

EMILE ZOLA'S UNIVERSAL NATURALISM – A REFERENCE POINT FOR AUTOHTON NATURALISTIC LITERATURE

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ABSTRACT: ATTRACTED BY THE MIRAGE OF GREAT ACHIEVEMENTS, ZOLA DIALOGUES WITH "CENTURY" AND "THE NATURE" AND PROJECTS AN ENORMOUS THEORETICAL MODEL TO ARRIVE TO DOMINATE AND TO CONDUCT THE PHENOMENAS. ITS AESTHETIC PRINCIPLES WERE INTENDED AS A MANIFEST TO EXALTATION OF CREATIVE AMBITIONS, THE UNIQUE MODEL EMBODIED BY THEIR AUTHOR TO HIMSELF. ZOLA EXCEEDS HIS CONTEMPORARIES IN THE DESCRIPTION OF MATERIAL POVERTY AND MORAL DEGRADATION RESULTING FROM IT. BUT FROM THIS HUMAN EXISTENCE WHERE NOTHING IS APPARENTLY POSITIVE, HE BROUGHT TO THE SURFACE ANONYMOUS MINDS THINKING CANDID AND CLUMSY FOR THE FUTURE OF HUMANITY.

KEYWORDS: PRINCIPLES, HUMANITY, MISTRESS, DRAMATIC, ATROCIOUS FEELINGS.

Within an era dominated by of heredity theory of Darwin, Émile Zola's courage to refresh the science of literature meant for him an act of great courage, which I earnestly invite everyone to join it. He believed that participating in discovery shy mysteries of the world. Theoretical the demonstration to spread itself to everywhere, in correspondence, in chronicles, in literary confessions, incites to communication, being in some way a kind of reaction to the contemporary diary.

They did not understand but, suspect them in the every gesture by an ostentatious demonstration. But manifestations of disapproval are reached to the climax at the emergence of the novel *La Terre*, "Georgics orgy", as assessed by Anatole France, condemn the author with excessive hardness "His work is dangerous and he is among the unfortunates who can say about it would have been better not to be born ever ".[1]

We can observe at Zola a tendency to inclination for the enormity and a sublinear dialectic of contrasts which, like the aesthetic ideas of the persistence, containing truths but also errors too, deserves to be examined and translated in our terms of agreement. A very fresh reading of the work of Émile Zola calls human reflections on his case. His childhood sad and low, somewhere in the province; adolescence depressed by duty of his family support after father's death; a lost exam of Bachelor; a youth thirsty by great things, failed in a Parisian customs office; thing that he enter in the literary world through the back door,

as an official in the office of a publishing advertising; linearity of mind pushed to naivety, etc., are just some of the obstacles faced the author.

All this things have motivated the marriage proposal made projections about the former prostitutes, the illusion that it will go out of the mire and will purify humanity, populating it with their children; a painful confrontation with the reality through a brutal refusing of a woman, witness of many of the young dreamer lunches, often consisting only of bread soaked in oil; calm marriage to end of life, love outside marriage, bestowed with two children, adopted later by his widow; and beyond any other detail, an inexhaustible ambition and hard working.

The works of Zola can be understood as a dramatic expression of the common man to repress and suffering all his life by a secret feeling of inferiority social, moral being written unleashes his half-crushed. Not many times, in his writings, we encounter a Zola suffering among friends as a hard captivity, interiority feeling towards them, but pretending indifference. Here it is an afternoon of readings and memories in the house of Flaubert: "Flaubert snorted; Turgenev narrated with great originality and charm; Goncourt judging everything with distinction and turns of phrase so personal; Daudet charge their anecdotes with that special charm which made me cherish it more than any other friend. Only I did not ever shone, as are more than mediocre as a speaker, and I only fun when I enter an idea in my head or when I'm angry".[2]

The boldest attempt to overcome his condition of the perpetual mediocrity is the theorization of literature from *Le Roman expérimental* experiments in which Zola confront with all his contemporaries, trying to introduce new laws to intervene in literature and fundamental in its development.

