

INVESTIGATING THE MUTUAL INFLUENCE OF ÉMILE ZOLA'S NATURALISM AND EXPERIMENTAL METHOD: AN ANALYSIS OF CRIME AND PUNISHMENT

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ABSTRACT

The study analyzes the detailed analysis of Crime and Punishment under the lens Of Emile Zola's Naturalism and experimental method to observe several underlying psychological, criminal, and moral struggles of Raskolnikov. Aiming to deal with the objective nature of crime and criminology, and the deterministic framework of naturalistic novels. This study further explores the scientific nature of literature, how literature can be read as a scientific piece and how an author may perform experiments on his characters by analyzing the internal nature, their psyche and their characters as an individual as well as a member of society.

Zola's naturalism emphasizes the scientific objectivity, influence of heredity on characters and their surroundings, and environmental determinism, serves as a major tool in dissecting the motivations and behaviors of the character. We can clearly see that the theory can be applied to the novel. The researcher has designated the character of Raskolnikov and the study follows his character as the theory fits on Raskolnikov as the protagonist of the novel. Raskolnikov becomes the central character with which one can examine the dilemmas, internal conflicts and external phenomenon of the overall novel. This thesis posits that Raskolnikov played the role of all sorts of criminal mindsets and the stages of criminality, the normal and abnormal being, the philosopher and ignorant man, the simple minded and intricate character. The way he responds toward the objective and subjective realities of the universe, and how the fragile natural laws vary from an ordinary to an extraordinary person. The study further tries to answer the questions why did Raskolnikov commit murder and what explains his innocence and wickedness throughout the course of his actions. How in the battle between conscience and reason, conscience wins?

Keywords: criminology, naturalism, scientific experimentation, genetics, rationality, acute-consciousness, psychology, mind, matter.

INTRODUCTION

Naturalism as a literary movement originated in 1860, a movement that spans from France to the United States and reached the peak of its accomplishment in the United States.

Naturalism directs literature towards scientific experimentation. Through the lens of naturalism,

literary writers or novelists apply scientific ideas and methods such as the study of instincts and Darwin's theory of Evolution. The authors of this period wrote their works by focusing on the instinctual and natural behaviors of characters. Their characters behave under the light shed by

natural laws and their intellectual demands or designs.

This movement of Naturalism was inspired by the works of the French writer Émile Eduard Charles Antoine Zola. Emile Zola, in his masterpiece 1880s essay entitled “Le Roman Expérimental” (translated into English as *The Experimental Novel*), highlights the scientific nature of literature. Naturalism in literature can be considered an extreme form of realism. In scientific literature, naturalism is the realm of nature or natural laws that stand in opposition to the use of supernatural elements or plots in the novel.

According to Emile Zola, the nineteenth century was a period of literature “returning to literature” [Zola, 1880]. A great evolutionary revolution can be witnessed in the field of literature, which leads human intelligence on the path of scientific truths. In the light of naturalism, Zola sees the larger patterns of human intellectual development; in other words, we can consider it to be “literature governed by science” [Zola, 1880]. Naturalistic or scientific literature must be considered an investigating process to distinguish between scholastic knowledge and experimental reasoning. Scientific literature guided the literary text to retain the liberty of thought through the process of investigating a “produced” idea toward a proved one.

Above all, a literary experimenter must be an excellent doubter or skeptical individual, abandoning preconceived ideas and leaving space for doubt. Zola states that the plot and subject matter of an experimental novelist is deeply rooted in the search for actuality.

Moreover, the idea of naturalism mentioned in Zola’s essay is the product of determinism. Zola’s determinism, in his own words, is defined as:

“Determinism is the cause which determines the appearance of this phenomenon.” [Zola, 1880]

By this phenomenon, he means the existing novelistic phenomenon. By determinism, he means the nearest naturalistic causes of any phenomenon. A person or character is conditioned to behave in a certain way, and that is beyond human control, i.e., heredity and environment. The role of a naturalist novelist is to

subject the human and naturalistic or believable character to experimental conditions in the search for truth (natural law). He

indicates the author as an “experimental scientist.” An experimental scientist deals with the necessity of explaining the how of an eventful phenomenon; he does not have to worry about the why of events. Here we observe the engagement between the experimental phenomenon and the empiricist phenomenon.

