are included in various editions of Thérèse Raquin.⁵⁰ The novel is also referred to in a number of more general works. A number of commentators writing about Zola's work as a whole make only passing references to Thérèse Raquin. Furst makes the comment, "Even so astute and thorough a Zola specialist as Guy Robert skates over [Thérèse Raquin] in a page or so, pretty well accepting the traditional assessment of it as a pioneering, but not very good, example of Naturalism."⁵¹ Although it is one of the earliest avowedly Naturalist works and while its preface is to this day often quoted, there has been this tendency in works to pass over the text as the work of an amateur. In Emile Zola: An Introductory Study of his Novels, dispensing with Thérèse Raquin in a page, he writes, "Zola has not yet found how to work this crude [psychological] analysis into a more objective form"⁵² without pausing for a moment to discuss what a more objective form might be.

Some of the other general works we consulted deal with Thérèse Raquin in more depth. One critic whose attention to Thérèse Raquin in a general work is comprehensive and penetrating is Hemmings. Looking at Thérèse Raquin in his Emile Zola⁵³ which has been described as "the

definitive work on Zola⁵⁴, Hemmings provides an analysis of Zola's application of his theories.

The first section of Bertrand-Jennings' Espaces Romanesques: Zola⁵⁵ analyses Zola's early novels including Thérèse Raquin where there is a concentration on the theme of confinement, and concludes that space, or the lack of it, functions to generate plot and action. Lapp's analysis of Thérèse Raquin focuses on the novel as drama,⁵⁶ whereas his analysis of Madeleine Féral as 'Eternal Woman' could well, in our opinion, devote more attention to the applicability of this model to the character of Thérèse.

In Chapter 5, we note the interest displayed by an increasing number of critics in Zola's discourse on women. Of the feminist studies of Zola, Bertrand-Jennings' Freudian analysis in L'Eros et la Femme chez Zola⁵⁷ is noteworthy, as are her two articles entitled 'Zola Féministe?'⁵⁸. These articles survey Zola's pro-woman stance in his critical writing and conclude that although he presents a reasonably accurate picture of woman in the sociological context of the time, he espouses a somewhat different yet typically nineteenth-century bourgeois ideology in his novels. In L'Eros et la Femme chez Zola, examples from Thérèse Raquin occur relatively frequently in the analysis whereas the later articles do not focus specifically on this text. Many of the ideas Jennings discusses are still relevant and provide useful background. As noted earlier,⁵⁹ Jennings does study the theme of sexual guilt in Thérèse Raquin in a separate article which looks particularly at the notion of original sin associated with woman's 'fall'. Schor's general work, Breaking the Chain: Women, Theory and French Realist Fiction,⁶⁰ in which a chapter is devoted to Zola and femininity in Une Page d'amour in particular provides an interesting if complex Freudian analysis of that novel and we can find parallels of the ideas she puts forward in the earlier work.

Having looked at the various studies on Thérèse Raquin and works which refer to it, we turn now to examine in a little more depth those studies which have a particular bearing on the question of objectivity.⁶¹ Of the studies available, by far the most relevant are those by Furst. Her articles 'Zola's Thérèse Raquin: A Re-Evaluation' and 'A Question of Choice in the Naturalistic Novel: Zola's Thérèse Raquin and Dreiser's An American Tragedy' call for a more critical reading of so-called Naturalist novels. The first of the above articles demonstrates that Thérèse Raquin is not the straightforward prototype of the Naturalist novel as it differs markedly from the doctrine espoused in its preface. The second study points to the need to reconsider some of the fundamental assumptions about the Naturalist novel and focuses particularly on the discrepancy between the authors' avowed denial of characters' ability to choose in a Naturalistic framework and their actual practice. Nelson's unpublished draft paper, 'Zola's Thérèse Raquin: The Question of Objectivity' looked promising initially and provided a springboard for some ideas. Nelson's conclusion that Zola's novel is the work of a writer learning the craft and that its strength lies outside its professed intentions is however not new. For example, Hemmings discusses Zola's early efforts in a chapter entitled 'Trial and Error' in his general work on Zola published in 1966. Some attention is given to explaining Zola's theories and to looking at the features of Zola's writing in Thérèse Raquin which constitute lapses in objectivity. The above studies deal specifically with the divorce between Zola's theory and practice which although it is a notorious commonplace has not generated a great deal of comment elsewhere. Our review of the above literature reveals that Zola's claims of objectivity in his novel provided interesting and thorny discussion points which merited closer analysis.

In summary then, Thérèse Raquin is no longer condemned out of hand; nor does it extract enthusiastic praise from the critics. Although it may appear straightforward and although it may be assumed that Zola was still sorting out his ideas at the time he wrote it, it raises a number of

issues as testified by the broad range of approaches which have been brought to bear on it in individual studies. The range of critical approaches used in individual studies is limited: in most cases, we have been able to categorize these studies in terms of just one broad approach. This may well be due to considerations of length; most of the references to Thérèse Raquin are articles of only a few pages and references to the novel in general works on Zola are, by and large, relatively fleeting. The question which was obvious to us from the outset was whether like many of the above critics, we should limit ourselves to just one approach or use a number of separate but complementary approaches to our study. From our analysis of what constituted lapses in objectivity in the text of the novel and the directions taken in the more relevant references, it appeared to us that a number of approaches - examination of Zola's critical theories combined with language-based, narrative and thematic approaches - would best provide a more complete answer to the question of objectivity in Thérèse Raquin. Because feminist critiques on Zola are limited to pointing up aspects of his ideology apparent in Thérèse Raquin as they are nascent in later works, and because some of the lapses in objectivity in the text related to what might be construed as the author's image of women, we decided a detailed analysis and focus on this matter was justified.

Although many of the critical works surveyed in this chapter use different approaches and attempt in the main to answer quite different questions, many of the views expressed therein provide valuable discussion points in our study.

Notes.

Chapter 1 - Objectivity in Fiction.

1. Quoted by M. H. Abrams, A Glossary of Literary Terms, New York: Holt, Rinehart and Winston Inc., 1971, p. 115.
2. ibid.
3. W. C. Booth, The Rhetoric of Fiction, Chicago: University of Chicago Press, 1961, p. 67.
4. Champfleury, Le Réalisme, Paris, 1857, p. 234, cited by R. Wellek, A History of Modern Criticism 1750-1950, 4, The Later Nineteenth Century, Cambridge: Cambridge University Press, 1983, p. 2.
5. Although they obviously felt some fascination for the concept, it appears from our review of their critical work that Flaubert and Zola tended to avoid using the term 'objectivity'. Wellek makes the point that the term was known to the Germans and was seen as a patent neologism in French. Maupassant apparently did not like the term. In his preface to Pierre et Jean, he wrote of objectivity, "quel vilain mot!" (R. Wellek, op.cit., p. 7.)
6. Referring to Madame Bovary, Armand Pont Martin, a conservative critic, complained, "L'auteur a si bien réussi à rendre son oeuvre impersonnelle, qu'on ne sait pas, après avoir lu, de quel côté, il penche." In Le Correspondent, 25 June, 1857, reprinted in Nouvelles Causeries du Samedi, Paris, 1859, pp. 299-326, cited by R. Wellek, op.cit., p. 6.
7. Mauriac discusses the problem of the author's presence in a work of fiction with particular reference to an often misunderstood quote from Flaubert. "Derrière le roman le plus objectif, s'il s'agit d'une belle oeuvre, d'une grande oeuvre, se dissimule toujours ce drame vécu du romancier, cette lutte individuelle avec ses démons et avec ses sphinx. Mais peut-être est-ce précisément la réussite du génie que rien de ce drame personnel ne se trahisse au dehors. Le mot fameux de Flaubert: 'Madame Bovary, c'est moi-même' est très compréhensible, - il faut seulement le temps de réfléchir, tant à première vue l'auteur d'un pareil livre y paraît si peu mêlé. C'est que Madame Bovary est un chef-d'oeuvre, - c'est-à-dire une oeuvre qui forme bloc et qui s'impose comme un tout, comme un monde séparé de celui qui l'a créé. C'est dans la mesure où notre oeuvre est imparfaite qu'à travers les fissures se trahit l'âme tourmentée de son misérable auteur." F. Mauriac, Le Romancier et ses Personnages, Paris, 1933, pp.142-143 quoted by W. C. Booth, op.cit., p. 86. A similar analysis might apply to Zola's comment on Thérèse Raquin, made in a letter to Valabrègue in 1867, "je crois m'y être mis coeur et chair". E. Zola, Oeuvres complètes, 14, Paris: Cercle du Livre Précieux, 1968, p. 1332. (Further references to this series will be noted as E. Zola, OC, followed by the appropriate volume and page number.)
8. G. Flaubert, Oeuvres complètes de Gustave Flaubert, 13, Paris: Club de l'Honnête Homme, 1974, p. 265.
9. Quoted by F. W. J. Hemmings, Emile Zola (2nd Ed.), London: Oxford University Press, 1966, p. 34. Sartre was later to say that an author should avoid omniscient commentary altogether. It was not enough to give the illusion of sitting silently behind the scenes like God objectively surveying his handiwork, as in the theories of Flaubert. For Sartre, authors must give the

illusion that they do not exist. (W. C. Booth, op.cit., p. 50.)