The observatory of art, the guest of Paris "Salons" of the 1860s, bringing glory or denying anger ostentatious ultimately expresses a desire to substitute a mighty force, to gather, to bliss humanity, artistic product of all time: "[...] And when, in the middle of the huge hall, the walls of which were hanging paintings of all artists in the world, I would glance over this vast assembly, I find there a poem multiplied into thousands of languages, which do not I would not ever get bored to read, but I would love finesse and force each one language ".[3]

Narrator *Les Romanciers naturalistes* volume exceeds the accuracy portraiture, aiming interpretation with flashes of intense expressiveness for giants, be it a century dominated by their beautiful presence, as Victor Hugo, is that beyond the opera, creator, that man embodies a massive energy, as Balzac or Flaubert. The chapter on Madame Bovary is the author rightly, the work of a painter of talent, systematically analyzing and lucid, recomposing spontaneous assembly of a violent color intensity, enthusiastic vision through poetry. Regarding the people Zola is attracted to the power structures, severe physical or spiritual, symbolic figures isolated by their very essence, the two female characters - Flore (*La Bête humaine* in) and Françoise (*La Terre*).

Flore is the kind of wild teenager, one of those great figures of spiritual innocence, beloved reader. She lives intense feeling, but opposite in her good faith, makes a gesture unexpected catastrophic: harness the horses harnessed to a cart loaded with stone, snoring to rise on its hind legs, and his shoulders props namely to taken across the railway line to cause train derailment that held her beloved mistress.

Françoise is like Flore, but with great gestures converted inside. Being pregnant is raped by his brother, Bute field, helped by his wife; pushed by Lise womb falls into a

scythe and later dies. She knows what became criminals brother and sister, but family spirit, not denouncing. We understand the thirst for absolute ownership of land and fear not to lose, because otherwise it would have been inherited by her husband, Jean Macquart, a sojourner. Françoise dies slowly opened her eyes fixed in a maddening silence for everyone. Because Jean knows that his wife is his only connection to the land and it never will not sign a testament whose design a hid somewhere in the bottom of a chest. And watch them any thrill killers face, panic ridden of being denounced, but not to be made a gesture for free if their criminal act would remain without consequences.

Both scenes above are terrible, but something disturbing, but they have something great in their hideousness. Ugly described by Zola comes from a time in the fabulous. This gesture so nuanced female character in the novel *La Terre*, open unsuspected horizons for understanding the work of Zola, blasphemers to be stopped only ugly spectacular peaks of human existence. Françoise, although forced and brutally hit, not revenge denouncing him. She resists the impulse to respond to evil with evil in a high philosophy, but from a calculation that he expresses a conception of life. Through her gesture, Françoise shows that man surrenders completely and is able to defeat abjection.

Controlled by their instinct, a man and a woman kills her cheated husband and marry together. Zola wants to find out where it leads Thérèse Raquin marriage founded on crime. The two lovers come to hate, exasperated by their deed, accusing each other of complicity. Finally commit suicide, do not be exempted from some atrocious feelings of horror insane that can not be made solely on account of simple organic disorder.

La Bête humaine novel is more nuanced. Here was committed a crime with devastating consequences for perpetrators. An official person, compromised scandalous business, is killed in an express Havre compartment by a jealous husband cheated and helped adulterous wife. Single witness is a driver, which incidentally chosen entry tunnel namely criminals as safe place to stick the dagger into the victim without being embarrassed inquisitive glances.

There are still obscure processes of consciousness in the work of Zola. And *L'Assommoir*, painting critic by excellence of life of workers, there is a surprising leap of consciousness. Gervaise, the main character, the daughter of drunks, alcoholic and she was a young modest, sympathetic, hardworking, full of tenderness toward children and the first man, who leaves a terrible mess. Even after marriage roofers Coupeau not lead a better life. His relatives receive coldly, and lack of money is overwhelming. Coupeau get drunk more and more frequently. The accident and that all that it entails a woman pushing toward vice. This material and moral misery, humanity has not been canceled. Gervaise ashamed of her actions and confesses in a gesture of humility in the face of Gouji, who secretly loving it, it gathers on the road to give him a piece of bread.