Additionally, Zola was influenced by Dostoevsky, Charles Darwin, and Claude Bernard, all of whom existed concurrently and were exposed to similar intellectual currents of the time, such as morality, social issues, and the complex human psyche. Whereas Dostoevsky and Emile Zola were influenced by the literary trends of the nineteenth century—psychological realism that deals with the complexities of the human mind and emotions as well as social critique—one worked in French and the other in Russian contexts.

Furthermore, we must analyze anger and love and attempt to understand how these passions and intellectual infrastructures, under the control of instincts, work in humans. That begins when the author’s mind develops laboratory-like experiments in his quest to deal with the complex human machinery. Zola’s naturalism is admired for its bold realism, which brings to life the raw and unshaped truths of human existence. Pizer declares:

“The common belief is that the naturalists were like the realists in their fidelity to the details of contemporary life but that they depicted everyday life with a greater sense of the role of such causal forces as heredity and environment in determining behavior and belief.”

Not only that, but in Realism and Naturalism in Nineteenth-Century American Literature, Pizer further states:

“We are coming to realize that a generation of American critics has approached American literary naturalism with beliefs about man and art which have frequently distorted rather than cast light on the objects before them.”

In a debate held in 2012 entitled “The Great Debate: Has Science Refuted Religion,” physicist Sean Carroll remarked:

"The argument is finished. The debate is over. We've come to a conclusion. Naturalism has won. There's never an appeal to a supernatural realm by people whose job it is to explain what happens in the world. Everyone knows that the naturalist explanations are the ones that work."

Emile Zola himself encapsulates the essence of naturalism in his words:

"I have simply done on living bodies what surgeons do on dead ones."

Shedding light on the photographic phenomenon of naturalism, where a naturalist captures intensified reality in its true-to-life form, Gustav Flaubert asserts:

"Realism seeks only to be the photographic portrait of reality."

Lastly, Giovanni Verga illuminates the theory at its core:

"In naturalism, literature not only represents life, but substitutes for it."

In *Crime and Punishment*, Dostoevsky attempts to showcase how the complex machinery of his protagonist works. The character of Raskolnikov is presented as an experimentalist who observes the phenomenon, puts forward the hypothesis, reasons, and then performs the experiment. In this paper, the reader can see the practical experimental method applied to Dostoevsky and Raskolnikov in the light of Zola's naturalism and experimental method. One can see the clear connections between the character's actions and deterministic causes. As Zola states:

"We novelists are the examining magistrates of man and their passions." [Zola, 1880]

The subjective origination of experimental ideas leads Raskolnikov to exhibit objective conditions. The intra-organic conditions mixed with extra-organic conditions collectively shape the character of Raskolnikov. Raskolnikov, as an experimenter, sees the phenomenon, understands its subjective nature, and then invents its impact on his social life. He is the "manifestation of man" as an individual and a group member. He moves from the voyage of the unknown to the known by performing social experimentation.

The study of Raskolnikov's heredity and environment remains essential in analyzing his

mental framework. Zolaesque determinism displays whether Raskolnikov's fate is portrayed as inevitable, shaped not only by personal choices but also by predetermined factors of heredity, familial background, and historical conditions beyond his control, leading him toward tragic consequences bound by the legacy of inheritance.

LITERATURE REVIEW

Subsequent to its release, Fyodor Dostoevsky's *Crime and Punishment* has evolved to its core in scholarly discussions. Multiple scholars and researchers have explored and dissected it from different perspectives. Scholars have conducted sociological, philosophical, translational studies and cultural researches, examining the social and cultural contexts in the novel, shedding light on the themes of poverty, crime, urban life, punishment, the nature of good and evil, and the political life of Russian society.

Beebe, M. [1955], in his article "The Three Motives of Raskolnikov: A Reinterpretation of *Crime and Punishment*," discusses the importance of *Crime and Punishment* by highlighting the three unities: subject matter, narrative structure, and thematic unity. Regarding the subject matter, he argues how a young man brutally killed two women and had to pay the

costly price of his philosophical action. He states that *Crime and Punishment* unifies all three unities, and that "the parts can be fully understood, when the whole is known." He further argues that Dostoevsky was well aware of the restrictions of time, place, and center of interest. Moreover, the thematic unity is as carefully crafted as the narrative unity. Beebe highlights the meeting point where artistic, philosophical, and psychological narratives stand together as the greatness of the novel. The technique of "doubles" is also emphasized, where characters embody contradictory traits and internal conflicts. Klinger, I. (2010), in his essay "Shapes of History and the Enigmatic Hero in *Crime and Punishment*," exhibits a pivotal feature of Dostoevsky's novelistic poetics in the contextual debate about the fate of Russia. According to Klinger, the novel is a thought experiment exploring the multi-faceted history of Russia, particularly the

early to mid-sixties shaped by the emancipation of serfs in 1861. The socially ambiguous hero is viewed as a formal representation of Russian society, reflecting historical openness and sociological uncertainty.