10. G. de Maupassant, 'Etude sur Gustave Flaubert', Revue bleue, Jan 19 and 26, 1884; LF, xv, 110; repeated in 'Les Subtils', Gil Blas, June 3 1884; reprinted as appendix to E. D. Sullivan, Maupassant the Novelist, Princeton: Princeton University Press, 1954, p. 27.

11. G. de Maupassant, Romans, Paris: Editions Albin Michel, 1959, p. 834.

12. ibid.

13. ibid., p. 835.

14. ibid. Maupassant produced mainly short stories and constraints of length would have meant an even more rigorous selection process than would have been the case for longer works.

15. R. Wellek, op.cit., p. 13.

16. ibid.

17. ibid.

18. G. de Maupassant, Romans, Paris: Editions Albin Michel, 1959, p. 835.

19. Because of his participation in 'le Groupe de Médan', Maupassant is sometimes referred to as a Naturalist, although he himself did not feel comfortable with this label. Other participants in the Médan group which, in fact, did not make any substantial contribution to Naturalist doctrine were Paul Alexis (1847-1901), Henry Céard (1851-1924), Léon Hennique (1851-1935), Joris-Karl Huysmans (1848-1907) and Zola.

20. As well as the application of this particular method of working, Naturalism relied on certain biological and physiological assumptions which we shall discuss in Chapter 3. It is also characterized by certain conceptions of the human condition which we look at in Chapters 4 and 5.

21. E. Zola, OC, 14, p. 1310.

22. Maupassant's preface to Pierre et Jean appeared in 1888, much later than the statements which Zola expresses here.

23. ibid.

24. E. Zola, OC, 10, p. 154.

25. E. Zola, Thérèse Raquin, Paris: Garnier Flammarion, 1970. Because of the large number of references to Thérèse Raquin, these have been inserted directly into the text. All such page references are to the above edition.

26. "Brute appliqué à l'homme, est un terme de grand mépris; il se dit de celui que la stupidité assimile à la bête brute." R. Bailly, Dictionnaire des Synonymes de la Langue Française, Paris: Librairie Larousse, 1947, p. 99.

27. E. Zola, QC, 10, p. 1178.

28. Togeby makes a clear distinction between fiction and science: "Zola s'est imaginé de pouvoir faire des expériences en littérature comme Claude Bernard en faisait en chimie. Mais les romans et les pièces de théâtre ne sont pas des hypothèses ou des modèles scientifiques dont on peut vérifier l'exactitude en les comparant à la réalité. Ces oeuvres d'art littéraires créent une réalité nouvelle qui peut, à son tour, être soumise à une description scientifique faite par une science qu'on appelle la critique littéraire. K. Togeby, 'Langue, Science, Littérature et Réalité', Revue Romane, 1973, 8, 1/2, p. 302.

29. E. Zola, QC, 11, pp. 98-99.

30. By obvious and clumsy interventions, we mean the kinds of interventions made by seventeenth and eighteenth century writers who commonly interrupt their tales to speak directly to readers, "Cher lecteur..." In the nineteenth century, Honoré de Balzac (1799-1850) is a rather pronounced example of a novelist who frequently reflects explicitly on the act of writing in his texts and comments on all manner of subjects. Such intrusions sometimes appear awkward although Balzac is generally careful to isolate this activity from the plot; in his novels, there is an internal distinction between 'discours' and 'histoire'.

31. E. Zola, QC, 11, p. 99.

32. ibid.

33. A distinction between the implied reader and the actual reader is mentioned in Chapter 2. However, we signal at this point that Zola was writing for a nineteenth century French audience. Reading his work more than a century later, we should recognize that we constitute vastly different readers from those which Zola probably envisaged.

34. Quoted by W. R. Hewitt, Through those Living Pillars: Man and Nature in the Works of Emile Zola, The Hague: Mouton and Co, 1974, p. 143.

35. ibid.

36. Two aspects of this truism are commonplace: one is reflected in comments such as 'one can never be objective' - it is not possible; the second aspect is that objectivity is not 'real' in the sense that it cannot be measured.

37. T. Nagel, Mortal Questions, Cambridge, Cambridge University Press, 1979, p. 206.

38. ibid., p. 209.

39. In Nagel's terms, nothing is ever objective. We note that where literature is concerned, at least two entities are required - writer and text. The reader usually constitutes a third entity. Both writer and reader approach the text with individual human, and hence subjective, viewpoints.

40. T. Nagel, op.cit., p. 206.

41. See H. I. Brown, Observation and Objectivity, Oxford: Oxford University Press, 1987.
42. R. Holman and R. Harmon, A Handbook to Literature (Fifth Edition), New York: MacMillan, 1986, p. 342.
43. J. A. Cuddon, A Dictionary of Literary Terms, New York: Penguin, 1982, p. 664. Although it is our intention to use non-sexist language throughout this dissertation, where direct quotes appear, these may involve the use of sexist language and such use will be permitted.
44. ibid.
45. ibid. We question whether it is just writers of merit who are simultaneously subjective and objective and indeed whether there is any imperative which states that authors 'must' be removed from and in control of their material. It seems to us that it just may be possible for authors to be almost totally subjective in their writing (whereas of course the reverse is probably not possible) and that such writers may not be removed from nor in control of their material. An example might be automatic writing which may not be the work of a writer of merit, or even semi-autobiographical fiction which, in terms of the definitions we have looked at (presentation of personal experience, judgements, values, feelings...) must qualify as subjective.
46. M. H. Abrams, loc.cit.
47. J. B. Sykes, The Concise Oxford Dictionary of Current English (6th Edition), Oxford: Oxford University Press, 1976, p. 1065.
48. M. H. Abrams, loc.cit.
49. Beckson and Ganz also qualify their definition of objectivity with the word 'seems'. For them, objectivity is "a quality assigned to a work in which the author seems to be presenting his characters in an impersonal, non-committal fashion without offering any judgement of them or their actions." K. Beckson and A. Ganz, Literary Terms: A Dictionary, New York: Farrar, Straus and Giroux, 1975, p. 167.
50. E. Zola, OC, 11, pp. 98-99.
51. M.H. Abrams, loc.cit.
52. ibid.
53. Irony is a form of implicit commentary. Explicit commentary generally includes self-conscious narration, interpretation, generalization and judgement. These forms of commentary and others which may betray the author's presence in the text will be discussed in Chapter 2.
54. Booth challenges some of the conventions of fiction which attracted various writers in the past. Chapter 3 of his work deals with the appeal of objectivity and bears in its title the precept that all authors should be objective. Booth's conclusion in respect of this and a number of other such conventions is that they were based on a false view of what fiction is and does. W.C. Booth, op.cit.
55. ibid., p. 16.

56. ibid., p. 19.
57. ibid.
58. ibid., p. 18.
59. ibid.
60. ibid., p. 20. We will see later in this chapter that Zola elaborates a theory about detachment based on an analogy between scientists and novelists. Our study will look at whether this theory actually works.
61. ibid., pp. 67-68.
62. ibid., p. 77.
63. ibid., p. 78.
64. W. Martin, Recent Theories of Narrative, London: Cornell University Press, 1986, p. 60.
65. W. R. Benet, The Reader's Encyclopedia, New York: Thomas Y. Crowell, 1965, p. 725.
66. The Naturalists were primarily concerned with the reduction of physiological constructs to the status of material objects, although we do read of Zola quoting Taine's words as an epigraph in an early edition of Thérèse Raquin: "Le vice et la vertu sont des produits comme le vitriol et le sucre." Sainte-Beuve refers to this in a letter to Zola in 1868. E. Troubat (Ed), Correspondance de Sainte-Beuve, Paris, 1878 in E. Zola, Thérèse Raquin, Paris: Garnier Flammarion, 1970, p. 48. These words were probably chosen to highlight Zola's supposed indifference to right and wrong which he tried to reveal in his writing.
67. Examples of this in Thérèse Raquin are given in Chapter 2. The bearing which determinist theories have on Zola's work is focused on in Chapter 3.

Chapter 2 - Detachment and the Author-Narrator.