If we look to Gervaise, at the wedding, you break the goose fat streaming down through your fingers, flashing seen them hope for the future, because it can rotate the eyes of shining with joy at the room full of dresses occasion, when the childhood dream, to invitations ceremonies, which give due respect to once married woman. This is the due to fallen fantasy world and - above all objections - a bold writer who knows how to evoke own artistic means. A Jacques Lentier and a Gervaise directed against their nature to a life unsullied would dissipate into nothingness from the first steps, and Zola would be only an obscure imitator. His merit is not to be painted with any power, a real "human beast", a

story that „tells the suffering and abuse endured by a young woman condemned to live in a small and chilly world, a world of men “ [4], that talking about Jane Eyre too.

Significant is that element within the author insinuates the art, the existence of the acute social problems such as unemployment, alcoholism, prostitution, exploitation, murder. But they existed, and Zola did not create, as shown Alberes, but they observe and describe them.

Zola greatly exceeds his contemporaries in the description of the material poverty and moral degradation which resulting from it. But this human existence where nothing is apparently positive, he unearthed anonymous minds thinking candid and clumsy for the future of humanity, thereby generating an idea in literature all the time so widespread and resounding as positivism and experimental science Dr. Claude Bernard.

Compared with the traditional individualism of the characters in French literature of the nineteenth century, people above kind, generous and courageous will to discover the meaning of life, concerned about the fate of mankind. In the search for concrete forms that are useful, but they go on twisting roads, insecure and reluctant, always defeated or legal repression, an organized force far greater than their individual rebellion or a disease or weakness more complex of their inner constitution.

We are dealing now with "the truth of naturalism" that speaks R.-M. Alberes, revealing it "individual overcome: broken, but understandable, defeated but glorified". [5] The fact that the man is able to confront of his destiny, although confrontation produces the result of "mercy" and on that insists Alberes, expressing spiritual robustness of Zola, signaled by P. Martino in his vast research over the French naturalism. [6] For the writer who saw the society as "a great bleak", sometimes as a "cesspool", dreams and symbols translate its projects for the future, which undoubtedly believe.

In *Germinal*, after the failure of the strike time after the catastrophe underground who have been killed many miners, the coal colony Étienne leaves heading for the capital labor centers, ready to start the new shares. Way of the field, spring, is symbolic. The young man who goes to the end of the novel, to Paris, does not feel the sharp winds of March that scourged the coming of the mining colony, but heard springing seeds in the month of "germinal" when moist earth prepares imperceptibly harvest future. A group of miners bound for galleries is also symbolic: "The people were advancing an army black, revengeful, which germinate on the little furrows, growing crops for the next century, whose germination will make troznească earth." [7]

The short story of I L Caragiale also had caused controversy about the naturalistic branch. It is true that if there is a Caragiale's comedy moments and all communicate with each other through a realistic brand vision stage, through the spectacle of life aspects of our small bourgeoisie at the end of the world, there is a serious Caragiale, gloomy with his hero finding reflected the perception of Grand Hotel "Victoria Romanian", which exclaims in exasperation: "I seeing huge and feel monstrously."

Hi is the writer who tends to obscure cross observation the sides of of instinct and pathological deformations, even if never really expression and vision in series do not reach the limits of Zola's brutal. And finally, there is a Caragiale which satirised the realism turns into a grotesque in a perspective which what could seem a sector naturalism of his work is converted into fantastic.

Nobody before him can succede to bring something interesting like Caragiale. The author has failed to bring a speech that marking the precision, the exact same syntax

intuition spoken vocabulary and inflections that amaze us in Caragiale's prose. Truth is the source speech ever new delight, which we find in the work of Caragiale.

His speech is a question or an answer. His people are always in action, an oral action. In his short stories, Caragiale studied the tension, the madness of origin paroxysmal pathological cases performed by heroes. Its area is clean psychologically revealing naturalistic writer mentality. Inhumanity leads to feelings of horror and psychological terror. Caragiale is entitled to be considered a narrator noble race.

In Caragiale's prose we meet in different hypostasis, the first person of the narrative. The narrator usually remains in the shadows, but not detached from the author's sharp humor really when credulity. Modesty, humility, and ingenuity outlined a narrator alternates with malice directly quizzically. In *The inn of Mânjoală* can be heard the voice of the narrator who reflects and lives in concrete, in the sense and practices. The narrator is driven by impulses, no inhibitions and no forms a plan.

Caragiale's vision over his time is related to the vision of the company by yesterday, not only because of the comic and tragic consequences proven a long-standing familiarity with injustice, aberration, lack of accountability. Caragiale's abnormalities, the mental degeneration of phenomena, occurs against a parasitic social environment.