Tucker, J. (2000), in his article "The Religious Symbolism of Clothing in Dostoevsky's *Crime and Punishment*," explores the dominance of religious themes through clothing symbolism. Clothing serves as a metaphorical representation of characters' dilemmas and spiritual states. Raskolnikov's shabby overcoat symbolizes his impoverished and morally troubled existence, while Sonia's yellow dress reflects her Christ-like figure of redemption and purity. Porfiry's attire reflects intelligence, cunning nature, and psychological insight.

Patrick Lyall Bourgeois [1980], in "Dostoevsky and Existentialism: An Experiment in Hermeneutics," explores Dostoevsky's relationship with existentialist philosophy through the hermeneutical method. He examines themes of alienation, freedom, choice, and humanistic conditions in *Crime and Punishment*, *Notes from the Underground*, and *The Brothers Karamazov*. Bourgeois links Dostoevsky with Kierkegaard's individualism and faith, as well as Nietzsche's nihilism and will to power.

Jankowska, T. (2014), in "The Artistic Space of Home in Fyodor Dostoevsky's Novel *Crime and Punishment*," explores the symbolic significance of home through semiotics and translation. Home symbolizes security, identity, belonging, and psychological refuge. The essay highlights semiotic analysis and the challenges of conveying symbolic depth across linguistic and cultural contexts.

Wehrs, D. R. (2016), in "Evolutionary Psychology, Moral Disgust, and Self-Indictment in Dostoevsky's *Crime and Punishment* and Conrad's *Lord Jim*," examines moral disgust, self-indictment, and evolutionary psychology. The study explains how Raskolnikov's cognition leads him toward moral dilemmas, guilt, and existential anxiety, highlighting the interdisciplinary potential of literary and psychological analysis.

Uwasomba, Chijioke (2009), applies a psychological approach to *Crime and Punishment*, emphasizing psychological realism and the

intersection of sociology, psychology, and literature. He argues that the novel operates on four levels: psychological, philosophical, detective, and character novel. According to him, Dostoevsky views the world as meaningless, but redemption is possible through Christian faith.

John L. Greenway [1834] relates the philosophical ideas of Kierkegaard and Dostoevsky, particularly focusing on *Crime and Punishment*. He highlights Kierkegaard's "master-thief" concept and the idea of doubles in Raskolnikov's personality, explaining them through Kierkegaard's three stages of human existence.

Khadova Natalya Alexsenderovona [2019], in "The Role of Artistic Details in the Novel *Crime and Punishment*," analyzes symbolic artistic details such as the closet resembling a coffin, the numbers four and eleven with biblical connotations, and objects like stone and axe. These artistic details reveal hidden meanings and contribute to Dostoevsky's creation of a new symbolic worldview.

DISCUSSION

This study explores the novel *Crime and Punishment* in the light of Emile Zola's Naturalism and Experimental Method in literature that illuminates the scientific observations of human behavior and society. His Experimental Method encompasses the rigorous representation of truth and everyday life, focusing on impoverished characters, Raskolnikov.

In other words, naturalism and experimentation can be referred to as "Empirical Naturalism." By empirical naturalism one means the use of observation, experimentation, and empirical methods that involve detailed observation of human psychology and human behavior, society, environment, and heredity in the domain of literature. This method educates the readers about the realistic portrayal of characters and settings aligning with foundational principles of naturalism and aims to link the reader's mind with objectivity and objective truth. "A naturalist, like a scientist, is always experimenting, always probing deeper into the mysteries of life. Norris, F. (1903)

Emile Zola [1840–1902] played a pre-eminent role

in the development of naturalism. Claude Bernard's scientific methodology marked by detailed observation and empirical inquiry profoundly influenced Zola to approach literature through experimentation. With his efforts, experimentation and naturalism evolved into a literary concept that particularly aims at the development of naturalistic novels. Zola's novels such as *Thérèse Raquin* and *Germinal* exemplify the experimental approach in literature, where characters are impelled by environment, heredity, scientific observation, environmental determinism, pessimistic views of humanity, animalistic imagery, and deterministic endings. Zola's scientific method differs from ordinary scientific methods. Unlike ordinary scientific literature, which focuses on medicine and physiology, Zola's scientific method focuses on the psychology and formation of the human mind. For Emile Zola, scientific approaches are the foundational roots of knowledge, and experimentation is not bound merely to physical life and material phenomena. Zola's scientific literature explores mental structures, abstracted ideas, and the linkage of the human mind with the material world.