1. S. Chatman, Story and Discourse: Narrative Structure in Fiction and in Films, London: Cornell University Press, 1978, p. 28.
2. ibid., p. 151. Chatman makes a case for non-narrated fiction, hence the parentheses in his diagram. This issue need not concern us here as we shall see there is a narrating presence in Thérèse Raquin. For debate on this issue see S. Rimmon-Kenan, Narrative Fiction: Contemporary Poetics, London: Methuen, 1983, pp. 87-89
3. ibid., p. 33.

4. W.C. Booth, op.cit., p. 70.

5. ibid., p. 76.

6. ibid., p. 73.

7. ibid.

8. ibid.

9. S. Chatman, loc.cit.

10. ibid., p. 147.

11. R. Barthes, 'Introduction à l'analyse structurale des récits', Poétique du récit, Paris: Editions du Seuil, 1977, quoted by J.P. Goldenstein, Pour Lire le Roman: initiation à une lecture méthodique de la fiction narrative, Brussels: Editions A. De Boeck, 1980, p. 40. We note that many of the critical commentators whose work we refer to, particularly those commenting on Thérèse Raquin do not make the same careful distinctions that Barthes, Chatman or Booth do. We shall however endeavour to interpret their statements in the light of these distinctions where appropriate.

12. M. Beardsley, Aesthetics, New York: 1958, p. 240, in S. Chatman, op.cit., p. 147.

13. This article and some of his correspondence are referred to in Appendix 1.

14. Booth notes the role of the author in this matter: "Unless the author contents himself with simply retelling The Three Bears or the story of Oedipus in the precise form in which they exist in popular accounts - and even so there must be some choice of which popular form to tell - his very choice of what he tells will betray him to the reader" (W. C. Booth, op.cit., p. 20). In the case of Thérèse Raquin, Zola clearly wished to have his story published. This placed some constraints on form as we shall see.

15. Subsequently Zola dramatized Thérèse Raquin and it became his only really successful play. It has since appeared on film. The story of Thérèse Raquin is well known. Thérèse was brought up by her aunt and cosseted along with her sickly cousin, Camille, who she marries. When Camille meets up with an old friend, Laurent, who is an obviously more virile type, and introduces him to Thérèse, a love affair develops between the two. Before long, the lovers discover that the husband, Camille, stands in the way of their experiencing a blissful future together, and Laurent decides to kill him. After the drowning of Camille, Thérèse and Laurent suffer increasingly from dreadful hallucinations and horrible visions of the dead man, even after they eventually marry. These guilt-induced apparitions become worse and worse and the couple blurt out their crime in front of Thérèse's aunt, Mme Raquin, who though paralyzed and unable to speak, in effect becomes the couple's judge and torturer. Thérèse and Laurent eventually turn against one another and plan to kill one another before finally consenting to a dual suicide.

16. It also reveals something about the implied reader who might be presumed not always to have a previous instalment to hand.

17. As one finds in Balzac, when for example he reflects on the 'necessity' of using the word 'drame' although it has supposedly fallen into disrepute. (H. de Balzac, Le Père Goriot, Paris: Garnier Flammarion, 1966, p. 25.) We see this kind of obvious intrusion as destroying the illusion that the fictive is real, which in Zola's case it was obviously intended to be. His sub-title for the Rougon-Macquart series, in particular bears this out - 'Histoire naturelle et sociale d'une famille sous le Second Empire'. We have no reason to suggest the fictive is not supposed to be real in Thérèse Raquin either as it is this novel that marks a turning point in Zola's approach and as we point out in Appendix 1, paves the way for the later series.)

18. The use of this term is discussed by S. Rimmon-Kenan (op.cit., p. 71). He writes, "Genette (1972, p. 206) considers 'focalization' to have a degree of abstraction which avoids the specifically visual connotations of 'point of view', as well as the equivalent French terms 'vision' (Pouillon 1946) or 'champ' (as in Blin's 'restrictions de champ', 1954)." Rimmon-Kenan comments that the term focalization is not entirely free of optical-photographic connotations and like point of view its purely visual sense has to be broadened to include cognitive, emotive and ideological orientation. We have elected to use the terms 'focalization', 'focalizer', etc., bearing in mind their wider connotations.

19. Thérèse occasionally acts as an internal focalizer as her focalizations often equate with those of the external focalizer and this is especially apparent in the first half of the novel. For example, in Chapters 3 and 4 of this study, we discuss Thérèse's views on how her character was formed which are exactly the same as those expressed by the author-narrator.

20. S. Rimmon-Kenan, op.cit., p. 77.

21. ibid.

22. ibid., p. 80.

23. ibid., p. 81. (Rimmon-Kenan gives English examples.)

24. For example, "Quand Thérèse entra dans la boutique où elle allait vivre désormais, il lui sembla qu'elle descendait dans la terre grasse d'une fosse" (p. 77).

25. S. Rimmon-Kenan, op.cit., p. 79.

26. ibid. (Again Rimmon-Kenan gives English examples.)

27. B. Uspensky, A Poetics of Composition, Berkeley: University of California Press, 1973, p. 85. cited in S. Rimmon-Kenan, loc.cit.

28. S. Chatman, op.cit., p. 228.

29. ibid.

30. ibid.

31. In the preface, the author writes of his endeavours to trace in "ces brutes, le travail sourd des passions, les poussées de l'instinct" (p. 60). Their sexual adventures, he describes as "le contentement d'un besoin" (p. 60). The idea expressed in the text of Laurent obtaining "le

contentement durable de ses appetits" (p. 158) is obviously linked to the author's standpoint noted in the preceding excerpts.

32. As for example, "Laurent [...] dressait des embûches, calculait les mauvaises chances, étalait les avantages qu'il aurait à être assassin.

Tous ses intérêts le poussaient au crime. Il se disait que son père, le paysan de Jeufosse, ne se décidait pas à mourir; il lui faudrait peut-être rester encore dix ans employé, mangeant dans les crémeries, vivant sans femme dans un grenier. Cette idée l'exaspérait. Au contraire, Camille mort, il épousait Thérèse, il héritait de Mme Raquin, il donnait sa démission et flânait au soleil. Alors il se plut à rêver cette vie de paresseux; il se voyait déjà oisif, mangeant et dormant, attendant avec patience la mort de son père". (pp. 107-108)

33. R. Bailly, *op.cit.*, p. 566.

34. Referring to generalizations, Chatman notes "that commoner than scientific facts forming generalizations (at least in nineteenth century fiction) is a broad 'philosophical' generalization, one that relates to truth in a more contingent way" (S. Chatman, *op.cit.*, p. 244). Despite Zola's scientific pretensions, the generalizations in *Thérèse Raquin* reflect Chatman's assessment.

35. S. Rimmon-Kenan, *op.cit.*, p. 99.

36. "Ils n'étaient cruels ni l'un ni l'autre" (p. 215).

37. We have left out in this section the many references to Laurent as a 'brute' and his being 'brutal', which also imply judgements on his character, as these are discussed in Chapter 4.

38. R. Bailly, *op.cit.*, p. 471, gives the following definition of the word 'courtisane', "s'il peut se dire d'une femme de mauvaise vie en général, s'applique toutefois plus particulièrement à une femme qui vend ses faveurs en se distinguant des autres par l'élégance de ses manières." In effect, the woman to whom such a word is applied is judged as attractive, but bad.

39. S. Chatman, *op.cit.*, p. 228. Self-conscious narration is a form of commentary, generally absent in *Thérèse Raquin*, and was dealt with in our commentary on the aspect of the narrating voice dealing with organization of text.

40. J. H. Matthews, 'Things in the Naturalist Novel', *French Studies*, XIV, 1960, p. 215.

41. *ibid.*, p. 218.

42. The best known example is probably that of the still in *L'Assommoir*.

43. Nelson notes that it is things (objects, animals and physical characteristics) which carry the emotional charge, not the narrator himself. (B. Nelson, 'Zola's *Thérèse Raquin*: The Question of Objectivity', unpublished draft paper, p. 13.) We make the point that the way in which such things are portrayed announce the presence, or at least the emotional reaction, of the author-narrator in the text.

44. R. Bailly, *op.cit.*, p. 178. Given this definition, the irony of the statement is particularly apparent.

45. It is curious that the author did not modify such a phrase with 'semblait' or 'avait l'air', as he has in other places.
46. W. Martin, op.cit., p. 178.
47. S. Chatman, loc.cit.
48. ibid., pp. 228-229.

Chapter 3 - Neutrality and the Philosophy of Determinism.