Never the study of psychopathic characters, physiological or pathological analysis of the implications of their responses, not specific naturalism becomes genuine autonomy, we will never meet purely pathological analysis of cases, but we almost always have to do with the analysis of socio-pathological phenomena.

The madness of Ion from *The Scourge* is discontinuous, paradoxical and ambiguous. Moments of crisis alternating with the rational violence fatigue, accurate recollection mystical visions. Lugubrious barking of the dog, it refers exclusively to Ion, foretold her death and misfortune that has befallen Dragomir unpredictable and only by the collapse of a house based on deception.

Smoked firstling processing is from hearsay, as a piece nastratinească story of Isufi who ate without knowing pastrami "ovrie". In a cruel sarcasm, irreverent, is told in Smoked firstling morality. Isufi's cunning merchant who, going after things in Jerusalem, discovered the clothes entrusted to Aron a delicious pastrami that it consumes on a ship is canceled cunning pious son who, wishing to do and economy, wants to meet and his late father's last wish, to be buried in a sacred place. The spirit Nastratin, passed through cold irony, Caragiale, though less colorful in expression, in its development anecdotal schematic, Smoked firstling pushing the Balkanism to a refined cerebral delirium.

Naturalistic tendencies are visible to Caragiale. Understanding Caragiale's world remains intact; nothing the comic, tragic, fantastic the realism or of his not suffered the slightest fighting tones, on the contrary has been imitated many times humorists pure or realistic without an intention of social criticism. In his short stories and fantastic naturalistic formal scruple not pointless and if really missing something there, it just facts and great fantasy density of absolute inability to perceive logical. The freshness of a type Caragiale writing lucid intelligence and mobile, flexible communicated.

Caragiale's naturalism is observed, above all, by the concern for the cases of maniacs, individuals obsessed and dominated by a fixed idea of the novelist was: Lefter Popescu, the novel is obsessed *Two batches* won the lottery, Hebrew innkeeper, Leiba Zibal from the novel *A torch Easter* is obsessed that comes servant George and kill the night of the Resurrection, and the innkeeper Stavache is obsessed that his brother is back

from the front and take his wealth in the hands of just entering. Avarice know if Stavache innkeeper, as in that of Hagi Tudose limits of pathology.

Psycho-physical, hereditary are caused by environmental causes of crime considered the theories of Darwin, Haeckel and Lombroso, who's obsessed naturalists, are mentioned here and Caragiale and not by accident. Under the sign of hereditary pathology, are exacerbated because of the environment change, and some characters from the novel shame. Infiltration naturalistic evinces also other novels, as in war and two lots. In these novels, Caragiale proves a fine and subtle analyst manic syndrome. Those who have forced modernity, in its time, Caragiale used to respond ironic: "Gentlemen, I am old."

Over more than two decades, the work of Liviu Rebreanu offers a naturalism acute problem. Belonging to the naturalism of Zola's origin - obvious in some scenes of revolt, but more in Ion - is overcome by a vision substantiality, which makes Rebreanu more objective than in properly so called naturalists.

The naturalistic trend of Liviu Rebreanu is reflected not only in the way of looking at humanity instinctual country and the propensity to delay over taking of the weightlessness pathological elements. We think to the Puiu Faranga's behavior in *Ciuleandra*. But Rebreanu is not unilaterally, most eloquent proof of the *Forest of the Hanged*. Apostol Bologa's dramatic experience proves a mystical power, a pathos of inner contradictions that feels in Dostoevskian analytical school.

Through its density and organicity of fresco representations of the rural world, without falling into an excess of national pride, we must recognize in all objectivity, that Rebreanu is essential significant than Zola in *La Terre* and closer to pure epic than Reymont emphasized was lyrical fresco in the Polish peasantry, leaving our novelist par excellence.

The case of Rebreanu and Caragiale, if we stop only at the illustrious denotes a sense revealing that naturalistic suggestions method, which we have noted, despite their effectiveness, did not lead to a simple imitation phenomenon of Zola.

We must recognize that in Romania the naturalism was not sterile and that partially applied in practice becomes an own shade sometimes reaching original forms of artistic expression, which removes detached from what was the initial impetus.

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