This experimental method sheds light on passionate and intellectual life. Where science tells us about the physical aspects of human existence, Zola's method links our minds to the understanding of how an individual's mind works and how it perceives the world through reason. These steps of scientific observation can be related to Zola's experimental steps in literature.

His experimental method begins with the observer, who observes the phenomenon without bringing variation into it and records what nature displays. In comparison, the experimentalist observes the phenomenon, seeks to understand it, and attempts to introduce variation in order to apply natural laws to unseen categories of human behavior. Through this process, the experimentalist confirms preconceived ideas formed through observation and reasoning.

When applied to *Crime and Punishment*, this experimental method allows Dostoevsky's representation of Raskolnikov to be examined as a product of environment, heredity, psychological

disturbance, and social conditions. Raskolnikov is presented not merely as a moral agent but as an experimental subject whose actions emerge from the deterministic forces surrounding him. His impoverished condition, intellectual isolation, and psychological agitation align with Zola's concept of empirical naturalism, where human behavior is shaped and conditioned by external and internal forces.

Thus, *Crime and Punishment* functions as a naturalistic experiment in which Raskolnikov's consciousness, environment, and inherited disposition interact to produce crime. The novel exemplifies the naturalistic belief that human actions are not isolated moral choices but outcomes of observable and analyzable conditions, confirming Zola's experimental vision of literature. Furthermore, the important category involved in Zola's scientific approaches deals with the study of natural man that is ruled by fundamental scientific laws. By higher organisms he did not mean biologically superior, but organisms set in a perfect internal environment that helps the experimentalist to study the larger patterns of intellectual development. The intellectual development is engaged with the specific order: Feeling, Reason, and Experiment. The theological mind that once felt theological feelings now focuses on empirical data and observable phenomena rather than metaphysical interpretations.

According to Emile Zola, science informs us about the "limit of our actual knowledge," while serving as a tool to expand knowledge and understanding of natural phenomena. The experimentalist is a skeptical mind who moves from the unknown to the known: "The unknown is always nobler and more beautiful than the known."

The subject matter of an experimental novelist is rooted in actuality. Zola coined the term "actualité" to describe objective reality. As he states, "now science enters into the domain of us novelists, who are today the analyzers of man, in his individual and social relations." He believed in detailed observation, documentation, and hypothesis, studying characters in relation to environment, society, heredity, and behavior. Heredity and determinism are major discoveries of

scientific literature, as heredity plays a pivotal role in the intellectual and passionate manifestations of man.

What role does acute consciousness play in Dostoevsky leads to the deeper study of consciousness. Consciousness refers to subjective experience and distinguishes human existence from animals. The problem of other minds leads to solipsism, an extreme form of skepticism. Raskolnikov's portrayal as an extraordinary man may be defined through solipsism and acute consciousness.

In *Crime and Punishment*, Raskolnikov becomes a symbol of disturbed consciousness. He crosses the parameters of normal consciousness and is attacked by a storm of thoughts, leading to analysis paralysis. "It wasn't that he was so fearful and cowed... but for some time he had been in an irritable and anxious state, similar to hypochondria..." Dostoevsky defines consciousness as an "illness," and acute consciousness as fatal.

"He had become so absorbed in himself and so isolated from others that he was afraid of meeting anyone." Such self-absorption defines his heroic nature and turns him into a victim of his criminal descent. Critics divide the novel into two phases: pre-murder Raskolnikov and post-murder Raskolnikov. The novel shifts from the thinking man to the man of action and circles back to the acute conscious phase.

"What sort of fear am I about to attempt..." shows his interrogation of fear and existence. "It would be interesting to know what people fear the most..." reflects his over-sensitive and over-thinking mind. The accumulation of contempt and malice in his soul links him with European nihilism. He faces conflict between Russian civilization and Western ideology, leading to his theory of the extraordinary man.