1. H. Taine, Histoire de la littérature anglaise, 1864, quoted by R. Wellek, op.cit., p. 27. Wellek notes further that the term 'milieu' is the only term from Taine's formula that has preserved its usefulness and survived intact. Of 'milieu' he says, "it is a catchall for the external conditions of literature: it includes not only the physical environment (soil and climate), but also political and social conditions". ibid.
2. Furst notes that about the time the preface to the second edition of Thérèse Raquin appeared and during the year which followed, Zola was reading and annotating copiously Dr Prosper Lucas' Traité philosophique et psychologique de l'hérédité naturelle dans les états de santé et de maladie du système nerveux, avec l'application méthodique des lois de la procréation au traitement général des affections dont elle est le principe, which no doubt influenced his own formation of literary theory. L. R. Furst, 'Zola's Thérèse Raquin: A Re-Evaluation', Mosaic: A Journal for the Interdisciplinary study of Literature, 5, 3, 1972, p. 190.
3. J. Wenger, Character Types of Scott, Balzac, Dickens and Zola, Publications of the Modern Language Association of America, 62, March 1947, p. 228.
4. The emphasis on brutal sexual desire in Thérèse Raquin is discussed in Chapter 4.
5. R. Dugan, 'La Psychologie criminelle dans Thérèse Raquin et La Bête humaine d'Emile Zola', Travaux de linguistique et de littérature publiés par le Centre de Philologie et de Littérature, 17, 2, 1979, p. 132.
6. The words 'brute', 'brutale' and 'brutalement' are often used in the text. Lapp notes the 'excessive' use of the following words in Thérèse Raquin: 'brutal'; 'lugubre'; 'âpre'; 'âcre'; 'âpreté'; 'se tordre' and 'se vautrer'. (J. C. Lapp, Zola Before the Rougon-Macquart, Toronto: University of Toronto Press, 1964, p. 118.) The critic Sainte-Beuve writing to Zola points out his desire to see less of the words 'vautrer' and 'brutal'. (Correspondance [de Sainte-Beuve], Paris, 1878, II, pp. 314-317 in E. Zola, Thérèse Raquin, Paris: Garnier Flammarion, 1970, p. 49.) For other examples of repetition, see C.S. Brown, Repetition in Zola's Novels, Athens: University of Georgia Press, 1952.
7. This paradox is crucial to our discussion and examples of it will be referred to as they arise. The paradox will be dealt with in greater length in the concluding chapter.

8. Not only do the descriptions of the protagonists focus on their animal nature, they also focus on physical characteristics and, occasionally, inherited traits. In so far as class and race ideology are concerned, these aspects will be discussed in Chapter 4.
9. Braudy mentions the lunchtime strollers who come to the mortuary for a diverting free show. He asks whether Zola pretends "detachment while he actually stands gaping and fascinated by the sexuality, violence and death in the lives of his characters [...] The detached scientific observation threatens to change abruptly into voyeuristic sensationalism." L. Braudy, 'Zola on Film: the Ambiguities of Naturalism,' Yale French Studies, 42, 1969, p. 69.
10. A. Lazarus and H. W. Smith, A Glossary of Literature and Composition, Urbana: National Council of Teachers of English, 1983, p. 85.
11. Both the use of 'pas' as a measurement and the qualification of 'au plus' suggest imprecision, which is out of place in any description which purports to be objective. Vagueness and imprecision are further considered in Chapter 2.
12. A. Lazarus and H. W. Smith, loc.cit.
13. ibid. pp. 85-86.
14. R. Bailly, op.cit., p. 3. "abject, bas, méprisable, misérable, sale, sordide, vil suppose un extrême degré d'abaissement moral; dominé par l'idée de dégoût et de mépris; ce groupe pourrait avoir comme gradation: MISERABLE, SALE, MEPRISABLE, BAS, SORDIDE, VIL ET ABJECT; si l'on y ajoutait l'idée de flétrissure, on aurait par ordre: ignoble et infâme."
15. L. R. Furst, 'Zola's Thérèse Raquin [...], p. 194.
16. ibid.
17. J. Troubat (Ed.), Correspondance [...], p. 49.
18. E. Zola, OC, 2, p. 443.
19. A. Lazarus and H. W. Smith, op.cit., p. 86.
20. ibid.
21. W. C. Booth, op.cit., p. 169.
22. ibid.
23. S. Chatman, op.cit., p. 219.
24. That is, Zola's study on Sainte-Beuve, reprinted in Documents Littéraires, E. Zola, OC, pp. 443-449. The first page provides the pragmatic context of which we speak.
25. L. R. Furst examines the concept of choice in a determinist framework in an article entitled 'A Question of Choice in the Naturalistic Novel: Zola's Thérèse Raquin and Dreiser's An

American Tragedy', Proceedings of the Comparative Literature Symposium, 5, 27-28 January, 1972, Lubbock, Texas.

26. H. M. Block, The Naturalist Triptych: The Fictive and the Real in Zola, Mann, and Dreiser, New York: Random House, 1970, p. 86, quoted by L. R. Furst, 'A Question of Choice [...]', p. 51.

27. L. R. Furst, 'A Question of Choice [...]', p. 51.

28. E. Zola, OC 10, p. 1186.

29. L. R. Furst, 'A Question of Choice [...]', p. 53.

Chapter 4 - Neutrality and the Author's Ideology.

1. F.W.J. Hemmings, Emile Zola, [...], p. 34.

2. Tancock has this to say of Thérèse Raquin and its author: "Thérèse Raquin bears upon every page the imprint of its author's personality, fingerprints of the real man, which betray the scientific 'persona' he was trying to make us accept. This real man is a sensitive, timid soul, an emotional and even puritanical man haunted by visions of sin, death, and decay, morbidly attracted and repelled by sex, tending to over-compensate in the directions of brutality and the macabre, just as diminutive men tend to be loud and aggressive." (L. Tancock, introduction to E. Zola, Thérèse Raquin, Harmondsworth: Penguin Books Ltd., 1962, pp. 15-16.) Tancock infers that Zola wished to imply a scientific persona in Thérèse Raquin, but his text actually implies something different. Though there is some truth in this analysis, aspects of it, we believe, would be difficult to substantiate.

3. W. C. Booth, op.cit., p. 75.

4. H. Mitterand, Le Discours du roman, Paris: Presses Universitaires de France, 1980, p.16.

5. ibid.

6. ibid., p. 6.

7. ibid., inside front cover.

8. R. Walter, 'Zola à Bennecourt en 1867: Thérèse Raquin vingt ans avant La Terre', Les Cahiers Naturalistes, 31, 1966, p. 17. Walter notes that Zola knew Jeufosse well: "Lorsqu'il était à Bennecourt, il lui suffisait de traverser la Seine en barque et de contourner deux îles pour débarquer à 2 kilomètres à peine en aval de Bonnières ; là, il trouvait, en bordure de la route de Vernon, les maisons et l'église au clocher couvert d'ardoises du petit village de Jeufosse [...] La tradition locale, à Bennecourt, a conservé le souvenir de ces traversées de Zola à destination de Jeufosse ; dans ce village, en revanche, tout souvenir du romancier est perdu." Drawing on various historical facts, Walter corroborates the likelihood of a provincial boy receiving an education similar to that Laurent receives in Thérèse Raquin. He concludes, "On le voit, Zola se

souvent, observe, transpose, amalgame, mais n'invente presque rien." *ibid.*, p. 19. In terms of the present study, the above provides sufficient evidence to suggest that Zola did incorporate his own experiences into his writing, which on one hand calls into question his detachment from his subject, on the other it strengthens the case for mimesis and hence enhanced objectivity, another example of the paradox we alluded to earlier.

9. Further on, we read that Laurent had "une sorte de témérité brutale, la témérité d'un homme qui a de gros poings" (p. 92), which in view of the later link between large hands and being 'fils de paysan' suggests a further link between animal daring and peasantry.

10. Interestingly enough, although the text frequently refers to Laurent's penchant for laziness - "La paresse, cette existence de brute qu'il avait rêvée, était son châtement (p. 239) - nowhere is this attributed to his peasant background as other characteristics frequently are. In contrast, it appears that the peasant who stays on the land, as Laurent's father and cousin do, is seen as a hard worker.

11. 'Paysans', according to the ideology in the text, do not make successful artists, and successful painting apparently requires the ability to see nature clearly. Although a number of successful artists came from lower class backgrounds (Botticelli, Blake, Braque, Chagall, Goya and Renoir were from poor families), we can find few examples of successful painters having 'peasant' backgrounds, although according to tradition, Giotto was discovered sketching while shepherding. Malovich, the Russian minimalist, was born of an illiterate peasant woman. It appears however that in the nineteenth century, painting was mainly a middle-class occupation and that successful artists with a 'peasant' background were a rarity, hence the truth in at least this aspect of the statement in the text.

12. R. Walter, *op.cit.*, pp. 21-22.

13. *ibid.*, p. 22.

14. Walter points out that Nénesse Delhomme in La Terre also does this.

15. *ibid.*, p. 23

16. *ibid.*

17. Walter wonders whether the expression 'piocher la terre' has simply a pejorative connotation or whether it has any precise meaning to do with a particular way of working the chalky slopes of the Seine valley. He concludes "sans doute Zola a-t-il entendu l'emploi à l'ensemble des travaux, au labourage en particulier, mais le problème reste posé". *ibid.*, p. 22.

18. Walter likens Laurent's cousin to Delphin Bécu in La Terre, who according to Robert "offre le type d'un jeune paysan obstinément attaché à la terre". G. Robert, La Terre d'Emile Zola, Paris: Les Belles Lettres, 1952, p. 288 quoted by R. Walter, *op.cit.*, p. 26.

19. *ibid.*, p. 26. In this context, the use of such words tells us more about Walter's concept of 'un homme véritable' than Zola's. Walter gives examples from the texts to support the view that Louis Fouan in La Terre and Laurent's father are both authoritarian and display a similar passionate love of the land.

20. G. Robert, La Terre d'Emile Zola [...], p. 31 quoted by R. Walter, loc.cit.

21. In Zola's novels, women going into business are not unknown. In L'Assommoir, Gervaise starts up and runs her own hand-laundry business with three women working for her. Up to a point she manages to provide for herself, Coupeau and her children. Her stated dream was: "de travailler tranquille, de manger toujours du pain, d'avoir un trou un peu propre pour dormir [...] élever [s]es enfants, mourir dans son lit [...] de ne pas être battue". E. Zola, OC, 3, p. 630. Nana, in the novel of the same name, is a prostitute who also provides for herself and her child.

22. We have been able to locate only one incidence of the reverse, that of a child having the behaviours of an elderly person and the text makes it clear that this is most unnatural. Thérèse, cooped up in Camille's sickroom while she was growing up, is described as having "des mouvements adoucis, des silences, des placidités, des paroles bégayées de vieille femme" (p. 73).

23. It is not unknown for Zola to describe a heroine of one of his novels as if she were a child, not that this is necessarily an indictment. King notes that in the 'ébauche' to Nana, the heroine is described as 'une bonne fille' and that "there is certainly something pathetically child-like about her. She is ruinously extravagant, selfish and thoughtless, although never mercenary." G King, Garden of Zola: Emile Zola and his Novels for English Readers, London: Barrie and Jenkins, 1978, p. 130.

24. The association of women with being child-like will be further considered in the next chapter. We find it curious however that Thérèse should only be unsatisfied when in the presence of a man who could not satisfy her and not at all unsatisfied when alone. It seems that in this text a woman's sexuality is only recognised in the presence of a man, even one who is unable to satisfy her.

25. In the Dictionnaire des Synonymes, "Vice désigne un défaut grave et intime qui gâte la nature même des choses". R. Bailly, op.cit., p. 183. It can also "désigne une mauvaise qualité morale, un défaut grave, qui procède de la dépravation ou de la bassesse du coeur, et qui est difficile à détruire: la lâcheté, l'avarice, la cruauté sont des vices". ibid.

26. It seems also to be a largely male prerogative. There is implicit in the text a relationship between maleness and an interest in sexuality which will be noted again in Chapter 5.

27. Tancock makes the point that if one wishes to stress the fatal pressure of the environment, one "will not choose a highly individual, independent or titanic personality but colourless, weak, mentally or morally unstable people, whom the environment can easily crush or mould. These scientists chose favourable material to work on." L. Tancock, Introduction [...], p. 13.

28. G. King, op.cit., p. 141. Tancock also agrees that here as so often later in the Rougon-Macquart novels, Zola shows that sexual indulgence leads to the deterioration of an individual's character and intellect, brings the individual down to the level of the beast, and inevitably leads to degradation, moral and physical decay. L. Tancock, Introduction [...], p. 16.

29. It is quite obvious from the moment she is introduced in Nana, that the heroine is meant to be seen as the embodiment of sex-appeal. Nana is presented in the title role of a play, and despite being unable to sing or act at all well, she does not alienate the audience but rather captivates it completely when she appears virtually naked in the third act: "Peu à peu, Nana

avait pris possession du public, et maintenant chaque homme la subissait". E. Zola, OC, 4, p. 41.

30. Laurent 's generalization is untenable when one considers that elsewhere he is portrayed as not unduly impoverished. Conceivably he earns enough to feed himself, although perhaps not in the manner he might wish. Given these facts, the generalization thus incorporates, albeit indirectly, a condemnation of Laurent and his capacity for rational thought.

31. Unrestrained passion is explicitly linked with downfall in L'Assommoir, when Coupeau's lusty kiss with Gervaise among the piles of dirty laundry is signalled in the text "comme une première chute dans le lent avachissement de leur vie". E. Zola, OC, 3, p. 710.

32. F. W. J. Hemmings, Emile Zola [...], p. 39.

33. We have deliberately noted the image as Laurent 'possessing' Thérèse. We feel that some critics perhaps go a little too far when they describe the scene as a rape, as it is clear that Thérèse is a willing participant. One such critic is C. Jennings in 'Thérèse Raquin, ou le Péché originel', Littérature, 23, 1976, p. 94.

34. This final coincidence is seen by some as the author being a little heavy-handed and loading the dice rather more than he claimed to do. Nelson asks the question, "Can science accommodate the coincidence that makes Thérèse, dying, fall in such a way that her mouth meets Laurent's scar?" We rather think that it can, but that the probability of such an occurrence would not be great. B. Nelson, 'Zola's Thérèse Raquin [...]', p. 9.

35. M. Claverie, 'Thérèse Raquin, ou les Atrides dans la boutique du Pont-Neuf', Les Cahiers Naturalistes, 36, 1968, p. 144. This idea is paramount in Nana, wherein the heroine succeeds in destroying many of those with whom she has assignations and ends up dying herself.

36. Jouanny notes "La relation entre l'instinct de mort et l'accomplissement de l'acte sexuel est fréquemment indiquée chez Zola: on se souvient, par exemple, de l'étreinte violente qui unit Buteau et Lise dans La Terre, aussitôt après la mort du père Fouan. Cette relation est constante dans le cas de Jacques: 'la porte d'épouvante s'ouvrit sur ce gouffre noir du sexe, l'amour jusque dans la mort, détruire pour posséder davantage'." R. Jouanny, Introduction to E. Zola, La Bête Humaine, Paris: Garnier Flammarion: 1972, p. 31.

37. C. Jennings, 'Thérèse Raquin, ou le Péché originel' [...], p. 94.

38. Jennings follows up her citation of this passage by remarking, "Déjà apparaît ici le thème de la violence sadique de l'amour-haine qui se résout dans la mort et que l'on retrouve plus tard, en particulier dans La Terre et dans La Bête humaine." ibid., p. 95.

39. ibid., p. 94.

40. Indeed, we have already mentioned other instances in the novel where the views of the author and his heroine appear to be in harmony and we note that on the surface at least the portrayal of Thérèse is more even-handed than that of Laurent in that there are far fewer negative judgements of Thérèse.

41. C. Jennings, 'Thérèse Raquin, ou le Péché originel' [...], p. 97. The dismal surroundings of

the arcade referred to in Chapter 3 of our study also point up the nature of this earthly 'hell'. The theme of open space, dear to the Impressionists, is hinted at in the novel, but in what is perhaps an oblique way. Both Vernon and Saint-Ouen have real appeal, it is clear, but both carry with them images of constraint; in the former case, a constraint to the joys Thérèse could enjoy as a child at Vernon in the presence of her aunt and cousin and in the latter case further constraint that Camille should be present in the glade at Saint-Ouen. The particularly negative images rendered of Saint-Ouen (the latter labelled by Jennings "un Eden à peine entrevu") echo the overriding closed-in stuffiness of the arcade.

42. An image not without religious connotations.

43. Even more explicitly, the author-narrator points out, "Lorsque les meurtriers croyaient avoir achevé l'assassinat et pouvoir se livrer en paix aux douceurs de leurs tendresses, leur victime ressuscitait pour glacer leur couche. Thérèse n'était pas veuve. Laurent se trouvait être l'époux d'une femme qui avait déjà pour mari un noyé" (p. 188). The essence of the couple's punishment is linked to the theme of the woman's first lover returning to plague the second, deemed in Madeleine Féral to be "les fatalités de la chair qui lient parfois une vierge à son première amant". E. Zola, OC, 1, p. 813.

44. Lapp points out that the witness of violent death appears in other novels too. In Les Mystères de Marseille, Blanche watches her lover and uncle die. Geneviève in Madeleine Féral watches the heroine's suicide. Adelaïde Fouque in Le Docteur Pascal sees her nephew murdered and her son die a lingering death. In La Terre, Fouan sees Françoise raped and murdered. Lapp notes "the constant presence of an observer at the moment of death represents not only another example of Zola's striving for objectivity, but the attempt to attain, through an added perspective, some of the effects peculiar to theatre." J. C. Lapp, Zola before the Rougon-Macquart [...], p. 109.