Throughout the novel, the repetition of the term "student" reflects his intellectual arrogance. "This is the kind of cleanliness that can be found in the apartment of wicked old widows..." shows his sense of superiority. His consciousness was beyond that of an ordinary man, and though considered an illness, he took pride in it. This acute consciousness played a major role in the plot and

led him to commit murder.

Heredity and environment play a decisive role in Raskolnikov's character. His poor room "more like a closet than an apartment" symbolizes confinement and anxiety. His poverty, tattered clothes, and familial background shape his psyche. His mother's letter reveals inherited poverty: "How can I help you with my pension of only hundred and twenty rubles a year?" Dunya's sacrifice further reflects familial determinism.

Raskolnikov's depression and anxiety are products of heredity and environment. "He had definitely withdrawn from everyone, like a turtle into its shell." His uncommunicative and arrogant nature existed even before the murder. He believed in Napoleonic forces and utilitarian logic, justifying murder for the greater good. "I have only killed a louse, Sonya."

"He killed two people in accordance with a theory." His crime was a social experiment to test his extraordinary theory. Poverty, prostitution, and social dislocation shaped the Russian environment. Post-murder Raskolnikov is filled with guilt and moral ambiguity. "If there is no God everything is permitted."

"Yes, that is what it was, I wanted to become Napoleon." Dostoevsky presents the consequences of the Great Man theory through Raskolnikov. Poverty as a genetic feature directed his actions: "low ceilings and cramped rooms oppress the soul and mind."

According to Zola, no action occurs without unseen causes. "There is an absolute determinism which determines the appearance of these phenomena." Raskolnikov's heredity, environment, and mental disposition determined his actions. His abnormality influenced judicial treatment at the end of the novel.

The study of Raskolnikov provides insights into criminology. Criminal behavior must be studied medically and psychologically before punishment. Crime becomes a protest against abnormal social organization. "If society is normally organized, all crime will cease at once." The case of Raskolnikov demonstrates that crime is shaped by society, heredity, and environment, and must be understood through scientific observation rather

than moral judgment alone.

Thus, Crime and Punishment functions as a naturalistic case study that anticipates modern criminology. Dostoevsky's portrayal of Raskolnikov underscores the necessity of understanding the criminal mind before administering punishment. Crime, as Razumihin suggests, becomes a protest against social abnormality. A disordered society generates disordered actions. Through Raskolnikov, Dostoevsky reveals that punishment alone cannot resolve crime; only a comprehensive understanding of human psychology, social conditions, and moral responsibility can address its roots.

CONCLUSION AND RECOMMENDATIONS

The research essentially focuses on the influence of Emile Zola's naturalism and experimentation, if applied to Dostoevsky's Crime and Punishment, every event and action unfolding in the novel can be scrutinized in depth under the critical observatory lens of Zola's naturalism and experimentation method. It is more likely a laboratory experiment, the whole narrative is a laboratory or experimental setting, and characters particularly Raskolnikov and all others who are linked with Raskolnikov are playing under the determined conditions where their actions and thoughts as well as the filters of their mind would be measured through a proper and extended process of experimentation. Where naturalism would inform us about the set parameters of why an action would be committed by so and so [Raskolnikov]. Experimentation would tell us how it all occurred from the beginning till the end and post consequences. The animalistic instincts and pessimistic view of society are portrayed in this study, how subjective pessimistic view impacts the social objective structure that means the individual's view is of the same importance as that of the objective pessimistic view. Raskolnikov's crime was not the product of what he saw throughout his life in his environment, it was an unsuccessful attempt to protest and to change the face of the objective world and natural injustice or state injustice, and the high and low standards of life and death, laws, and natural phenomena.

Moreover, Raskolnikov's crime is treated as a social experiment. Hence an exploration of how scientific observation shapes the literature and thoughts of Raskolnikov is animated at certain points in this paper to see how unseen causes are placed in his mind and surroundings. The observation of Raskolnikov has proved helpful in understanding the nature of criminology, crime, and criminals. There are some future indications about crime that public awareness must be increased about the deterministic factors influencing criminal behaviors. Education campaigns can reduce the social stigmas about the person with criminal records. The criminal justice policies must go through scientific research in the formulation of criminal punitive policies. This might be seen in Zola's experimental and naturalistic studies that align with the evidence-based strategies to address crime effectively. For serious criminals like Raskolnikov who have justifications for their crimes, the focus must be shifted to rehabilitation centers for rehabilitative justice to train the criminals, and to educate them about the nature of their crime and its impact on the structure of society, to facilitate their reintegration into society.

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