45. C. Jennings, 'Thérèse Raquin, ou le Pêché originel' [...], p. 100. The examples of moralizing terminology picked up by Jennings are: "impudence" (p. 92, p. 96), "la luxure" (p. 212, p. 247), "elle ... faisait le mal" (p. 100), "le châtement" (p. 141, p. 219), "l'impudeur" (p. 93, p.173), "les hontes de ses amours" (p. 166), "le vice" (p. 244 x2), "la débauche" (p. 247). "la fatigue honteuse" (p. 244). Others which come to our own attention include several references to "l'adultère" (p. 96, p. 107, p. 143, p. 149) and mentions of the "hontes de l'adultère" (p. 212), "leurs amours criminelles" (p. 98), "des brutalités honteuses" (p. 221), "la vie de boue qu'ils avaient menée et qu'ils mèneraient encore s'ils étaient assez lâches pour vivre" (p. 252) and further references to "impudence" (p. 127, p. 162, p. 173) and "débauche" (p. 246). (For consistency, we have amended the page numbers given by Jennings to those in the Garnier Flammarion edition referred to elsewhere in this study.

46. The theme of fall and original sin is taken up in La Faute de l'abbé Mouret, "où s'effectue un démarcage systématique et plus explicite du récit de la Genèse"; sin and punishment are the main theme running through several novels such as La Confession de Claude, Les Mystères de Marseille, Madeleine Féral, La Curée, L'Assommoir, Une page d'amour and Nana. *ibid*.

47. J. H. Matthews, Les Deux Zola: Science et Personnalité dans l'Expression, Geneva: Librairie E. Droz, 1957, p. 15.

48. We are aware that some of Zola's views altered during his life-time. For example, Jennings makes the point that some of the later novels (Le Voeu d'une morte, La Fortune des Rougon, La

Joie de vivre, Le Rêve) offer an escape from the tortures of conscience into 'angélisme'. C. Jennings, 'Thérèse Raquin, ou le Pêché originel' [...], p. 100.

Chapter 5 - Mimesis and the Image of Women.

1. N. Schor, Breaking the Chain: Women, Theory and French Realist Fiction, New York: Columbia University Press, 1985, p. 29.
2. Some of Zola's feminist proclamations are considered in C. Jennings, 'Zola Féministe? I' and 'Zola Féministe? II', Les Cahiers Naturalistes, 44, 1972, pp. 172-187 and 45, 1973, pp. 1- 22.
3. S. S. Lanser, The Narrative Act: Point of View in Prose Fiction, Princeton: Princeton University Press, 1981, pp. 166-170 quoted by K. Slott, 'Narrative Tension in the Representation of Women in Zola's L'Assommoir and Nana', L'Esprit Créateur, 25, 4, 1985, p. 94.
4. ibid., pp. 94-95.
5. S. S. Lanser, op.cit., pp. 166-167, quoted by K. Slott, op.cit., p. 95.
6. H. Mitterand, Introduction to E. Zola, Thérèse Raquin, Paris: Garnier Flammarion, 1970, p. 13. Mitterand continues, "Jusqu'à Madeleine Féral, les romans et les drames de Zola seront des romans et des drames de la femme, du couple et de l'amour sensuel. C'est là tout à la fois un héritage du romantisme et une préoccupation, sinon une observation, toute personnelle à l'auteur. Il s'agit d'une catégorie bien particulière de femmes, non de types choisis au hasard: Madeleine dans la pièce de 1865 qui porte ce titre, Laurence dans La Confession de Claude, sont des femmes déchues, des 'lorettes'. Dans les deux cas, l'auteur développe le thème du rachat impossible. Ces femmes sont condamnées à demeurer dans leur misère et leur infamie, soit par une espèce d'inertie qui empêche tout retour en arrière, soit par le poids du passé, qui interdit toute tentative d'évasion vers une nouvelle existence [...] Thérèse est à certains égards la soeur de Laurence et de Madeleine. Si elle ne se suicidait pas à la fin du roman, elle finirait comme les autres, dans le ruisseau."
7. ibid., p. 31.
8. ibid. Mitterand sees the union of Thérèse (+) with Camille (-) creating disequilibrium which is attenuated momentarily by the equilibrium found in the affair between Thérèse and Laurent (+).
9. ibid., p. 30.
10. J. C. Lapp, Zola before the Rougon-Macquart [...], p. 91. In terms of the text, the "profil pâle et grave" (p. 67) seen in the shop-window appears surrounded by a white radiance when Thérèse first receives Laurent in her bedroom: "au milieu d'une lueur blanche, il vit Thérèse en camisole, en jupon, toute éclatante" (pp. 92-93). Further on, we read: "Laurent, étonné, trouva sa maîtresse belle. Il n'avait jamais vu cette femme. Thérèse, souple et forte, le serrait, renversant la tête en arrière, et, sur son visage couraient des lumières ardentes, des sourires passionnés. Cette face d'amante s'était comme transfigurée, elle avait un air fou et caressant;

les lèvres humides, les yeux luisants, elle rayonnait. La jeune femme, tordue et ondoyante, était belle d'une beauté étrangère, toute d'emportement. On eût dit que sa figure venait de s'éclairer en dedans, que des flammes s'échappaient de sa chair. Et, autour d'elle, son sang qui brûlait, ses nerfs qui se tendaient, jetaient ainsi des effluves chaudes, un air pénétrant et âcre" (p. 93).

11. C. Lombroso and W. Ferrero, The Female Offender, Littleton: Fred B. Rothman and Co., 1980, p. xv.

12. ibid., p. 77.

13. There is no doubt that in Olivier and Suzanne's relationship, the female is again the weaker partner. This is made abundantly clear in the description of their reactions to the news of the murder: "Suzanne, plus frêle et plus pâle, était près à s'évanouir. Olivier, que l'idée de la mort effrayait et dont le coeur restait d'ailleurs parfaitement froid, faisait une grimace de surprise douloureuse, en scrutant par habitude le visage de Laurent" (p. 123).

14. We do not think that the text actually goes very far in trying to unravel these mysteries.

15. This is the case in several of Zola's other novels as well. Lapp gives the example of several triangle situations where "the unfortunate one of two men is physically weak and unprepossessing, the female powerful, virile, attractive. The weak man usually lacks a parent: In Les Mystères [de Marseille] and Thérèse Raquin his mother is a widow, in Le Voeu d'une Morte he is an orphan, in Madeleine Férat he is an illegitimate child. In all these cases except Les Mystères and Le Voeu d'une Morte (and even there the analogy is compelling) the strong figure who has earlier been the weak one's protector betrays him by seducing his wife or mistress". J. C. Lapp, Zola before the Rougon-Macquart [...], p. 138.

16. The generalization which occurs at the end of this paragraph assists in the identification of the author with the narrator. Lapp notes that the curious concept of the identity of sensations in a married couple also reappears in La Joie de Vivre. ibid., p. 105.

17. We deliberately use the word 'blame' rather than a more neutral term. The Concise Oxford Dictionary gives as the meaning for blame, "censure, responsibility for bad result". (J. B. Sykes, op.cit., p. 101.) We believe that Thérèse is being charged with the responsibility for the negative changes in both herself and Laurent.

18. Schor notes that for Zola, as for Freud, "feminine jouissance remains a dead letter. In a fictional universe where desire is almost always foregrounded, woman exists beyond the pleasure principle, in the margins of the pages of love". N. Schor, Breaking the Chain [...], p. 43.

19. J. C. Lapp, Zola before the Rougon-Macquart [...], p. 125.

20. M. Praz, The Romantic Agony, 2nd ed., Oxford, 1950, translated by A. Davidson and quoted in J. C. Lapp, Zola before the Rougon-Macquart [...], p. 126.

21. See ibid., Chapter 5.

22. J. C. Lapp, Zola before the Rougon-Macquart [...], p. 126. We are reminded of the description of Thérèse who from her first kiss reveals herself as a 'courtisane' (p. 93), a description upon which we will focus again briefly later in this chapter.

23. C. Bertrand-Jennings, L'Eros et la femme chez Zola, Paris: Editions Klincksieck, 1977, p. 38.

24. The author-narrator is adopting a self-conscious tone here which refers people to the act of writing.

25. W. D. Morrison, Introduction to C. Lombroso and W. Ferrero, op.cit., p. xvi.

26. The traditional concern of women for the family home is expressed and yet at the same time almost undermined by the text. Mme Raquin is shocked at Thérèse's passive attitude and lack of interest for she had thought that "la jeune femme allait chercher à embellir sa demeure, mettre des fleurs sur les fenêtres, demander des papiers neufs, des rideaux, des tapis" (p. 77) which statement implies that an interest in interiors is 'normal' for women. And yet in our analysis we have uncovered a contradiction - that is that when Thérèse becomes interested in things outside the shop and in reading in particular, she develops 'feminine' sensibilities. We might attribute the apparent inconsistency to a difference between an internal focalization (that of Mme Raquin) and an external one (that of the author-narrator).

27. The association of nervous sensibilities with youthful femininity is also present in the preface when Zola writes of the reception given his novel by the critics: "je suis charmé de constater que mes confrères ont des nerfs sensibles de jeune fille" (p. 59). Here Zola's sarcasm prevents feminine sensibilities being positively connoted. In fact the tenure of the preface is such he criticizes his critics for not having understood his novel. Given the context, feminine sensibilities connote ignorance.

28. C. Lombroso and W. Ferrero, op.cit., p. 151. In respect of 'vengeances of a refined cruelty', one need only think of Thérèse's "comédie du remords" (p. 227) and its effect on her aunt and on Laurent.

29. Despite the fact that "Laurent avait été pour elle ce qu'elle avait été pour Laurent, une sorte de choc brutal" (p. 184), we do not find it strange that either one of the characters should react more than the other. This can be put down to individual differences. Nor do we necessarily find it strange that Thérèse should exhibit more womanly characteristics than Laurent: "Dans ses effrois, elle se montrait plus femme que son nouveau mari; elle avait de vagues remords, des regrets inavoués" (p. 184). She is after all supposedly a woman. We do however take issue with the devaluing of such characteristics.

30. These kinds of judgements also extend to the prostitutes enjoying their outing at Saint-Ouen who are described as having "[de] grands yeux impurs" (p. 118) and attracting "des plaisanteries grasses" (p. 90).

31. J. Warren, 'Zola's View of Prostitution in Nana' in P. L. Horn and M. B. Pringle, The Image of the Prostitute in Modern Literature, New York: Frederick Ungar Publishing Co., 1984, p. 31.

32. C. Jennings, 'Zola Féministe? II' [...], p. 22.

33. C. Jennings, 'Zola Féministe? I' [...], p. 174.

34. N. Schor, Breaking the Chain [...], inside front cover.

35. ibid., p. 39.

36. C. Bertrand-Jennings, L'Eros et la femme [...], pp. 97-98. She gives as examples Mme Josserand and Mme Duveyrier (Pot-Bouille) who prostitute their progeny, Gervaise (L'Assommoir) who abandons her sons and corrupts her daughter, 'la Grande' (La Terre) who sows fierce dissent amongst her heirs and Félicité (Le Docteur Pascal) who destroys her son's work. Other women, lovers rather than wives, neglect their children. Amongst such women characters are Marthe Mouret (La Conquête de Plassans) who abandons her children, Madeleine Férat whose daughter dies as punishment for her mother's faults, Hélène Grandjean (Une Page d'amour) and Christine (L'Oeuvre) who both lose their child for having neglected it. Mother characters are sometimes punished for their illicit love affairs by the sickness or death of their child, as is the case in Nana and in Une Page d'amour.

37. Other examples given include Renée (La Curée) and Clorinde (Son Excellence Eugène Rougon). ibid., p. 97.

38. Nana, in the novel of the same name, also provokes a miscarriage.

39. Bertrand-Jennings uses 'négatif' to define the characters' personalities whereas Mitterand in his analysis of the physical portraits of characters discussed earlier used it to define aspects of temperament.

40. C. Bertrand-Jennings, L'Eros et la femme [...], p. 99. Other examples given include the Vuillaume (Pot-Bouille) and the Duveyrier (Pot-Bouille).

41. C. Lombroso and W. Ferrero, op.cit., p. 153. Lombroso and Ferrero believe that the lack of maternal feeling in female criminals is comprehensible because of "the union of masculine qualities which prevent the female criminal from being more than half a woman" and the "love of dissipation in her which is necessarily antagonistic to the constant sacrifices demanded of a mother". ibid.

42. ibid., p. 187. In addition to aspects of her 'excessive eroticism', lack of maternal feeling, her tendency toward vice, the domination of her temperament over that of Laurent and her resemblance to the male sex noted already in this chapter, we refer to her astuteness in arranging her meetings with Laurent, her audacity, mentioned in chapter 4, and her love of violent exercise as a child mentioned in Chapter 3.

43. C. Bertrand-Jennings, L'Eros et la Femme [...], p. 105. Bertrand-Jennings cites the following examples of virgin adoptive mothers: Fine (Les Mystères de Marseille), Lalie (L'Assommoir), Denise (Au Bonheur des Dames), Palmyre (La Terre), Caroline (L'Argent), Henriette (La Débâcle), Hyacinthe (Lourdes), Désirée (La Faute de l'abbé Mouret) and Pauline (La Joie de vivre).

44. N. Schor, Breaking the Chain [...], p. 47.

45. E. Zola, OC, 4, p. 961.

46. In the preface we read of "le concert des voix qui criaient: 'L'auteur de Thérèse Raquin est un misérable hystérique qui se plaît à étaler des pornographies'" (p. 61).

47. R. Dugan, op.cit., p. 136.

48. Article by Ferragus (Louis Ulbach), 'La Littérature putride', in Le Figaro le 23 janvier 1868, reprinted in E. Zola, OC, 1, p. 675.

49. K. Slott, loc. cit.

Chapter 6 - Conclusions.

1. See B. Nelson, 'Zola's Thérèse Raquin [...], pp. 1-2. Nelson writes, "Language itself is not neutral, and a novel cannot be other than the projection of an individual subjectivity. Yet the novelist can aim as Zola does at a high degree of relative objectivity." ibid., p. 2.

2. See W. C. Booth, op.cit., pp. 16-20, or the summary of this discussion we provide in Chapter 1.

3. In Appendix 1, two studies by Furst and one by Nelson are noted as most relevant to the present study.

4. B. Nelson, 'Zola's Thérèse Raquin [...], p. 5.

5. ibid., p. 6.

6. ibid., p. 8.

7. G. de Maupassant, Romans, Paris: Editions Albin Michel, 1959, p. 834.

8. His comments about the screen date from 1864; he writes of "une sorte d'écran transparent, à travers lequel on aperçoit les objets plus ou moins déformés". (E. Zola, OC, 14, p. 1310.) More detailed reference is made in Chapter 1.

9. W. Durant, Outlines of Philosophy: Plato to Russell, London: Ernest Benn, 1962, p. 229.

10. B. Nelson, 'Zola's Thérèse Raquin [...], p. 13.

11. L. R. Furst, 'Zola's Thérèse Raquin [...], p. 201.

12. ibid., p. 200.

13. See Appendix 1.

Appendix 1 - Zola's Thérèse Raquin - A Review of the Critical Literature.

1. N. Schor, Introduction to Special Issue devoted to Zola, Yale French Studies, 1969, 42, p. 5.
2. Many of Zola's later novels have enjoyed a great deal of success although Wilson notes that only a few of Zola's novels - L'Assommoir, Germinal, La Terre and perhaps La Débâcle - rank him among the very greatest novelists of his century. A. Wilson, Emile Zola: An Introductory Study of His Novels, London: Secker and Warburg, 1952, p. 90.
3. We have been able to locate several editions of Thérèse Raquin in French: Bernouard (1927); Charpentier (1954); Cercle du Livre Précieux (1962); Garnier Flammarion (1970); and Union Générale (1989); and in English: Heinemann (1955); Ace (1956); Bantam (1960); Penguin (1962); Folio (1969); and Absolute Classics (1989). Unless directly quoted, full publication details for all further references in this chapter are listed in the bibliography.
4. On-line searches were carried out in the following databases: MLA International Bibliography (1965-1989); Dissertation Abstracts (1861-1987); Language and Language Behaviour Abstracts (1973-1989); ERIC (1966-1989) and PASCAL (1973-1989) (previously Bulletin Signalétique). Using Thérèse Raquin as a main descriptor, the MLA International bibliography yielded fourteen references on the first search and six additional references on the second. The first search of Dissertation Abstracts generated one Ph.D. thesis which referred to Thérèse Raquin, and the later search one further such thesis. Searches of the other databases did not generate any references to Thérèse Raquin. Further searches of all databases using the descriptor 'objectivity' in combination with 'Zola' and with 'Naturalism' did not generate any studies on such topics.
5. Bibliographies such as Baguley's (in two parts - 1976 and 1982): it even includes published extracts of papers read at regional meetings. Since 1974, an annual bibliography of Zola studies has appeared in Les Cahiers Naturalistes. Nelson (1982) has also produced a Zola bibliography. Hemmings (1956), Lethbridge (1977) and Brady (1985) have published critical reviews of Zola scholarship which are most useful in assessing the direction research has taken over the last sixty years. In addition, we consulted The Year's Work in Modern Languages for the years 1975 to 1987. Eleven additional studies either wholly or partially on Thérèse Raquin were located through manual searches, making a total of thirty-three individual studies located, of which fourteen were unavailable for consultation. All unavailable references are listed as such in the bibliography. Where sufficient information is available to suggest the approach used, particular studies are included in the categorization given below.
6. N. Schor, Introduction to Special Issue [...], p. 5.
7. A fact also noted by J. H. Matthews in Les Deux Zola, science et personnalité dans l'expression, Geneva: Librairie E. Droz, 1957, p. ix; by D. Baguley, Bibliographie de la critique sur Emile Zola: 1864-1970, Toronto: Toronto University Press, p. 354 and by F. W. J. Hemmings, The Present Position in Zola Studies, French Studies, 10, 2, 1956, p. 97.
8. N. Schor, Introduction to Special Issue [...], p. 5.
9. Important contributions to Zola scholarship dating from around the time of the fiftieth anniversary of Zola's death include Brown (1952), Girard (1952), Robert (1952), Wilson (1952) and Lanoux (1954).

10. J. C. Lapp, Zola before the Rougon-Macquart [...], p. v.
11. ibid.
12. Sainte-Beuve's letter of 10th June 1868 to Zola published in Sainte-Beuve's Correspondence (vol. II, ed. J. Troubat), Paris, 1878, reprinted in E. Zola, Thérèse Raquin, Paris: Garnier Flammarion, 1970, p. 48.
13. We discuss this in more detail in Chapter 3.
14. Sainte-Beuve comments upon the inappropriateness of the epigraph from Taine (see Chapter 1, note 32) which has disappeared from more recent editions of the novel and the overuse of the words 'vautrer' and 'brutal' upon which we remark in Chapter 3.
15. E. Zola, letter of 13th July 1868 to Sainte-Beuve, published in M. Kanes, op.cit., pp. 27-29, reprinted in E. Zola, Thérèse Raquin, Paris: Garnier Flammarion, 1970, pp. 50-51.
16. Zola's correspondence with Sainte-Beuve and his later commentary provide evidence that the two held in each other in mutual regard. Zola's letters to Sainte-Beuve seeking the critic's reaction to his work, address Sainte-Beuve as "Monsieur et cher Maître". See letters of 19th June 1865, 6th June 1867 and 2nd December 1867 in M. Kanes, op.cit., pp. 24-25. Zola's respect for Sainte-Beuve is made explicit in the letter of 2nd December 1867 and again in his letter of 13th July 1868 where he writes: "Monsieur et cher Maître, Si je me suis permis d'insister pour avoir votre opinion sur Thérèse Raquin, c'est que je savais à l'avance combien votre critique serait juste et sympathique. Les jeunes gens comme moi ont tout à gagner à connaître le jugement de leurs illustres aînés sur leur compte." ibid., p. 27.
17. H. Taine, letter of early 1868 to Zola, reprinted in E. Zola, Thérèse Raquin, Paris: Garnier Flammarion, 1970, p. 54.
18. "Il faut être physiologiste et psychologue de métier pour n'avoir pas les nerfs détraqués par un livre comme le vôtre. Plus il est fort et vrai, plus il produit d'effet." ibid.
19. Ferragus (Louis Ulbach) 'La Littérature putride', Le Figaro, le 23 janvier 1868, reprinted in E. Zola, Thérèse Raquin, Paris: Garnier Flammarion, 1970, p. 41.
20. "ma surprise a-t-elle été grande quand j'ai entendu traiter mon oeuvre de flaque de boue et de sang, d'égout d'immondice, que sais-je?" (p. 61).
21. Le Figaro, le 31 janvier, 1868, reprinted in E. Zola, Thérèse Raquin, Paris: Garnier Flammarion, 1970, pp. 44-48.
22. L. Furst, 'Zola's Thérèse Raquin [...], p. 190.
23. Studies by Auriant (1940), Cressot (1928), Guiches (1925), Gruau (1938) and Mandin (1940).
24. See Lapp's comment referred to by note 11 above.

25. Tancock (1947).
26. Suwala (1968 and 1976). The 1968 article was unavailable but may well be subsumed in her book published in 1976 which bears a similar title and which was available to us.
27. Walter (1965 and 1966). The first part of this study published in 1965 was unavailable.
28. Kaner (1966).
29. N. Schor, Introduction to Special Issue [...], p. 6. Schor looks forward to a future anthology of articles concerned with Zola's language, narrative techniques and sociological superstructure, which to our knowledge has not yet appeared, although certainly these are some of the directions in which recent research appears to be headed.
30. Two such studies by Kaminskas (1984).
31. Dugan (1979).
32. A study by Becker (date not given in source document), which is unavailable deals with the themes of drowning and 'hantise' in Thérèse Raquin which the author sees as subverting Zola's scientific ambitions.
33. A study by Douchin in Bailbe (1987), which is unavailable, discusses Zola's rigid fidelity to the theory of milieu in the first chapter of Thérèse Raquin.
34. Jennings (1976).
35. Claverie (1968).
36. Mitterand (1968).
37. Thierfelder (1983). A study by Behrendt (1985), which is unavailable, apparently also deals with this theme.
38. Rickert (1981).
39. Mitterand (1961) and De Kir (1981). In the latter study, the abstract only was consulted.
40. Mitterand in Falconer et. al. (1975).
41. Both studies by Furst published in 1972. Furst's studies do more than look at language in Thérèse Raquin, but in terms of our categorization this is the major emphasis of least one of them. The other is also a comparative study and is listed under that category as well.
42. Nelson's paper was delivered at the Australasian Universities Language Association Conference in February 1987.
43. Mitterand (1968 - 'Corrélations lexicales et organisation du récit'; 1970 - in his introduction to the Garnier Flammarion edition of Thérèse Raquin; and 1980). We have given titles and indicated where such studies are located in the instances where more than one article by the

author is published in the same year, or where the study appears in a work published under a different author's name.

44. Mitterand (1980); Chapter 5. This study is also mentioned under language and narrative technique.

45. Best (1987-1988).

46. Walter (1966). This study is also mentioned in the list of those studies with a biographical or historical approach.

47. Dugan (1979). This study is also mentioned in the list of those studies with a thematic orientation.

48. Atkins (1947) compares the possible reflections of the paralyzed Mrs Clennam (Little Dorrit) in Mme Raquin; Niess (1953) points to a suspicion that Thérèse Raquin might owe something in conceptual terms and in technique at least to the influence of Hawthorne's Scarlet Letter; Corblin (1983) compares names in Flaubert's L'Education sentimentale and Thérèse Raquin; Mitterand (1984) looks at the characterization and the treatment of the human body in Flaubert's L'Education sentimentale and Thérèse Raquin (unavailable).

49. Butler (1984) compares Wright's Native Son with Thérèse Raquin and one other novel by Zola (unavailable); Dielman (1987) looks at elements of plot and character development in Chopin's At Fault and The First Awakening which show a relationship to Thérèse Raquin, L'Assommoir and Une Page d'amour (abstract only available); A Question of Choice in the Naturalistic Novel: Zola's Thérèse Raquin and Dreiser's An American Tragedy, which draws the analogy contained in its title (first mentioned under language and narrative technique).

50. See the notes and commentary by Le Blond in the Bernouard edition (1927), the critical introductions by Abirached in the Cercle du Livre Précieux edition (1962), that by Tancock to his translation published by Penguin Books (1962) and that by Mitterand to the Garnier Flammarion edition (1970).

51. L. Furst, 'Zola's Thérèse Raquin [...]', p. 192. Furst refers to Robert (1952). Matthews (1957) is another respected critic whose analysis of Thérèse Raquin is mainly limited to pointing out aspects of the novel incipient in later work.

52. A. Wilson, op.cit., p. 22.

53. Hemmings (1966).

54. G. King, op.cit., p. 424.

55. Bertrand-Jennings (1987).

56. Lapp (1964).

57. Bertrand-Jennings (1977).

58. Both Jennings studies were published in 1972. (Jennings has published under the names

Bertrand-Jennings and Jennings. Her works are listed in the bibliography under Bertrand-Jennings or Jennings depending upon the name under which particular texts were published.)

59. Jennings (1976), also mentioned under thematic approaches.

60. Schor (1985).

61. Although a number of studies were unavailable, scrutiny of their titles and the information available on them in the source documents would not appear to indicate any particular relevance to the study of objectivity. None of the three most relevant studies cite any of the aforementioned 'unlocatable' studies either.

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